

# CRACCUM

## Who Cares?

UNIVERSITY OF AUCKLAND

27 JUN 1978

GENERAL LIBRARY

A couple of weeks ago a woman was stabbed just outside the University Library Building. It was about nine o'clock in the morning. There were many students going to lectures or into the Library. We all know how it is around nine o'clock in by the Library Building. On the radio, the next morning, it was announced that at that time no-one had come forward as a witness to the stabbing.

At the end of last term Greg Pirie, the Chairperson of the Students' Representative Council, led an attempt to wind up the Students' Association. Disillusioned by the lack of student participation he called a special General Meeting to vote on voluntary membership of AUSA so that students could decide whether they wanted to pay their \$35 membership fee.

Two hundred voting members constitutes a quorum at a Special General Meeting. Somewhere around 150 turned up.

In the National Students' Issue of the first term Craccum ran an article criticising the way in which the Maidment Arts Centre was being run. It pointed out that students seemed to be losing control over the theatres' facilities. For a few days the campus, and the English Department, was abuzz with the scandal. Craccum received one letter about the article.

And every week it gets worse. That old malady that sours with age - student apathy. That great bogey that makes a mockery of Executive and SRC, that fills the Library, Cafe and Coffee Bar and empties the committee rooms. An ex-student told me the other day that, in fact, it was the introduction of the Standard Tertiary Bursary that had dealt the death blow to 'student activity'. Money - as always - had corrupted the seemingly incorruptible and enforced middle class values on the burgeoning radicals.

But I doubt it somehow. Our problem is more complex than mere economics - if that were possible - and its roots are enormously widespread.

In 'The Good Old Days' - the late '60s and early '70s - there were 'causes' - tours by South African football teams, Gay Rights, the Vietnam War and so on. Students felt strongly about these issues; they were debated, discussed and marched for. Most of these 'causes' are still around today: South Africa still practises apartheid; Gays are still discriminated against (see pages 11 to 14 in this issue); the Vietnam War has closed shop but East Timor now burns. But where 20,000 once mobilised against New Zealand involvement in the Vietnam War, now only 150 took to the streets a fortnight ago to mark the second anniversary of the Soweto riots. Even the SIS and Contraception, Sterilisation and Abortion Bills - issues painfully close to home - failed to move the student body.

Why? How have things changed so rapidly?

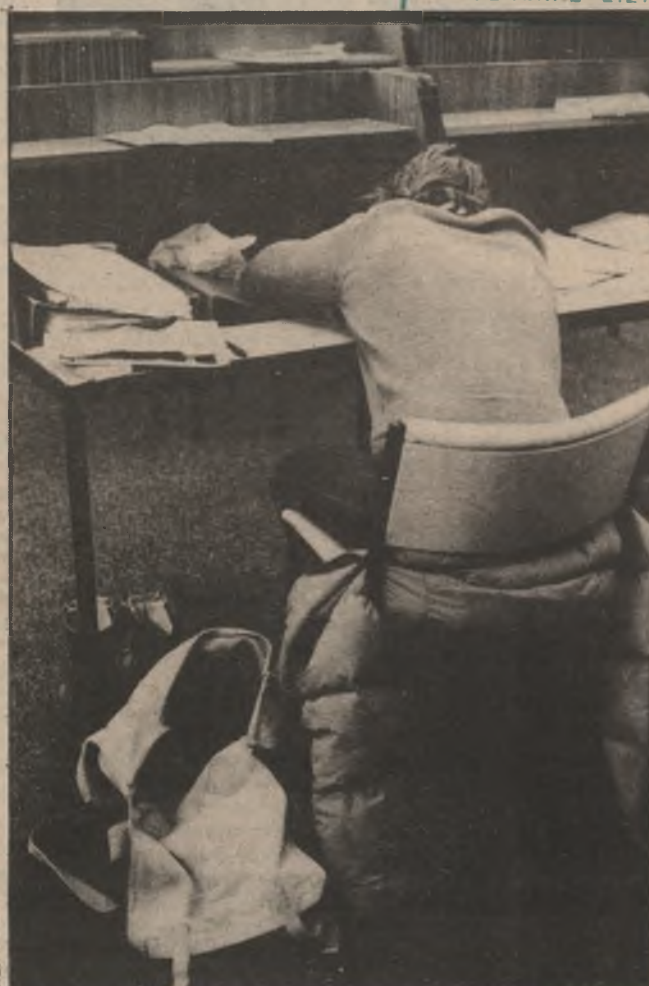
In part we can attribute some of the blame to this whole damned country, and in particular, the government. Of course all that was around in The Good Old Days too, but the advent of Muldoon with his Commie-bashing and his finger-pointing has changed things somewhat. It's not 1984 but faced with a more powerful Security Intelligence Service and the sort of 'might' that moved the Bastion Point supporters, Joe/Josephine Student may have become a little paranoid about his/her future in the Public Service.

But it's deeper than that. Government was not so different in the Good Old Days anyway. Getting closer - can we blame Auckland? Unlike most New Zealand universities, Auckland has no real campus, but is spread over a radius of somewhere near two miles. There is no dividing line between the University and its environs, and so we have become a part of The City. Which is fine for getting down from ivory towers, but is catastrophic when student unity is called for. The Medical School might just as well be in Dunedin for all the common links it shares with the main campus, and much the same could be said for Elam, the School of Fine Arts. Add to these problems the fact that the majority of students live more than two miles from the main campus and any unified student feeling is well and truly throttled.

But this problem has always existed, to a greater or lesser extent. And just look at those universities with autonomous well-defined campuses. Their lot seems no better.

Proximity has no doubt had an adverse effect on 'student life' in Auckland, but again, there's more to come.

In The Good Old Days this University was a very active place. Not only politically, but culturally and socially too. The Cafe, lecture theatres and (sometimes) the



Mairi Gunn

Grafton Road Arts Centre were the only venues then. Now we have two fully equipped theatres and a spanking new Recreation Centre. Almost any day of the week we can wander into the Maidment Arts Centre and watch a performance - dance, drama, music, poetry-reading or whatever. The Rec Centre is available with the same ease. Book a court, hire a towel and you're away. Great - but again - deadly for student participation. Granted there are a number of artistically inclined students who have become involved with the theatre but they are few.

Instead of developing themselves into a broad base of participants the vast number of students have become the audience. The same is true - to a lesser extent - of the Rec Centre. It's all there - no effort need be made.

And, of course, there's internal assessment. Yes, we know, the students pleaded for it. But that was student generations ago and even then they didn't ask for what we ended up with.

Their mission was a noble one: reduce the suicide rate - put an end to examinationphobia. So we got exams, tests and essays spread very prettily throughout the year, with very little change in the weighting of term work and seldom any reduction in exam hours. Scheduled lunacy and hardly conducive to 'learning'.

But there is another side to the internal assessment coin. Nasty as the system is it's not the killer it's made out to be. The Library may be full and the lecture theatre too but take a reccy in the Coffee Bar, the Cafe or the Common Rooms. At almost any time of day they are crammed with students. Although undoubtedly an imperfect system, internal assessment has suffered more from being made the scapegoat for student apathy than for its actual inadequacies.

All of these factors have had an effect on campus life but none is more important than the fact that students seem to have changed. They are different now just as the University is different now. There is an increasingly middle-class bias prompted by the economic down-turn, or by the professional degree emphasis or even vice-versa. God knows which came first but it has certainly reversed the old equality myth of The Good Old Days. Perhaps because of their background (or, again, perhaps the bourgeois stance because of their politics) students are becoming increasingly conservative. Where once, in The Good Old Days, they were left-wing and proud of it, now they are right-wing and arrogant about it. White liberals are outre and as for Maoris and Polynesian activists - witness the demise of the Bastion Point protesters at the hands of an SRC meeting (see inside).

The beauty of a left-wing student organisation is its dedication. Corny as it sounds members become filled with a sense of 'mission' and this permeates not only their political beliefs but also their cultural and social lives. There is a unity between the group. A right-wing student organisation would have the same effect; newsreels of Hitler Youth show their dedication and spirit. Either of these groups if sufficiently strong and eager could change the face of this campus radically.

But no. Strangely enough neither the right nor the left are strong enough. Although the 'feeling' is definitely towards the right with a fair amount of support going to the Young Nats, neither side really wins. Instead, a continuous stream of letters to Craccum say we should keep out of politics. 'Student Issues Only' (whatever that means) seems to be the catch cry for 1978.

Not only have we lost the political fervour of the Good Old Days - a sad enough fact in itself - but even worse we have lost the life, the spontaneous exciting cultural and social life, that once existed. Or so they say. Perhaps it's all a myth. It would make me feel better if it was.

LOUISE CHUNN



Mairi Gunn



# SRC

## THIS WEEK

1. MINUTES FROM 21.06.78
2. EXECUTIVE MINUTES FROM 15.06.78
3. ALFRED E. NEWMAN FOR PRESIDENT!

WEDNESDAY 1pm  
SRC LOUNGE

AUCKLAND UNIVERSITY  
STUDENTS' ASSOCIATION

## ELECTIONS

### - YOUR CHANCE TO MAKE A CHANGE IN 1979 .....

Nominations are now open for all positions on the 1979 AUSA. Executive-Welfare Officer, Societies Rep. International Affairs Officer, National Affairs Officer, Sports Rep, Cultural Affairs Officer, Publications Officer and SRC Chair.

Nomination forms are available from the reception desk, ground floor, Studass and close with the Association Secretary at 4.30 pm on Friday 21 July, 1978.

YOUR ASSOCIATION DEPENDS  
ON YOUR INVOLVEMENT

# last chance

Deadline for all contributions to:

A. U. LITERARY MAGAZINE  
A. U. LITERARY MAGAZINE  
A. U. LITERARY MAGAZINE  
A. U. LITERARY MAGAZINE  
A. U. LITERARY MAGAZINE

FRIDAY 30th JUNE

Short Stories  
Photos  
Poems  
Short Stories  
Poems  
Short Stories  
Poems  
Short Stories  
Poems  
Short Stories  
Poems

Drop into Room 113, Student Union

Or mail to:

Editor  
Literary Magazine  
Auckland University Students' Assn  
Private Bag  
AUCKLAND

# LETTERS & STUFF

## NO APOLOGIES

Dear Louise,  
As much as I concur with the sentiments of G. Pirie in his letter regarding Catering, I feel I must inform you that I did not concoct the flippant reply to Mr C. Gosling's criticism of the new measures, attributed to me.

I would suggest you verify the source of your letters especially when making editorial comments about them. I am sure you will find the signature below completely different to the one on the letter in question.

Yours unimpressed by your 'journalism',  
Peter Monteith

*Pirie, Monteith and Tennet recently went to the trouble of forming 'The Ruling Clique', and subsequently of producing minutes of the first meeting of the said clique, said minutes concerning inconsequential affairs like sticky underwear.*

*These minutes were circulated to Craccum, where they were fed into a wandering free-range rubbish-bin. Not satisfied with this, the clique disrupted the last Executive meeting by attempting to put a motion that would have the Executive formally receive the minutes. Mervyn Prince, in the Chair, dismissed the motion as frivolous, and refused to accept it. Whereupon the clique moved that the Chair's ruling be disagreed with. They were finally convinced that they were wasting the time of the meeting and agreed to withdraw their motion to disagree with the Chair's ruling, but by this time other elements had become infected by this frivolity and it was necessary to hold a vote to allow the motion to be withdrawn.*

*So when a stupid letter comes to Craccum bearing the name of one Peter Monteith, a letter built with sloppy typographical jokes, weak political jokes and references to sticky underwear, it does not seem necessary to ask the purported author of the epistle whether he really wrote it, because this kind of adolescent foolery is typical of the way the Ruling Clique releases the tensions that build up in those that plot regicide. So to Yours Unimpressed By Your Journalism, here's Yours Unimpressed With Your Politics.*

## MATTHEW DEFENDED

Dear Sir,  
We write to express our disgust at the behaviour of our fellow students on the recent visit to O'Rourke Hall of the distinguished and brilliant NZ Orator Matthew Connor.

We found his address highly informative and thought provoking, a Master Orator in Action. The majority of students who attended went over the limit of what is described as reasonable protest.

The time has arrived to tell this minority of illbred students to speak up or shut up. We have had a gutsful of them.

Yours faithfully,  
Disgusted,  
O'Rourke Hall  
Students Hostel

## AND WHAT DO YOU THINK?

Dear Craccum,  
I noticed a comment by Craccum in last week's issue - 'We at Craccum are getting a bit tired of the Middle East.' I always thought that a paper printed that which interested its readers and that which they wanted to hear. Craccum staff may be getting a bit tired of the Middle East, but I for one am not. Although I take the Israeli side of the argument I should think that people that take the other side and just the ordinary reader are interested in anything which may shed light on the complex situation in the Middle East.

Yours,  
Peter Brock

## NEXT YEAR'S PRESIDENT?

Dear Craccum,  
After reading 'Merv Says' (19/6/78) I begin to wonder how long it will be before he proposes constitutional amendments to bring Craccum under his personal control. As usual his response to any criticism that endeavours to point out his mistakes as he fumbles his way through the 1978 Presidency has been a childish cry of 'It's not fair!'. Part of Craccum's function is to bring to bear a critical eye upon the activities of the

President, the Executive, SRC and AUSA in general - not to be a blindly supportive vehicle. Perhaps Craccum, you have been a little slow to fulfill that role this year!

Merv's attempts to publicly defend himself are as pathetic as those displayed at Exec meetings. AUSA has reached a sad state when every Exec meeting is characterised by glaring inadequacies in the President's behaviour. It is clear that once Exec has arrived at the point where it finds it necessary to continually remind Merv of the obligations and limitations of his position that his time must soon come to an end.

The motion directing the President and AUSA's reps on SUMC to take the appropriate steps to dissolve their Catering Sub-Committee (as AUSA had its own new Catering Committee) was passed on May 18. Nobody expected Merv to have it on the agenda of SUMC on the 23rd May, and if he hadn't mentioned it at all we would not have been surprised - the next meeting was only a month away after all! Instead, however, Merv gives SUMC, under general business, some waffling nonsensical rubbish about restructuring the Sub-Committee so that there is greater student representation. When Jos Gibson (an SUMC rep) read out the actual motion passed at Exec ('THAT this Exec believes that, being solely and totally funded by AUSA, the Catering operations should be administered by AUSA alone') the University reps pointed out some 'inconsistency' (Prof. J. Sinclair) between this and the President's remarks. Merv then let the issue subside in a welter of the Registrar's bad jokes. That deliberate avoidance of his job as President and prime representative of AUSA is why Merv was censured. Besides, if it's not true then why did a majority of a twelve person body vote for the motion of censure?

Thus the President's job is to represent AUSA opinion as expressed by General Meetings, SRC, and the Exec. At a SGM on the 5th October 1977 the following motion was substantially lost: 'THAT the transfer of financial and administrative control of the Maidment Arts Centre, Union Common Rooms and the Cafeteria, from the Association to SUMC be approved within the guidelines of the report of the Ad Hoc Sub-Committee of Council'. The defeat of that motion would seem to indicate a desire by students to retain firm control of, amongst other things, Catering. This is an expressed wish that Merv, as President, is deliberately trying to thwart. Students should not allow him to do his best to double-cross AUSA.

Merv was again reprimanded at the Exec meeting on the 15th June. This time for failing, quite deliberately, to represent AUSA's point of view at Theatre Management Sub-Committee. Exec had made a firm decision over the question of AUSA's financial contribution to the Old Maid for 1978 and subsequently reaffirmed that belief. Merv, as Chair of Theatre Management and President of AUSA, ignored that decision and was talked by the University into reconsidering yet again this question. Where was this constitutional responsibility to AUSA and the Exec?

I saw Hugh Cook's article as a genuine effort to point out to Merv where he was going wrong. At last someone has joined the Exec in this repetitive and thankless task. Hugh said: 'Looking at Mervyn's track record this year, one can see a failure to organise democracy, a failure to put ideas into the system, and ultimately, a failure of the electorate .....'. Hugh is absolutely right. Merv is not doing his job, cannot do the job, and should not be trying to. The sooner his resignation is received by AUSA the better.

Greg Pirie

The letters received this week and not printed here will appear in next weeks Craccum. A reminder --- please type all letters, double-spaced and with clear signatures.

# CRACCUM

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Well kids, it's been quite a night. This all-time epic issue has been a preparation marathon to beat even 'Gone With The Wind' (NOT screening at this year's fantabulous film fest.....) with our usual small, but plucky, intrepid and dedicated team (you scratch my back....). And that means ever-lovin' Luigi, bashful Briano, merry Martini, instanta Eugenia, incredibila Isla, crazy Katrina and mamamia Mairosa. Spaghetti Westerns, in the last Craccum before the World Cup Final ?? - Never ....



# TAKE NOTE

## TRADE-AID STALL

Friday June 29 at 1 - 2 pm in the Quad. The goods sold are from underdeveloped nations ranging for example from Bangladesh to Haiti to Tonga. The aim is to cut out the 'middle-men' and provide the producers with a fair return for their work.

## BICYCLE RACKS

Over 400 racks now exist around the University, the majority within a stones throw of the Student Union. As thieving of bicycles seems to be a popular sport, chaining of them to the new racks would be a sensible idea.

The best racks are situated on the North side of the Maths/Physics Building facing Princes Street. There are about 150, all protected from the elements. Behind Accounts + Commerce there are new racks that have displaced motor vehicle parking and are intended as an alternative to chaining bicycles around the library entrance steps - an obvious hazard if there was ever a fire in the library.

There are still two racks outside the Rec'centre, and more are due down by Engineering/Architecture.

The more we are, the more we shall get, the cleaner our air, the less cost for our fossil fuels, and who knows, maybe the City Council will put a bicycle lane down the Symonds Street Racing track. One cyclist from University is killed each year on this road after arguing with ARA buses.

## SUBURBAN CULTURE

Howickville shopping centre is offering students free use of its plaza area on Saturday mornings for display and selling of works of art. For further information please contact:

Mrs Harris  
Centre Manager  
ph Hwk 49057

## CULTURAL COUNCIL MEETING

On Tuesday 27 June in Room 143 of the StudAss Building between 1 and 2 pm.  
Cultural Clubs intending to participate in 'Mosaic 78' must attend.

## CONSCIOUSNESS THROUGH THEATRE

Massage, Mime, Acrobatics, Tai Chi, Movement, Clowning, Puppetry, Juggling, Word Power and Theatrical Improvisation -- these are the fields which will be explored at the theatre workshops offered by the Imperial Trunk Fools Company Unlimited. The first of these is an Intensive Weekend Workshop on July 8 and 9; the next is a four day (mid-term break) workshop, from Monday July 3 to Thursday July 6. Pay as you please. For further information phone 482-997.

## MAORI LAND RIGHTS ACTION GROUP

This is a group campaigning to end the alienation of Maori land. Its immediate tasks are to help organise the Campus Learning Hui on Maori Land, and to build support for the Bastion Point land protest. All supporters are welcome. Your active support is needed.

TIME: 1 pm

DATE: Thursday June 29

PLACE: Exec Lounge (1st floor Studass)

Includes Guest Speakers.

## EXHIBITION OFFICER

The NZ Students Arts Council is seeking applications from interested persons for the newly created 'part-time' position of EXHIBITION OFFICER. The position involves:

- the initial establishment of an exhibition circuit through campuses and selected public venues, and
- the subsequent selection, preparation, and supervision of the touring of exhibitions through the circuit.

The position would be ideally suited to a student with a good understanding of the visual arts in New Zealand, experience with exhibitions, and a sound organisational ability.

Applicants need not live in Wellington.

An annual honorarium of \$1,500 will be paid.

For details, please write to:

The Director,  
NZ Students Arts Council,  
P.O. Box 9266,  
Wellington.

Applications close July 14, 1978.

## PIMPING ON THE STAFF

If you have had any difficulties in getting books from either general library or departmental libraries and you know that books have been held by staff for longer than they ought, see Greg Pirie at Studass. Did you know staff are not fined for overdue books ??

## AMNESTY INTERNATIONAL

Wednesday June 28 at 1-2 pm in Room 202 of the Student Union Building.

Guest: Ted Stewart - Chairman of the Auckland Central group of Amnesty International. He will provide ideas on how best to assist our group's 'adopted' prisoners in Ghana and Indonesia.

## STUDENT CHRISTIAN MOVEMENT

Tuesday June 27 at 7.30 - 9 pm in Room 143 (Beside TV Room) of the Student Union.

Speaker: Tom Newnham - President of CARE.

Topic: The Court Cases involving himself, Mr Muldoon and Mr Gair.

## BUZZ FROM BNZ

Watch your cheque books ! A few lightfingered people are removing cheque forms from others' cheque books and cashing them. Don't leave your chq books in bags outside the library, or lying on library desks - the temptation is apparently too much for some.

## NOMINATIONS

Nominations are now open for the 1979 Executive positions of Welfare Officer, Societies Rep, International Affairs Officer, National Affairs Officer, Sports Rep, Cultural Affairs Officer, Publications Officer and SRC Chair. Nomination forms are available from the reception desk, ground floor, Studass and close with the Association Secretary on Friday 21 July 1978 at 4.30 pm.

Nominations for the position of Social Controller are now open. They will officially close at the SRC meeting on Wednesday June 28. Further info' available from the Studass Office.

## EASY (HIC) AFTERNOONS

Courtesy of Merv, we present a new innovation in Thursday afternoons. From 3 until 6.30 in the Lower Common Room. Come along and have a ..... hic.

# Merv Says:

The student who does not participate, or has not become involved in student activities may well wonder what NZUSA is. It is the National Union of Students of which each student is inherently a member. I have over the past months been spending a good deal of time going to their meetings to discuss such issues as Bursaries, Overseas Students and the Travel Bureau. What has been a damper though to many of the activities planned, and a matter which has consumed potentially long hours is the threat of Canterbury's withdrawal from NZUSA. Auckland has maintained that the concept and fabric of NZUSA is vital to the future of a united student movement and change should come from within. Canterbury on Wednesday (as we were hotly debating Bastion Point) decided to remain within NZUSA. Thus reaffirming the view that although we have problems within the National body eg allegations of being entirely Maoist hence unrepresentative, we can resolve and make a strong effective NZUSA representing students on matters concerning the Nation.

This week will see the start of Election Fever, with the office holders starting their campaigns. I would also bring to your attention the fact that nominations have now been opened for the remainder of the Executive positions.

Although personally disappointed at the outcome of the SRC decisions to not give any funds to the Bastion Point cause, I was impressed at the level of interest and manner of debate. I would urge those persons interested in good open debate, on matters which directly effect you to take yourself and friends to all SRC meetings. I was also impressed last week at the depth of conviction that many students have over plight of those students forced to flee from Uganda. There will be a petition circulated and I urge you to sign and assist where ever possible.

If you are like myself you will possibly be looking forward to mid-term break, until then all the best.

Merv  
The President

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N.Z. FAMILY PLANNING ASSOCIATION  
INC.



# Pride And Prejudice

At the SRC meeting on Wednesday June 21, the resignation of Richard Foster, Social Controller, was accepted. The replacement will be appointed at SRC on June 28, so if you think you've got what it takes roll on up and put in your application.

That was one of the least controversial pieces of business conducted by this SRC meeting. The major controversy - the one which packed more than 200 people into the SRC Lounge - was our old friend Bastion Point. At a meeting some time ago, a motion to give \$300 to Bastion Point land protesters was passed on the Chair's casting vote. At the next meeting, which was allegedly stacked by the Young Nationals, this motion was thrown out. The June 21 meeting was the third round.

Young Socialist Peter Gleeson kicked off the debate by challenging anyone to prove that Bastion Point was not actually Maori land. National Party supporter Simon Upton said that in point of fact the Crown had legal title to Bastion Point, and as far as other Maori land issues went, well, the solution was for the Maori people to get themselves 'some decent MPs in Parliament'. A Maori girl got up to say that Simon had most of his facts wrong; in addition, she said that the Crown had 'invented legislation to grab as much land as possible' and that the Ngati Whatua evidence for their case went back as far as 140 years. According to her, those arrested 'represent a lot of people, a lot of working people - Maori people are the working class.'

Most of the speakers spoke for too long and waffled, but one very blunt young man made quite a powerful little speech not very much longer than this extract from it: 'Man, you think you're bloody liberal ..... the people here are suffering. You're willing to support the Blacks in South Africa, you're willing to support the oppressed peoples in Chile, but what are you doing for your own people? Piss all!'

A Caucasian speaking for the ultra-left told us that once the white man ruled the world, but that all ended with the end of the Second World War. Now we've got to adjust. The white South Africans have chosen their path, 'and they're going to die.' According to him, there is now talk in some quarters of race war in New Zealand. And 'there are young Maoris just itching for a shoot-out.' Following which, a girl asked the Maoris how they could talk about discrimination when they had Maori schools, Maori MPs and so forth. Julian Leigh had a few words to say about the idiot vote: according to him, 'probably the left shows more idiot voting than the right', and as for more money, 'I don't think any more is justified in the least.' A Christian quoted some ecumenical secretariat slamming the Government's behaviour over Bastion Point and then a vote was taken.

The vote went 125 to 113 in favour of not giving Bastion Point land protesters the money they want for a bulletin, United Nations trip publicity and organising a hui, a species of public meeting, and you'll be hearing a lot more

about it, because SRC, led by National Party supporter, Julian Leigh, followed the vote by declaring Bastion Point a contentious issue, which means that there will be a referendum on campus to decide the Association policy on the issue.

Janet Roth spoke in favour of a hui on campus instead of a referendum, so people could spend a whole day talking the issue out. After she had spoken Mark Shenken got the microphone, and his first comment was 'We all know about her, don't we?' Janet later made a point of explaining to the meeting what this nasty little innuendo might have referred to. Shenken is the man who turns up in the Craccum office raving about all this terrible anti-Zionist propaganda that's abroad in the world; as a man who has every reason to be aware of the dangers of prejudice and bigotry, his ham-fisted behaviour is simply incredible.

Most of the people left at two o'clock for lectures, but the meeting dragged on a little longer. John Miller turned up to speak for the Ngatihine Block Action Committee, which was given \$75 from the Policy Action Fund. However, the Nagtahine Block affair is not nearly so controversial as Bastion Point, because its origins are contemporary rather than historical and it is a clear case where Maori owners have lost control of their land because of direct action by officialdom. So the \$75 decision is unlikely to be disputed in the future.

HUGH COOK

# For All That Ails You

It's about that time of year again when colds abound, minds begin to fray and the general Winter depression sets in. Added to that are the perennial problems of assessment pressures, cancer symptoms, schizophrenia, thrush and such-like bad luck. So what do you do if you happen to fall foul of the health fairy? Trot off to Student Health or the Counselling Service, of course. Believe it or not, some students don't even know of the existence of these and other services. This article is to fill you all in - but don't stop reading if you think you know it all - we've got some surprises in store.

The welfare services that the University so fortuitously supplies are seen largely as perks by many wealthy students, but as necessities for those of us whose bursaries ran out a month ago. Whatever side of the tax scale you slide into, we should all make the most of them.

**STUDENT HEALTH** is to be found opposite the Cloisters (or the Hall of Fame and Fortune) at the top of the stairs beside the University Post Office. The wait is generally not a long one, but nevertheless the waiting room has a good stock of out-of-date Australian Women's Weeklies and Gold magazines (plus pamphlets on everything from tetanus to IUDs) and the decor is ..... well, in typical waiting room fashion. There is one full-time doctor, Dr Finlayson, the Director of Welfare Services, who writes the weekly health notes for Craccum (unfortunately we couldn't fit them in this week) and eleven others on a roster system. There is also a full-time nurse who administers Disprins, plasters and miscellaneous medical paraphernalia. But perhaps the most important thing to know about Student Health is that it gives free pregnancy tests. Very handy, especially when pregnancy tests are two or three bucks a throw and you need up to four to be sure. Also note: there are three women doctors on the staff, for those who fear moral lectures or unsympathetic treatment.

If illnesses are so inconsiderate as to strike outside the hours of 9 am and 5 pm, there is an emergency phone number (794-540) you can ring. This service operates from the Symonds Street end of Newton Road. They will charge you, but this is refundable at Student Health.

Student Health was, at one stage, only available to those students from out of town, but has now been extended to cater for all students, regardless of parental residence.

**OPTOMETRY CLINIC** When you can no longer read the Letters to the Editor in Craccum or the graffiti in the toilets, it's time to trip your way down Symonds Street to the Optometry Clinic. Deep in the heart of the new Human Sciences edifice, the Optometry Clinic gives free consultations. If you feel brave enough to place your eyes under the tender care of experimenting students (they are supposed to be senior students under supervision, but I've heard tales...) then it's an excellent opportunity to get your eyes tested for free. They don't hand out free specs, but it's worth finding out rather than paying up to \$15 - you probably get better service anyway (eager young chaps, these ones)

**COUNSELLING SERVICE** can help when you are feeling totally befuddled by study, people and the other problems of the world - which seems to be most of the time. The Counselling folk live in a big friendly house at 51 Symonds St and are only too willing to have people drop in for a chat. Is it a massive plot to get us all under the influence of psychologists? No doubt, but it has its benefits. Something many people don't realise is that you can take part in 'group experience' here. They offer several types of groups - study skill groups, career and life planning, personal and therapy groups. If you don't fancy the idea of discussing your problems with a group of strangers, you can see a member of the staff for an individual, confidential talk. This service is a boon for the average student at times like these when everyone else seems too busy to talk.

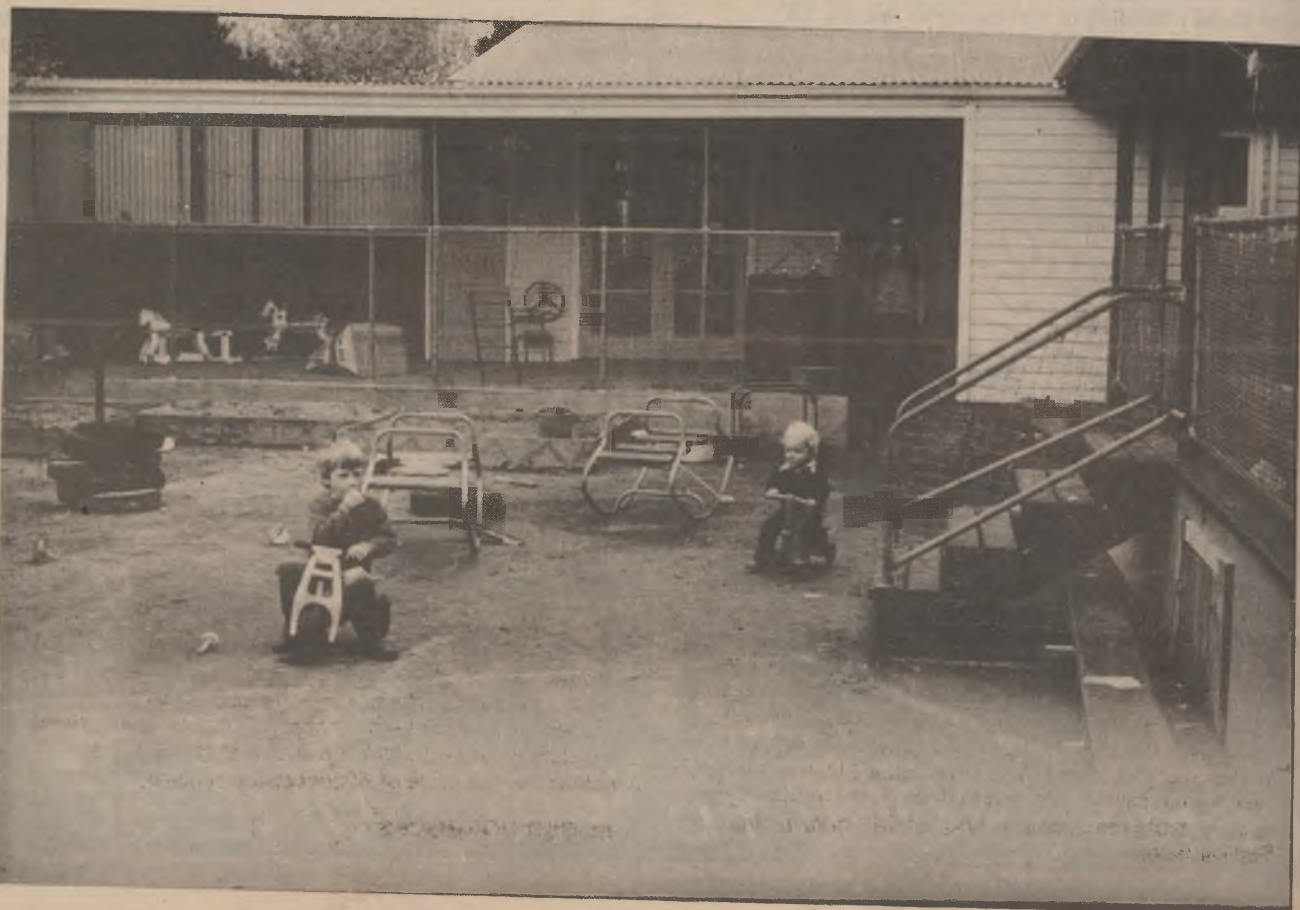
**THE CRECHE** is a haven. Mothers and children both find relief here. Staffed by people trained in the art of child-minding, you can find it in Wynyard Street, opposite the new Human Sciences Building. It's relatively cheap. Only 35 cents an hour, but it's best to book at the beginning of the year, although some vacancies do arise throughout the term.

**DENTAL SERVICES** are non-existent on campus (ha! that fooled you). The long-time saga of the fight for dental services still continues. Apparently both the

University and StudAss have been trying for years to get free or cheap dental care on campus. It's the Dental Association themselves who turn out to be the Bad Guys. Under their rules, a dentist cannot be employed by anyone, but must work in private practice (private enterprise rears its ugly head). Various substitute ideas have been banded around - for example, dental insurance - but after all, you only usually get your front teeth knocked out once. StudAss looked into the suggestion of setting up a dentist off-campus to deal with students from all tertiary institutions. But for some reason this wasn't feasible. Added to all this is the eternal problem of money. The cost of establishing a clinic is phenomenal - in the region of \$60,000. So at the moment the situation is unresolved and doesn't look promising - but I hear that further negotiations are underway with the Minister of Health.

But (and now comes the good part) don't despair! If a filling has finally been wedged from its rightful place, and you are in utter agony - there is always the Dental Hospital within the Auckland Hospital grounds. You can either go there yourself or get a referral from Student Health. And what's more, it's free! There is a means test - but this is based on individual incomes - which means that most students qualify. The snag is that there is no continuity or follow-up service - it's for emergencies only.

JENNY HELLEN



Mairi Gunn



# 10th Auckland Film Festival



'Wizards'

Craccum has again asked me to write a guide to the Auckland Film Festival. The official programme contains a wealth of useful information, but I suppose additional opinions are always useful. As far as possible, I have tried to use quotations from reviews that are not included in the official programme, so that the two guides are complementary. Personally I have seen only 4 of the 43 Festival films, so my guide is based on research, hearsay, and a lot of guesswork.

I add this warning each year but there are always readers who ignore it and take me to task for one of my 'opinions' -- actually the opinion of some critic that I have quoted. Response to films is a very personal matter, and I have often heard a film extolled by one viewer as the high point of the Festival and denounced by someone else as 'a real stinker'. Despite this, I am still asked frequently by people to name 'the good films in the Festival'. ('I can only afford to go to a few, so just tell me the best ones!') This reminds me of Ezra Pound's comments on the complexity of such an instruction as 'Buy me the sort of painting that I like' -- a hair-raising job for a servant or agent. What I do in writing this guide is try to suggest what 'sort' each film is. Only you can know whether a far-out film, or a violent film, or a political film (or any other sort) is 'best' for you.

Still, I'll risk a few generalizations. For the film enthusiast (who is not worried about strangeness or difficulty) the six major films this year seem to be 'Edvard Munch', 'The Devil, Probably', 'Stroszek', 'Cria!', '1900', and 'Immoral Tales'. Personally I would go a very long way to see these films. The Festival contains another 15 films which seem to me notably original or important: 'The Balance', 'Harlan County', 'Adoption', 'Alfonsanfan', 'Seven Beauties', 'Max Havelaar', 'El Topo', 'Hollywood on Trial', 'The Last Woman', 'Mr Klein', 'Martin', 'The Promised Land', 'Coup de Grace', 'Serail' and 'Sandakan No. 8'.

These 21 titles make up what I would call a film enthusiast's list. If you are particularly drawn to unusual films, then the most 'far-out' seem to be 'El Topo', 'Serail', 'Immoral Tales' and 'Stroszek'. (Also unusual, for one reason or another, are 'The Devil, Probably', 'Martin', 'The Last Woman' and 'Alfonsanfan'.)

At the other end of the scale there are 2 American films that should strongly appeal to the general audience, to people who want to see a film that is well-made but not too unconventional: 'An Unmarried Woman' and 'Smile'. Slightly more unusual but still within the scope of the general audience are: 'The Balance', 'Mean Streets', 'Allegro Non Troppo', 'Wizards', 'Henry Ford's America', 'I am Pierre Riviere', 'One Man', 'Street of Joy', 'The Best Way to Walk', 'Cria!', 'Adoption', 'Seven Beauties', 'Mr Klein', 'At the Tip of the Tongue', 'Daguerrotypes', 'Spoiled Children', '1900', 'Unfinished Piece for a Mechanical Piano' and 'The Lacemaker'. Unless I have been misled by the overseas reviewers, these films seem to be suitable for someone who is fairly new to the Festival scene.

There is one programme for primary school children - 'Glitterball' - and three that would be good for high school groups - 'Wizards', 'Allegro Non Troppo' and 'Smile'. Unfortunately these may be screened out of school time. I would hesitate to take a high school group to anything else, unless it is a very sophisticated group. If you do have a friend or relative at high school whom you want to introduce to the Festival, then you could also risk 'Edvard Munch', 'An Unmarried Woman', 'The Best Way to Walk', 'Cria!', 'Mr Klein', 'At the Tip of the Tongue', 'Spoiled Children', and 'Unfinished Piece....', but you should match the film carefully to the person since many high school students would probably be turned off by them.

I expect that feminists will be particularly interested in 'Adoption', 'Sandakan No. 8' and 'Harlan County'. They may also be interested in 'The Balance', 'An Unmarried Woman' and 'Ben and Benedict'. This year's Festival reflects the growing number of women directors - as shown by 'Adoption', 'Harlan County', 'I am Pierre Riviere', 'Daguerrotypes', 'Bernice Bobs Her Hair', 'Listen Listen Listen' and 'Ben and Benedict'.

Unfortunately there seem to be no gay films this year. 'The Best Way to Walk' and 'Coup de Grace' touch on the theme, but there is nothing like last year's 'Montreal Main'.

Political activists should note 'Alfonsanfan', 'Harlan County', 'One Man', 'Hollywood on Trial', 'Max Havelaar', '1900' and (maybe) 'The Promised Land' and 'Coup de Grace'.

Films have dialogue in the same foreign language as the country of origin, with English subtitles. A few films have unfortunately been dubbed: '1900', 'Allegro Non Troppo', and 'Seven Beauties'. (I hope this list is complete but I can't guarantee it.) 'Mr Klein' and 'The Serpent's Egg' appear to have been made originally in English.

It is possible that a few films will fail to arrive. It has already been necessary to make two changes to the official programme: 'The Coming of Age' (July 9, 10 am) has been replaced by the French film 'Ben and Benedict' (The other half of the programme is still 'Serail'). 'Jane is Jane Forever' (Thursday July 20) has been replaced by the German film 'Bomber and Paganini' at the 2.15 session and the Japanese film 'Street of Joy' at the 5.15 session. The replacement films are very interesting ones and they should not be overlooked.

Many censorship certificates are still to come. The Auckland Festival Society (phone 33629) can provide up-to-the-minute information. Bookings so far this year have been heavier than usual, and you are strongly advised to book tickets as soon as possible. Some films are almost sold out. Don't forget that there is a '5 tickets for the price of 4' concession scheme.

ROGER HORROCKS

THIS YEAR'S FILM FESTIVAL WILL BE HELD AT THE CIVIC NOT THE PLAZA THEATRE AS PREVIOUSLY ADVERTISED. THE DECISION TO SHIFT TO THE CIVIC WAS MADE ON JUNE 22 WHEN IT BECAME CLEAR THAT ADVANCE BOOKINGS FOR THE FESTIVAL WERE UNUSUALLY HEAVY. ALREADY, BY JUNE 22, NINE FILMS WERE ALMOST ENTIRELY BOOKED OUT, AND IT WAS OBVIOUS THAT MANY PEOPLE WOULD HAVE TO BE TURNED AWAY. THE FILM FESTIVAL THEREFORE DECIDED TO MOVE FROM THE 900-SEAT PLAZA TO THE 1600-SEAT CIVIC. THOSE WHO HAVE ALREADY RECEIVED THEIR FESTIVAL TICKETS BY MAIL WILL BE CONTACTED INDIVIDUALLY, SO THEY CAN BE GIVEN NEW SEAT NUMBERS FOR THE CIVIC.

IN VIEW OF THE VERY HEAVY BOOKINGS TO DATE, IT IS LIKELY THAT MANY FILMS WILL RAPIDLY BE BOOKED OUT EVEN AT THE LARGER CINEMA, SO YOU ARE ADVISED TO BUY TICKETS AS SOON AS POSSIBLE. BOOKINGS HAVE TO BE MADE AT THE FESTIVAL BOX OFFICE, 1ST FLOOR, HIS MAJESTY'S ARCADE, QUEEN STREET. THIS YEAR YOU CAN BOOK IN ADVANCE FOR ALL SESSIONS EXCEPT THE LATE NIGHT (11 PM) SHOWINGS.

The Festival booking office is open between 10 and 4 on Saturday, between 8.30 am and 9 pm on Friday and between 8.30 and 5.30 Monday to Thursday. Children and pensioners are half-price (\$1) if they buy tickets at the theatre on the same day that a film is screened - if there are any tickets left. All seats booked in advance are \$2 each. Tickets for the 11 pm sessions ('Martin' and 'El Topo') will be on sale at the Civic from 12 noon on the day of the screening, but not before.

## The Films

Friday 7 July at 11.15 am and 2.15 pm

WIZARDS

USA 1977 81 minutes

Director: Ralph Bakshi 'GA' cert.

Ralph Bakshi's animated film 'Wizards' should be a very high priority for anyone who likes science-fiction and fantasy, or sophisticated comic books. Bakshi is currently making an animated version of 'Lord of the Rings', and 'Wizards' is in many respects a trial run for the Tolkein film.

I would not recommend the film for primary school children, but older children would probably like it, if they are interested in science fiction. However, the film seems to be primarily aimed at an adult audience. It has a lot of in-jokes, parodies of Walt Disney, references to Nazism etc.

The film is a fantasy vision of the future, dealing with twin brothers, both wizards, totally opposite from one another in their personality and beliefs. While Avatar rules Montagar with kindly wisdom and understanding, his brother Blackwolf spreads evil in the land of Scortch. Buried in the ruins of an ancient European city is a motion picture projector which Blackwolf finds along with a library of Nazi propaganda films. After his rag-tag army of goblins, wraiths and various creatures of the night respond excitedly to the archaic words of the Fuehrer, Blackwolf resurrects technology to create a terrifying army of Nazi-indoctrinated Goblin soldiers, equipped with recreations of German weapons and armor. Alarmed by these developments, Avatar begins a quest to destroy the source of Blackwolf's power. He is accompanied by the orphaned daughter of Montagar's recently-assassinated president and a valiant elf named Weehawk. It is their journey to the desolate land of Scortch, pitting their magic against the evil power of technology, which provides the basic story line of the film.

Film enthusiasts will notice images from Eisenstein's 'Alexander Nevsky', from Nazi newsreels, and from the film 'Zulu'. Some of the characters are drawn in the style of Betty Boop or Disney's 'Fantasia' (Bakshi has his tongue in his cheek most of the time.) The animation is very experimental, combining drawings with stock footage, solarised images, etc.

Bakshi's previous films 'Fritz the Cat' and 'Heavy Traffic', also in underground-comic style, have been banned in New Zealand. If you like sophisticated animated films such as 'Yellow Submarine' or 'Planete Sauvage' (included in a recent film festival), then you must not miss 'Wizards.'

AND



On the same programme:  
**HENRY FORD'S AMERICA**  
 Canada 1977 57 minutes  
 Director: Donald Brittain

I haven't been able to find out much about this film but I note that it is directed by Donald Brittain, a highly respected documentary film-maker (whose film 'Volcano' on the life of Malcolm Lowry was included in last year's Festival). Brittain's new film examines the cultural history of the motor car and the rise of the Ford business in Detroit. To quote the director: 'Is it any wonder that the captains of Detroit have assumed mythic proportions? Because of them, it has been argued, the city of Detroit has had as great an influence on 20th Century man as did Rome (or) Athens.'

The film is said to be a wry and witty commentary on the many ways in which cars have changed people's lives, for better or worse. It's a lively study in social history that won a Special Jury Award at the San Francisco Film Festival.

Friday 7 July at 5.15 pm and 8.15 pm  
**THE SERPENT'S EGG**  
 West Germany 1977 119 minutes  
 English dialogue R18 cert.  
 Director: Ingmar Bergman

This is a grim film that will interest Bergman enthusiasts but it is not likely to win him new admirers. There is a depressing paranoid atmosphere about this evocation of the rise of the Nazis. Bergman is perhaps getting his inspiration from the German expressionist films of the 1920s, with references to Fritz Lang's 'M' ('Inspector Lohmann'), Mabuse (the mad scientist 'Vergerus'), and reminders of 'The Blue Angel' and similar films. The director may also be drawing upon his own memories of the 1930s when he visited Germany and attended Nazi meetings.

Visually, the film is a superb reconstruction of the setting -- Berlin in 1923. The sets and costumes were designed by Rolf Zehetbauer and Charlotte Fleming who also designed the musical 'Cabaret'. The camerawork is by Bergman's usual collaborator, Sven Nykvist. The film had a budget of four million dollars, far more than Bergman's normal budget. He made it in Munich, after being forced to leave Sweden following a tax battle with the Swedish government. Some critics feel that Bergman has been less successful this time because he is dealing with a foreign country, an American actor (David Carradine) and English dialogue. Liv Ullmann is on hand, but sometimes seems ill-at-ease speaking English. The film is certainly uneven, sometimes pretentious and extremely bleak, but it does contain some classic Bergman-esque sequences such as the opening where Carradine enters his boarding house while a party is in progress and proceeds up the stairs to find an unexpected scene in the bedroom.

To quote Stanley Kauffman (from 'The New Republic') 'It is Berlin during the week in November 1923 when, far to the south in Munich, Hitler is attempting the beer-hall putsch. Inflation is strangling Germany (though in fact it was halted by Hjalmar Schacht only two weeks later). Through this Berlin that is divided between a mass of gray ghosts, some early Nazi thugs, and some profiteering revelers, there floats an American, Carradine, who is a circus acrobat turned alcoholic. At the start the brother with whom he lives commits suicide. Carradine goes to tell the brother's estranged wife, Ullmann, who is now performing in a sleazy cabaret a la Dietrich in 'The Blue'

Without detailing the story, it includes the revelation that one of Ullmann's lovers, a doctor, is a former boyhood chum of Carradine's and is now a mad scientist experimenting on human beings; and that the doctor and the police inspector who investigates the brother's suicide are both haunted by the shadow of Hitler in the south. We are meant to see Carradine as a stranger floating apathetically through a numbed world, frightened into inaction, as that world waits for the rough beast to slouch up from the south. (The tiny serpent, fully formed, is already in the egg.)

Some Bergman tics can be noted: once again the use of the name Vergerus for a doctor (as in 'The Magician'); the scene with a priest (reminiscent of 'Winter Light'); the morgue scene ('Persona'); the inserts of other film material (several previous pictures).'



'El Topo'

Friday 7 July at 11 pm only  
**EL TOPO (The Mole)**  
 Mexico 1971 120 minutes R 18 cert.  
 Director: Alexandro Jodorowsky

'El Topo' is an underground cult film that has been praised by some as one of the most original films of the 1970s and denounced by others as a pretentious load of rubbish. The only point on which the critics agree is that this is one of the most violent films ever made.

A Chilean director, Alexandro Jodorowsky (who also wrote the script and the music) filmed it in Mexico. It uses the framework of a Western ('El Topo' is a sinister gunfighter in black leather) to raise deep philosophical and political questions. It is loaded with symbolism, and the critics have a great time trying to unravel it.

It will certainly be one of the most talked-about films of the Festival, and one that I am very curious to see. You should keep clear of it if you are squeamish about violent films or easily annoyed by 'symbolism'.

Here is one description of this 'hippie western' (by George Gow of 'Films and Filming'): 'The mole at first is rather like a Western stranger, avenging the innocent who have fallen foul of the corrupt. He outwits and kills three bandits, and then seeks and slaughters the remainder of the mob. Their leader, a lascivious colonel, is castrated and permitted to commit suicide. The stranger's son is left in the care of some Franciscans who



'El Topo'

are grateful for having been rescued from the tortures of the bandits, while the colonel's mistress Mara accompanies the stranger into the desert, where she tells him that it is necessary to kill each of four 'masters'. This is done. But a lesbian expresses an interest in Mara, and the stranger is shot by bullets from a golden pistol. The mole could not withstand the glare of the sun, then? We have heard him declare, emphatically, 'I am God' -- and at the moment of shooting, on a slatted and swaying bridge high above a canyon, he has extended his arms in a crucifixion pose and cried, 'My God, why hast thou forsaken me?' Yet, after rescue and nurture by a group of dwarfs and cripples, we see him now as a holy man, saying 'I am not God, but a man', while a dwarf woman manifests a pure as well as a physical love for him. Now intent upon releasing the maimed and deformed from their imprisonment in a mountain cave, the mole gains money as a strolling clown while fighting back as best he can at the hypocritical society which thrives in the Western-style township beyond the mountain. The underprivileged whom he champions are indeed set free, but only to be murdered, leaving the holy mole to assume the lotus position and pour petrol over himself and apply a match. His son, returned now to our awareness, grown to manhood and assuming his father's initial role of avenger, implies at the end that he will repeat the pattern of resistance to the dark forces of life.

Quick with compositions that grip the mind in horror (a crow, perchance, astride the dead body of a rabbit; a slain 'master' left to the hunger of the swarming bees), the film is still able at times to rinse our eyes with pictures of gratifying splendour, especially in sandy landscapes under clear skies, or in the vista of stalactites in the cave, or in a rare moment of quietude when the mole sits on a ledge of volcanic rock playing a flute.

Sounds too are employed with exceptional strength: the shrieks of birds of prey at a sacked town, the creaking of wooden beams from which dead bodies are suspended on hanging ropes, the whine of a deflating balloon, the loud bleat of goats as the avenger despatches the first three bandits, or the clear and ominous tapping of his heels upon stone when he has the vicious colonel at bay. 'El Topo' is essential cinema, a profusion of sensations belonging inherently to the medium: a film that makes valid demands upon those who see it, and contributes fresh wealth to the cultural scene.'

The 'Village Voice' summed up the film in this way: 'El Topo' is a phantasmagoria of strong images in the Surrealist Dali-Bunuel tradition. Sergio Leone plus Hermann Hesse. Zen-Zapata!'

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Saturday 8 July at 5.15 pm and 8.15 pm  
**AN UNMARRIED WOMAN**  
 USA 1977 124 minutes R18 cert  
 Director: Paul Mazursky

'An Unmarried Woman' is another in the new genre of films about solo mothers with teenage children -- women in their thirties trying to make a new life after their marriage comes to a sudden end. (Compare 'Alice Doesn't Live Here Any More', 'John's Wife', etc.). This is perhaps the best of the lot. It has received rave reviews from American critics such as Andrew Sarris. Personally, I have some reservations about it, but the film will certainly be much talked about. It has a strong performance by Jill Clayburgh in the role of Erica, the 37-year-old woman who loses her supposedly devoted husband after 16 years of marriage.

To quote Arthur Knight in the Hollywood Reporter: 'During the past year we have started to see something of a turn-around in the depiction of fully-dimensioned women -- 'Annie Hall', 'Julia', 'The Turning Point', to name a few. To this list must now be added --- 'An Unmarried Woman' which explores the consequences to the woman of a failed marriage with searing honesty and enormous compassion.'

The director, Paul Mazursky, has managed to make a number of interesting films within the Hollywood system: 'Bob and Carol and Ted and Alice', 'Alex in Wonderland', 'Blume in Love', 'Harry and Tonto', and 'Next Stop Greenwich Village'. He is considered one of the most talented of the 'New Hollywood' directors and is sometimes compared with Robert Altman. He makes a habit of playing a small part in each of his films and in this one he appears briefly as Hal 'the hip, middle-aging boyfriend' of Elaine, one of Jill Clayburgh's friends. (The scene is in a Chinatown restaurant).

Paul Mazursky is highly regarded as an 'actor's director', and his films have concentrated on topical situations. 'An Unmarried Woman' is very much a New York film, emphasizing SoHo (South of Houston street), an area that is now the art centre of the city.

If there's someone who hasn't been to a Festival film before, then this would be a good film for that person to start with. It's well-made and well acted and it also has a lot of popular appeal.

Sunday 9 July at 10 am only  
**SERAIL**  
 France 1976 90 minutes R18 cert  
 Director: Eduardo de Gregorio

This is an offbeat film which sounds similar to Jacques Rivette's 'Duelle' in last year's festival. Indeed, the script-writer of 'Duelle' (and two other films by Rivette) is the director of 'Serail'.

It sounds intricate and intellectual, a film about a novelist who is trying to write a novel about a mysterious house, becoming gradually lost inside his own novel. If you like that kind of 'experimental' fiction, or if you like the films of directors such as Duras and Rivette, then you'll regard this as an important event in the Festival. Some will find it pretentious and frustrating - but it's certainly more than a dry, intellectual exercise. Gilbert Adair in 'Sight and Sound' remarks: 'Serail' might almost be considered a fairy-tale for grown-ups. Its most immediate qualities are ..... charm, wit and polish .... A suave camera style and direction .... permit De Gregorio to maintain a delicious funny-frightening tone throughout .... All in all, a very striking debut.'

He adds :  
 'The scene of this essay in the 'light fantastic' is a country house for sale somewhere in the French provinces. To it comes Eric Sange (Corin Redgrave), the author of what one supposes to be superior detective novels. Its door is opened by Ariane (Bulle Ogier), a wanton, somewhat frail blonde who guides him very perfunctorily about its rooms, taking special care to point out the drawbacks. Intrigued by her behaviour - which is climaxed by a total disappearing act - he comes back next morning to be greeted this time by a dour housekeeper, too grand to be a maid yet with a classic French maid's name : Celeste (Leslie Caron). She in turn leads Eric into a salon, amid whose Coromandel screens and Persian rugs Agathe (Marie-France Pisier), a cheerfully languid brunette, is combing out her wet hair. Claiming never to have set eyes on any Ariane, she suggests none the less that Celeste and she absent themselves to allow him to entrap his phantom blonde. That evening .... But Serail's mode of narration is one punctuated by question marks rather than periods and one is tempted, in summarising its plot, to remain faithful to its spirit.

Why, then, do Agathe and Celeste pretend to be alone in the house ? Is it all a charade to inveigle him into buying it ? Is Celeste really proposing the sale of a seraglio ? Why does she bury in the kitchen-garden the money paid over for the property ? What causes Eric's novel (about a writer who visits a house in which ....) to fade from the page as soon as it is typed ?

Saturday 8 July at 10.30 am only  
**JE SUIS PIERRE RIVIERE (I Am Pierre Riviere)**  
 France 1976 80 minutes French dialogue  
 Director: Christine Lipinska

This is the first feature-film by a 24-year-old woman director, Christine Lipinska. It is based on the memoirs of a young Normandy peasant, Pierre Riviere, who killed his mother, sister and brother in 1835. He hid for a month in the forest before being arrested and tried.

I have not yet seen any of Lipinska's work but I hear that this film has been well received at overseas film festivals. The Wellington Film Festival has been trying to arrange a visit to New Zealand by the director. She has said she is a great admirer of Robert Bresson: 'I love his frigid style which is both calm and strong.'

Riviere is 'a man alone, a dreamer with little real social life. He is a romantic frightened of the world around him .... He has retreated into a world where he can become his own hero' (Scott Murray in 'Cinema Papers'). This rural murder by a 'man alone' touches a familiar New Zealand theme. Judging by the reviews, the film is likely to be a quiet, serious, very sensitive study of an individual. It should hold great interest for those who like Bresson's films, and for those interested in the work of a very promising new director.

On the same programme:  
**ONE MAN**  
 Canada 1977. 100 minutes  
 Director: Robin Spry

This is a feature-film made in a semi-documentary style by the director who contributed 'Action' to last year's Festival. The Sydney Film Festival programme describes it as a gutsy film, which tells a disturbing story of a crusading media man (Jason Brady, TV newsman) determined to bring his frightening story to the public, and facing steadily mounting pressures and escalating violence. Brady's investigative reporting has convinced him that pollution from a local chemical factory is affecting the health of local children, but Brady's life will be in danger if he starts to make the facts public.

The film is produced by the National Film Board of Canada. It's hard to imagine our New Zealand Film Unit tackling such a controversial theme. It was well received at the Cannes Film Festival and at Festivals in Sydney and Melbourne and has a lot to say about the problems of the journalist. Jason Brady's television station feels that he is going too far in his investigation and they want him to compromise. According to the director, this film 'is about how far you can lend yourself to an institution without contributing to the negative aspects of that institution.'

Saturday 8 July at 2.15 pm only  
**THE BALANCE (Bilans Kwartalny)**  
 Poland 1974 95 minutes  
 Director: Krzysztof Zanussi

Zanussi is an important European director and 'The Balance' is generally regarded as his best film to date. Variety magazine remarked: 'In a year when marriage, divorce, and moral responsibility seem to be at the top of every independent director's list, Zanussi's entry is by far one of the better ones. It deals with everyday problems anyone can identify with.'

To quote the Melbourne Film Festival programme: 'Zanussi's film explores an area of contemporary family and sexual life that has been opened up by Bergman's Scenes from a Marriage. Marta is forty, married with a son, and quietly unhappy with it all. Her husband, a scientist, is faithful and dull: she begins to ponder whether her life could not offer more responsibility, excitement, even love. There is an embezzlement in the office, and she stands up to the management in defending a colleague; she starts an affair with a young gym instructor and goes on a skiing tour with people in the office. In a poignant scene, Marta (Maja Komorowska) follows her lover to a summer resort, where she fails to contact him, and she gets drunk in a restaurant. By now, she is aware that her lover takes their relationship less seriously than she does and she begins to reconsider her headlong flight into sexual liberation. The camera sees the world through the eyes of Marta, and the film's meaning springs from her perceptions, needs and uncertainties.'

The Sydney Film Festival programme adds: 'Zanussi is a director of acute perceptions, and is able to make high drama out of seemingly mundane events - the breaking of a glass, for instance, becomes a shock moment worthy of many a thriller. More than in his earlier films he captures perfectly those sad-funny situations that happen to so many of us. Marta, having followed her lover to a summer resort, fails to contact him and gets quietly drunk in a bar: it's a beautifully sustained and executed sequence, as is another where she meets a girlfriend who has returned to Warsaw with her American husband, who speaks no Polish and can't follow the small talk of women.'

Film Comment speaks appreciatively of 'Zanussi's sober, unaffected style, his method of cutting just before the full impact of a scene has been absorbed, leaving it to tease and reverberate within the imagination.'

Film enthusiasts will be eager to see any Zanussi film, and this one should also appeal to the general audience.



The spectator shares with Eric both a point of view and the desire that it fosters to lance the mystery, a process of identification which De Gregorio playfully modulates by giving now Eric, now the spectator, first refusal of each false hypothesis as it comes along. With its three volatile actresses and no less volatile decor - the house is in a perpetual state of transformation - 'Serail' generates a mood of erotic claustrophobia.'

Local audiences may be interested to see Corin Redgrave again (our 'Governor' in the TV series). But if you don't like this kind of subtle French intellectual experiment, then you should stick to more conventional fare. Adventurous viewers will, however, be strongly attracted to it.

**On the same programme:**  
**BEN AND BENEDICT**  
France 1977 100 minutes  
Director: Paula Delsol

To quote 'Cinema 77' Magazine: 'Francoise Lebrun plays Ben, a young woman medical student, who lives in the suburbs with the charming but irresponsible Remi. When he leaves her alone to have their child, she's forced to give up her studies. But then she meets Bernard, and another side of her nature suddenly emerges. 'For the first time, a woman has made a film critical of women in society .... with spirit but disenchantment.'

**Sunday 9 July at 1.45 pm only**  
**EDVARD MUNCH**  
Norway/Sweden 1976 172 minutes GY cert.

English Language (some Norwegian and German dialogue with subtitles)  
Director: Peter Watkins

This has been hailed by some critics as the best art film ever made. It will not be easy viewing -- it is nearly three hours long, and some of the content is grim and harrowing -- but it should be a 'must' for anyone with a serious interest in art or in film-making.

According to the London Telegraph, it is 'a trip to the borders of genius and insanity.' Newsweek Magazine objected to the director's political approach ('a certain doctrinaire oversolemnity') but agreed that this was 'the cinema's most intelligent attempt to probe and dramatize the mind and methods of a great artist.'

'Film Quarterly' (Winter 1976-77) contains a detailed study of the film by Joseph A. Gomez who sees it as 'the most remarkable and revolutionary (art) biographical film to date.' Previous films about artists have been mostly glossy and superficial. Ken Russell broke new ground in his film biographies (or 'biopics') by adopting a more complex approach. Now Peter Watkins 'pushes far beyond Russell's innovations'. Gomez adds: 'The film presents a major challenge to what Watkins calls 'the art historians' limited way of writing about an artist' only in terms of artistic influences rather than also attempting to relate his personal life to his art.'

Watkins made a detailed study of Munch's diaries and unearthed new information, particularly about Munch's relationship with 'Mrs Heiberg'.

Combining documentary and fictional techniques, the film tries to penetrate deeply inside Munch's life and to reconstruct his creative process. Watkins attempts to reconstruct what Munch's paintings may have looked like at various stages of completion. He also experiments with sound effects (such as magnified sounds of brushes, palette knives, etc). Gomez writes: 'Watkins's film concentrates on an eleven-year period of Munch's life from 1884 and his association with Hans Jaeger's small core of young radicals, to 1895 and the death of his brother, Peter Andreas, and the beginning of his work in woodcutting. If this is the so-called 'present' of the film, then the past is obviously the numerous intercut isolated images, sequences, and nonsynchronous sounds depicting Munch's childhood and 'the black angels' of 'illness, insanity, and death' that constantly accompanied him. The future, in this simplest of explanations, is what happens to Munch after the events depicted in the film take place - that is specifically his further unsuccessful relationships with women and his placing himself into a Copenhagen psychiatric clinic in 1908'.

The director, Peter Watkins, previously made 'The War Game', 'Culloden', 'The Gladiators' and the other prize-winning films. He said of 'Edvard Munch': 'If there is any 'reason' needed to justify the film - it is because I knew, instinctively, that Edvard Munch himself - despite endless hardship and personal anguish, despite the acute repressiveness of his background and the social environment in which he worked - remained entirely true to himself, on every level of his existence, and let nothing stand in the way of his self-expression .... It is on this level that I have tried to create this film - in recognition of the example that Edvard Munch set of me, and sets for all of us.'

PAGE 8 JUNE 26 CRACUM FILM FESTIVAL SUPPLEMENT



'Mr Klein'

**Sunday 9 July at 5.15 pm only**  
**HOLLYWOOD ON TRIAL**  
USA 1975 101 minutes  
Director : David Helfern Jr

This feature-length documentary will be an important event for people interested in film history or in American politics. One reviewer considers it 'too long' and 'too partisan' but most find the film and its subject-matter 'fascinating'. The film covers similar ground to the recent Woody Allen film 'The Front'.

Keith Connolly in 'Cinema Papers' provides some useful background about HUAC (the House Un-American Activities Committee) which 'investigated' Hollywood in 1974: 'The HUAC Hollywood hearings inaugurated a repressive era of public political inquisition and private blacklisting that wrecked the careers and lives of thousands of Americans (and spread to most of the U.S's Cold War allies). It is called McCarthyism, not because Joe McCarthy and his Senate investigating committee were first in the field, but because he was the most malignantly zealous and (for a time) chillingly effective witch-hunter. HUAC, set up before World War 2, became a front-runner of the anti-communist crusade soon after the war ended. Under Thomas, it launched a large-scale 'investigation' of Hollywood in 1947. Thomas assumed the judicial posture that his aim was to 'expose Red infiltration of the motion picture industry'.

Nineteen of the witnesses subpoenaed by the committee were 'hostile' - they denounced its investigations as an unconstitutional intrusion into civil liberties. The majority of the 19 were screenwriters, but there were several directors and producers and at least one star actor Larry Parks (who later reluctantly testified that he had been a Communist Party member). The first 10 to be

called refused to answer questions, which included queries on party and union membership, and were cited for contempt of Congress. Under confident legal advice (which turned out to be misplaced) this group agreed to test, in the Supreme Court, the committee's validity.

The challenge defeated, the Ten - they were writers Dalton Trumbo, Ring Lardner, jun., John Howard Lawson, Alvah Bessie, Lester Cole, Albert Maltz, Samuel Ornitz, directors Edward Dmytryk and Herbert Biberman and producer Adrian Scott - went to jail for a year. And, exquisite irony, who should join them in the federal pen but chairman Thomas, doing time for fiddling government funds. When the Ten were released they found themselves heading a growing blacklist spreading out from Hollywood to ensnare the whole entertainment industry.

Deft editing by Frank Galvin juxtaposes color footage of some of them calmly looking back from 1975 and the frenetic black and white (in atmosphere as well as film stock) of 1947.

Most of the Ten stayed on the list for years - some worked through fronts, others drifted into other occupations and never returned to films. Trumbo, however, was soon pounding away again prolifically - in 1957 he even won an Oscar for his script for 'The Brave One' under the name of Robert Rich. Finally, in 1960 producer-director Otto Preminger insisted on Trumbo's own name appearing in the credits for 'Exodus'.

'Hollywood on Trial' also includes recent interviews with other blacklist victims. Director Martin Ritt, writer Walter Bernstein and actor Zero Mostel talk on the set of 'The Front', singer-writer Millard Lampell, actor Howard da Silva and others describe traumatic effects upon family and career.'

'Martin'

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'Martin'

**Sunday 9 July at 7.30 pm only**  
**MEAN STREETS**  
 USA 1973 110 minutes R18 cert  
 Director: Martin Scorsese

The fact that Martin Scorsese's first feature film has taken five years to reach this country is a sobering reminder of the many important American films that reach us late or not at all.

'Mean Streets' deals with the Italian side of Manhattan, where Scorsese himself grew up. It is a similar setting to 'Saturday Night Fever' but the film is so gutsy that it makes John Travolta's Italian area of Brooklyn look like Sesame Street.

Like all of Scorsese's films - 'Alice Doesn't Live Here Any More', 'Taxi Driver', 'New York, New York', etc - 'Mean Streets' is rough at the edges but packed with vitality and emotion. Incidentally, Scorsese was also supervising editor on 'Woodstock' and 'Elvis', and director of 'The Last Waltz'. The producer of 'Mean Streets', Jonathan T. Taplin, is a noted rock manager (who set up the Concert for Bangladesh and some of Bob Dylan's concerts).

To quote a review by Joseph Gelmis: 'Charlie is an up-and-coming nickel-and-dime hoodlum in his 20s. His uncle is a local mob big shot. Charlie is being groomed, through an apprenticeship of running numbers and collecting protection money, to take a place within the system. He's got his reward in sight - a restaurant that soon will be his if he obeys his uncle and the code and doesn't make any mistakes.

But Charlie has troubles, including a conscience. The penance of prayers that the priest has him say after confession doesn't absolve the guilt Charlie feels. He knows that his punishment must be meted out in the same streets where he commits his sins as a criminal.

'Mean Streets' is extraordinarily rich and distinguished on many levels. Everything fits, reinforces, without being merely slick. Charlie's belief in God and in hell makes his friendship for the neighborhood deadbeat/pariah more poignant. We recognize quite soon that this irresponsible loser, Johnny Boy, has been deliberately chosen by Charlie as the cross he must bear to punish himself.

Before you get the impression that 'Mean Streets' is some sort of serious treatise on redemption, let me assure you that it's as funny a film as you'll see this year. But the laughs are inextricably bound to violent conflicts and tragedy that evolves as inevitably as classical drama.'

The film is violent and melodramatic at times, but overall is a dazzling slice of life. It should have a lot of popular appeal, and anyone interested in American films would be a fool to miss it.

**Monday 10 July at 11.15 am and 2.15 pm**  
**THE GLITTERBALL**  
 Great Britain 1977 56 minutes G cert  
 Director: Harley Cockliss

Made for the Children's Film Foundation, 'The Glitterball' should be popular with children during mid-term break. It is hard to establish the exact age group that is aimed at but my guess would be 8 to 12 years.

To summarize the plot: An alien spaceship crashlands on earth after baffling the RAF. It is piloted by a small silver ball with amazing powers: the Glitterball. But the Glitterball needs help and after causing a lot of trouble (it has a terrible appetite for crisps and custard) it is found by Max, the son of an RAF Sergeant. He and his friend Pete work out how the Glitterball can contact its own kind, though they are hindered by their old enemy 'Filthy' Potter, who has criminal ambitions for the Glitterball. Max, Pete, the RAF and several thousand other Glitterballs converge on a local supermarket where Filthy Potter's career of crime is bought to a spectacular close before the Glitterball returns to outer space.

The ball was brought to life mostly by stop-frame animation (supervised by Barry Leith, animator of the Wombles). The Glitterball's spacecraft was constructed by Brian Johnson and his assistants who did many of the special effects for '2001'. 'Glitterball' is said to be a fast-moving film which will hold the interest of younger children.

**On the same programme:**  
**HIGH GRASS CIRCUS**  
 Canada 1977 57 minutes  
 Directors: Torben Schioler and Tony Ianzelo

I can't find much information on this film by the National Film Board of Canada. To judge by the Festival programme it is a well-made documentary about the Royal Brothers Circus that should appeal to all ages: 'High Grass Circus' is truly a ticket to entertainment underneath the big top - to the clowns, the acrobats, the jugglers, the animals; to the special blend of pomp, humour, music and fantasy that defines circus showmanship. But the big top is not always up. For 120 days in a row the Royal Brothers' tent must be laboriously erected, tediously pulled down and transported to the next town. There - no matter what happens - the show always goes on. 'High Grass Circus' is a vivid, sincere and very funny film about this circus magic and about the men and mechanics behind it.'

**Monday 10 July at 5.15 and 8.15 pm**  
**IMMORAL TALES (Contes Immoraux)**  
 France 1974 103 minutes R20 - Restricted to Film Festival Audiences Only  
 Director: Walerian Borowczyk

This is probably the sexiest film in the Festival, on a par with last year's 'Private Vices, Public Virtues.' Borowczyk is the director of 'Goto Isle of Love' and 'Blanche' (in previous Festivals) and 'The Streetwalker' (screened recently in Auckland).

'Immoral Tales' is much more successful than 'The Streetwalker'. It's an anthology of four episodes, similar to Pasolini's 'Decameron' films or (occasionally) to Fellini's 'Casanova'. The first, 'La Maree' (The Tide), based on a story by Andre Pieyre de Mandiargues, is an amusing piece of erotic mysticism about a young male chauvinist who likes his climaxes to coincide with high tide at the beach. He is assisted in this aim by his 16-year-old cousin. The second episode, 'Therese, Philosophe', is a stunning pornographic sequence about a girl who discovers some new things to do with zucchinis. This episode uses blasphemy as a starting-point for sex mysticism. The third episode, set in 1610, combines sex and death in a cynical little story reminiscent of De Sade. The final episode is a blasphemous glimpse of Lucrezia Borgia making love with the Pope while Savonarola is burned at the stake.

This summary should give you a fair idea of whether or not the film will appeal to you. From my memory of the film (which I saw a long time ago), the third and fourth episodes are rather minor, but the first two are very interesting specimens of their type. You may detest the morality and aesthetics of the film, but Borowczyk knows exactly what he is doing when he creates his subversive little flowers of evil.

THIS YEAR'S FILM FESTIVAL WILL BE HELD AT THE CIVIC NOT THE PLAZA THEATRE AS PREVIOUSLY ADVERTISED. THE DECISION TO SHIFT TO THE CIVIC WAS MADE ON JUNE 22 WHEN IT BECAME CLEAR THAT ADVANCE BOOKINGS FOR THE FESTIVAL WERE UNUSUALLY HEAVY. ALREADY, BY JUNE 22, NINE FILMS WERE ALMOST ENTIRELY BOOKED OUT, AND IT WAS OBVIOUS THAT MANY PEOPLE WOULD HAVE TO BE TURNED AWAY. THE FILM FESTIVAL THEREFORE DECIDED TO MOVE FROM THE 900-SEAT PLAZA TO THE 1600-SEAT CIVIC. THOSE WHO HAVE ALREADY RECEIVED THEIR FESTIVAL TICKETS BY MAIL WILL BE CONTACTED INDIVIDUALLY, SO THEY CAN BE GIVEN NEW SEAT NUMBERS FOR THE CIVIC.

IN VIEW OF THE VERY HEAVY BOOKINGS TO DATE, IT IS LIKELY THAT MANY FILMS WILL RAPIDLY BE BOOKED OUT EVEN AT THE LARGER CINEMA, SO YOU ARE ADVISED TO BUY TICKETS AS SOON AS POSSIBLE. BOOKINGS HAVE TO BE MADE AT THE FESTIVAL BOX OFFICE, 1ST FLOOR, HIS MAJESTY'S ARCADE, QUEEN STREET. THIS YEAR YOU CAN BOOK IN ADVANCE FOR ALL SESSIONS EXCEPT THE LATE NIGHT (11 PM) SHOWINGS.



**Tuesday 11 July at 11.15 am and 8.15 pm**  
**ALLEGRO NON TROPPO**  
 Italy 1976 84 minutes Dubbed into English GA cert  
 Director: Bruno Bozzetto

'Allegro Non Troppo' is another example of sophisticated animation -- a modern, adult equivalent of 'Fantasia'. To quote the Melbourne Film Festival programme: 'Debussy's 'Afternoon of a Faun' becomes a tale about an old, lustful faun who can't find any willing nymphs, until the birds and butterflies come to his help. Ravel's 'Bolero' shows the creation of life in a discarded Coke bottle - the evolution of dinosaurs and their eventual demise. A Vivaldi concerto accompanies a bee winging happily among the flowers until he is disturbed by lovers. Bozzetto's images are far more bawdy than their Disney originals; naked nymphs and satyrs cavort on the screen, lovers roll about in the grass, and a grotesque evolutionary sage appears in the 'Bolero' sequence. Interspersed with the animation, are live action scenes involving a temperamental impresario, a sensitive artist, and a gross conductor of an orchestra of old ladies in ludicrous finery, who are kept in a cage.'

The Sydney Film Festival programme comments: 'Dvorak's 'Slavonic Dance No. 7' supplies a joke on the theme of people searching for a leader to follow. Ravel's 'Bolero' is superbly animated to tell the history of creation from the beginning till the present. 'Valse triste' by Sibelius has an alley cat dreaming of a better life. Lastly, Stravinsky's 'The Firebird' tells the Garden of Eden story with a new twist. 'Allegro Non Troppo', with its inspired humour and detailed animation, has been a great success already at Festivals overseas.'

This cheeky ingenious film seems to be aimed primarily at adults, but its GA certificate would make it possible for parents to take the whole family. It sounds like a good choice for high school groups too.

**Tuesday 11 July at 2.15 and 5.15 pm**  
**THE BEST WAY TO WALK (La Meilleure Façon de Marcher)**  
 France 1976 86 minutes R18 cert  
 Director: Claude Miller

This is the first feature film by Truffaut's assistant, Claude Miller. It has been described by reviewers as 'a modest film' but one which displays 'a youthful vigour and enthusiasm', 'vitality and sensitive observation', and 'a great deal of humour'. It has been likened to 'The Devil's Playground' as a study of youthful sexuality.

To quote Bev Tivey in The Daily Telegraph: 'It's set in a summer camp for boys and deals mainly with the shifting, abrasive relationship between two of the young teachers. One is a handsome, confident, athletic fellow who coaches the boys in sport and has no doubts at all what life's about. The other, a sensitive, self-doubting youth who's helping the boys produce a play, is far more complex: he both envies and admires the sportsmaster, and is even sexually attracted to him - another of his problems is his own ambivalent attitude towards sex and his sexual failure with his girlfriend.'

The two circle warily round each other, sometimes almost achieving friendship, at others turning on each other with vicious spite or cruel jokes. Yet when they meet by chance a few years later, it is the sensitive poet who has got his life together, while the macho athlete has become becalmed in something of a backwater - their positions in the pecking order are now reversed.'

The director, Claude Miller, has said that his film was inspired by a passage in the book 'Bergman on Bergman' about humiliation in childhood. John Coleman speaks of 'great' comic scenes in the film, and The National Times describes it as 'an indictment of stupid male persecution of an 'effeminate'.'

**Wednesday 12 July at 11.15 am and 8.15 pm**  
**STROSZEK**  
 West Germany 1977 94 minutes  
 German dialogue (with subtitles) and some English dialogue.  
 Director: Werner Herzog

A new Herzog film is one of the high points of any film festival. In recent years his 'Kaspar Hauser', 'Aguirre', 'Heart of Glass', 'Even Dwarves Started Small', 'The Ecstasy of Woodcarver Steiner' and 'Fata Morgana' have been screened in Auckland. In all his films Herzog is determined to create or record an extreme situation -- he is impatient with anything else. He wants each film to be unique and unpredictable. Because of his uncompromising approach, he is forever having difficulty finding finance for his projects.

Some critics consider his films too eccentric, they accuse him of striving too hard for novelty, and of being obsessed with his philosophical vision of the human condition. But for many others, Herzog is one of the greatest figures in cinema. Personally, if I could see only two or three films in any Festival, I would always include Herzog. He is a passionate, intuitive, extremist film-maker who takes terrible chances and sometimes produces a grotesque disaster - but his best scenes have a strangeness and intensity comparable with the best of Bunuel or Bergman or Bresson.

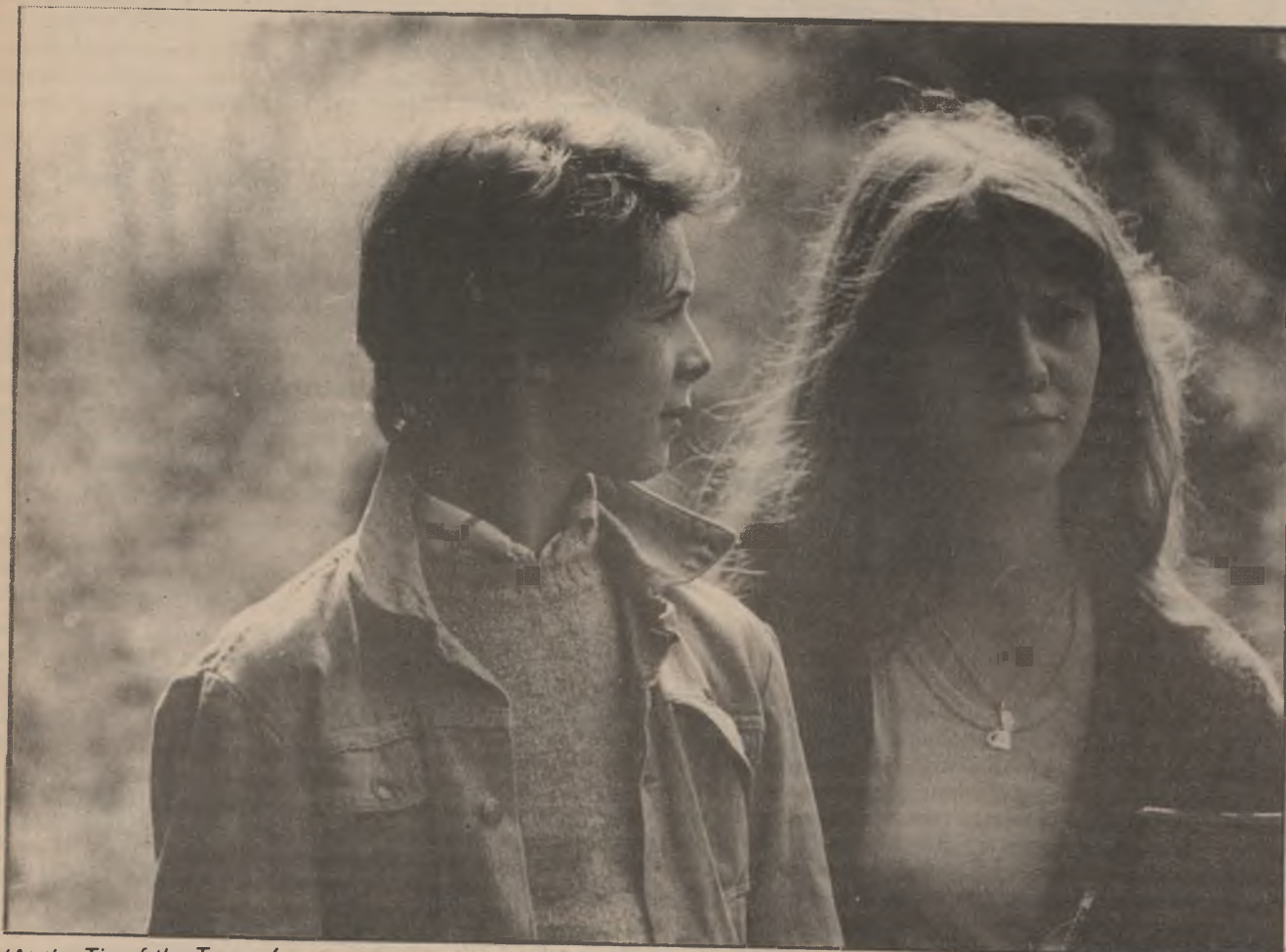
Herzog says that his films are not to be taken as isolated works but 'as part of what I intend as a long, homogeneous research.' 'Stroszek' (the title perhaps suggests Buchner's 'Woyzeck') is another vehicle for 'Bruno S', a Berlin street singer who has lived most of his life in prison and other institutions. Herzog previously used Bruno as 'Kaspar Hauser'. The other actors in 'Stroszek' are also non-professionals 'discovered' by Herzog.

John Coleman summarizes 'Stroszek' (or 'The Ballad of Stroszek', to give it its full title) in this way: 'Stroszek's companions are a Whore, Eva (Eva Mattes), and a charming white-haired gnome, Scheitz (Clemens Scheitz), so the naming of parts encourages this notion of a 'faction', Herzog-style. Stroszek emerges from prison, giving his 'great Hungarian word of honour' to the anxious governor that he will stay off booze and spruce up, to head inevitably for a sleazy bar and a beer. In some ugly, authentic passages he re-encounters Eva being slapped about by a couple of pimps, offers her sanctuary in his flat cluttered with musical instruments, himself gets done over by the bad guys. His eccentric little neighbour, Scheitz, is off to Wisconsin, where he has a nephew. Eva turns a few more tricks and soon this bruised trio finds itself in the land of promises, promises. Stroszek stolidly enunciates disillusion as his pet mynah bird is quarantined: 'What sort of country is this where they confiscate Bruno's Beo?', and they all share a wind-blown, bemused moment high up on a skyscraper gazing down at the concrete towers of New York. They buy a second-hand car and finally make Wisconsin. There are marvellous, deliberately apocalyptic views of sky and landscape en route, caught by Thomas Mauch's fresh, travelling camera. Bruno gets work in the nephew's car-repair shop and Eva becomes a waitress in a motorway restaurant. Scatty old Scheitz goes round testing his theory of animal magnetism. They acquire a vast, anchored mobile home, colour T.V., all mod cons.

Yet they are not anchored. This is America very much seen through foreign eyes. 'Have a nice day,' says the neat, nervous young man from the bank, dispossessing them when payments fall overdue. Eva cuts out with a pair of truck drivers. Bruno and Scheitz try to rob a bank (it's closed) .....

And so it goes. As a vision of America through foreign eyes, the film has been compared with 'Alice in the Cities' and 'Zabriskie Point'. George Morris describes it as 'a tone poem that mixes the absurdist tragicomedy of Samuel Beckett with American road movies like 'Easy Rider'. He says of Bruno: 'A 45-year-old man who has spent the greater portion of his life in mental institutions Bruno S. doesn't so much enact the role of Stroszek as command the screen with his formidable presence. His bulky frame lurches through the film, his eyes fixed at some point just beyond the camera. Off-balance, hands involuntarily covering his face or shooting up into the air, Bruno S. is marching to the beat of a different drummer. Wonderfully mysterious and contradictory, he loves to drink excessively, soothes himself by relaxing at the piano, often forgets to button his fly, and displays great trust and tenderness toward all. When a doctor in the maternity ward admits to Bruno S. that he cannot answer all of his questions, because 'we know so little about human beings,' the impenetrability of human experience becomes painfully clear.'

**TURN TO PAGE 15**



'At the Tip of the Tongue'



# Gay Pride Week

1. How many of you are aware that every day about 300,000 men and women in this country have to face a society that ignores or rejects one of the most basic parts of their make-up - their sexuality?
2. How many of you are aware that sex between males in New Zealand is a criminal offence?
3. How many of you are aware of your own sexual orientation?, or who of you ignore or repress homosexual tendencies in your own personality out of fear of friends, parents, and society in general?

The whole point of this is that we are just members of society, to a very substantial degree invisible from the rest of this society, whose only 'difference' is one of sexual orientation. For the rest, - and here many of you may cringe - we are just like you.

This is the main point behind Gay Pride Week. Through various activities we aim to promote a greater, and more healthy, understanding of gay people - to show the public, firstly, that we do exist, and secondly, that we

The following was written by a pair of guys in their early twenties who have discovered that a very deep and meaningful love can exist between them; as intense and beautiful as that between a male and a female. For reasons which should become apparent, they avoid labelling themselves as 'gay' or 'bisexual' - terms which do not properly describe the basis of their bond - true love between two people.

When I first met Bill, I fairly well accepted the possibility of loving other men, having already had a close relationship with another guy, after many with females.

*At this stage I was quite sure of my heterosexuality, though I was quite willing to be friends with Anthony, whom I wanted to get to know better.*

I was attracted to Bill, not only by his physical appearance, but more importantly by the unusual depth of his thinking and understanding. This was immediately obvious when I told him how natural it seemed to me to love a man in the same way as a woman.

*For some reason I was not shocked when I heard this; probably because I had known Anthony for some time and he was popular with all our friends.*

Gradually, for reasons we don't know, we began to seek each other's company more often.

*At this stage we were close enough to each other for Anthony to be able to turn me on easily, but I couldn't let myself go because I was scared of making too much of a commitment to another male.*

Although I could understand Bill's unwillingness to 'let go' and love me freely, I sensed that a sexual relationship without respect and love of the other person would damage us both.

*After a great deal of difficult and very searching thinking, I realised that I did love Anthony, in a way that I could not really explain. It continually hit me that he was a guy, even though his love and tender caring were just the same as I had experienced with women.*

This tenderness that Bill talks of is vitally important. To me, Bill is a man in every way - there is nothing effeminate or soft about him. But he is more than a man, because he shows an incredible ability to love tenderly and understand in a way that most men will never admit possible.

*Finally I knew that I wanted to be with Anthony, and that this want had to be transmitted through my love. Gradually, as I came to know him better, I stopped justifying away the fact that Anthony was a man.*

As we came to love each other more equally and intensely, it became very difficult to hide our love from our friends. At first we were both a little ashamed and embarrassed to show our feelings to others. But we reasoned that if we were ashamed and embarrassed, our friends would be even more so.

*Gradually then, the restraints fell away in front of our closest friends. When we obviously loved each other honestly and in a total way, they accepted us and treated us just as they had before, without exception. In fact, our love seemed to make everyone a little closer and more understanding.*

Now that we are so close, we realise that the greatness of our love is due to the fact that we relate to each other as persons - not as males, gays, bisexuals or whatever. What is important is that we both find the strength and protectiveness traditionally taught to be the male preserve, and the tenderness and gentle caring of women blended together in each other, and freely and unashamedly given.



In New Zealand a substantial minority of oppressed men and women exist who are discriminated against by virtue of their sexual orientation. As legal protection for Gays is non-existent, we are easily subject to arbitrary discriminatory actions in work, politics, or social life. We can be dismissed by paranoid, or is it perhaps, homophobic, employers; blackmailed by enemies (one needs only look as far as that bastion of Virtue and Democracy - better known as the Beehive - to see such a process in action); and even beaten up with impunity - the murder of homosexuals is not unknown even in New Zealand. The law considers us criminals.

To us, as it should be to all people who believe in the two fundamental tenets of our society - viz. equality, and the freedom of the individual - and the Christian principle of 'love thy neighbour', this is an utterly intolerable state of affairs. And it is particularly intolerable in New Zealand - a country which for years has prided itself on the advanced nature of its social legislation!

Much of the reason for the oppression of Gays stems from a whole host of misconceptions and bigotted attitudes which for centuries have been coalescing into a solid bloc of blindly accepted ideas which today are accepted unquestioningly as true and correct. Perhaps the most obvious - and most destructive one - which springs to mind, is that of the sexual stereotype. Gays are considered as either the effeminate, limp-wristed Queen, or the aggressively masculine Dyke. Or, as in the case of the male Gay, as a sad, rather pathetic, promiscuous pervert and/or child molester. Unfortunately, for those of you who still believe such things - and a lot of you do - and still accept and automatically apply such stereotypes, you're in for a nasty shock.

Granted, there are gay people who do fit such stereotypes, but they represent the mere tip of a very large gay iceberg. The majority of Gays are totally unrecognisable from the rest of society. Many live in steady, loving relationships which, for all intents and purposes, are no different to your heterosexual marriage. Indeed, nowadays, many gay people are being married, and within the Church. As regards the tag 'child molester', it is very interesting to note that, in New Zealand, more offences are committed each year against children by 'straights' - only that doesn't seem to make such good news.

are not your average stereotype, but plain, ordinary people. At the same time, it is aimed at those of you who are gay, or those of you who, because of social attitudes which create feelings of fear, guilt, and shame, feel you cannot openly express your gayness, to take pride in yourself, accept your sexual orientation, and Come Out, in the fullest sense of the words.

Gay Pride Week itself dates from June 1969, when a group of Gays rioted against what they saw as police harassment at a gay bar in New York. The Stonewall Riot, as the event became known, led in turn to the formation of the first Gay Liberation Front and thus, in a sense, Gay Pride Week is also a celebration of the birth of Gay Liberation.

As such it is a time to make the rest of society aware that gay people exist, that we are part of the real world, and that we should have legal rights to follow a way of life that is just as valid as a heterosexual lifestyle. It is time to stand up and be counted - a time to tell the rest of society that we are fed up with the repressive/oppressive system under which we live, and which denies us the right to give our love to another human being, even if of the same sex.

If Gays totally accept their own sexuality and are prepared to stand up for it and fight for it - despite society's attitudes - then we have a chance of ending the present, appalling situation, while taking that first big step of Coming Out, is the start of realising your full potential as a human being. From this point, your pride and dignity as an individual can only GROW.

It is to be hoped that Gay Pride Week will instill in us all a sense of pride and dignity in being gay, and give all the gay community - and hopefully - the public at large - a feeling of responsibility and caring for each other.





# Gay Pride Week

Until the Gay Liberation movement began in 1969 very little was written about homosexuality which presented it in a positive light, helping gay people to accept themselves, and straight society to accept homosexuality as a natural and inevitable part of the total spectrum of sexuality. Instead there was the Church, perhaps proclaiming its compassion for people so 'afflicted', but certainly warning them against the terrible sinfulness of giving expression to their deepest needs; and there were the psychiatrists, the modern priests and upholders of society's moral norms, with their medical models which turned sin into an illness for which they had the cure. These views of 'enlightened, proper' society were translated by our legislators into laws, laws which through ignorance, conservatism and inertia remain with us, so that not only are gay people who look for a full and loving relationship, sinful and ill, but the expression of their love is illegal. (It never seems to have been suggested that it is fattening!) But even so, that is quite a burden for a gay person to reject and there were very few voices to contradict the established view.

Certainly, there were some. 'The Kinsey Report' at least made it clear that the incidence of homosexuality was far higher than had been imagined, and 'The Wolfenden Report' showed that there could be enlightened thinking about how the criminal law should function in society. In 1963 the Religious Society of Friends published 'Towards a Quaker View of Sex' and set out a morality of relationships based, not on the sexes of the people concerned, not on the sexual acts they perform, but on the degree of depth and caring in the relationship, and on the extent of exploitation and selflessness involved. But although these were helpful to a degree, and marked the beginning of a change in attitude, a lot more was needed to dent the centuries of ignorance and prejudice and to raise the self-esteem of gay people themselves. In the last ten years much has been published which has helped to these ends.

First there are the general works on homosexuality which endeavour to ascertain the facts and present them objectively. A very early book in this field is 'Homosexuality' by D.J. West which was first published in 1955 and which went into a second edition in 1968. Although these editions purport to be objective, much of the tone and content is far from accepting homosexuality which is perhaps to be expected in a book conceived long before Gay Liberation. A third and completely revised edition of the book was published in England in 1977, but has not yet been seen in New Zealand. More truly objective and very informative is 'Homosexual Behaviour among Males' - a cross-cultural and cross-species investigation by Wainwright Churchill (1967) which accepts, and sets out to show, the normality of homosexual behaviour. This is one of the basic books in the literature and is valuable reading for gay and straight alike. A very full study of a different aspect of the subject is 'Male Homosexuals: Their problems and adaptations' by M.S. Weinberg and C.J. Williams (1974) which reports on a survey of several thousand homosexuals in the USA, Denmark and Holland to determine how they deal with and adapt to society's approach to homosexuality. Lastly in this group there is 'The Homosexual Matrix' by C.A. Tripp which gives a thoroughly researched and original study of homosexuality seen in its social context. It gives a lot of information and fascinating detail not available elsewhere to the general reader and is certainly positive in its influence.

The Gay Liberation Movement has given rise to some writing of its own. Dennis Altman's 'Homosexual:

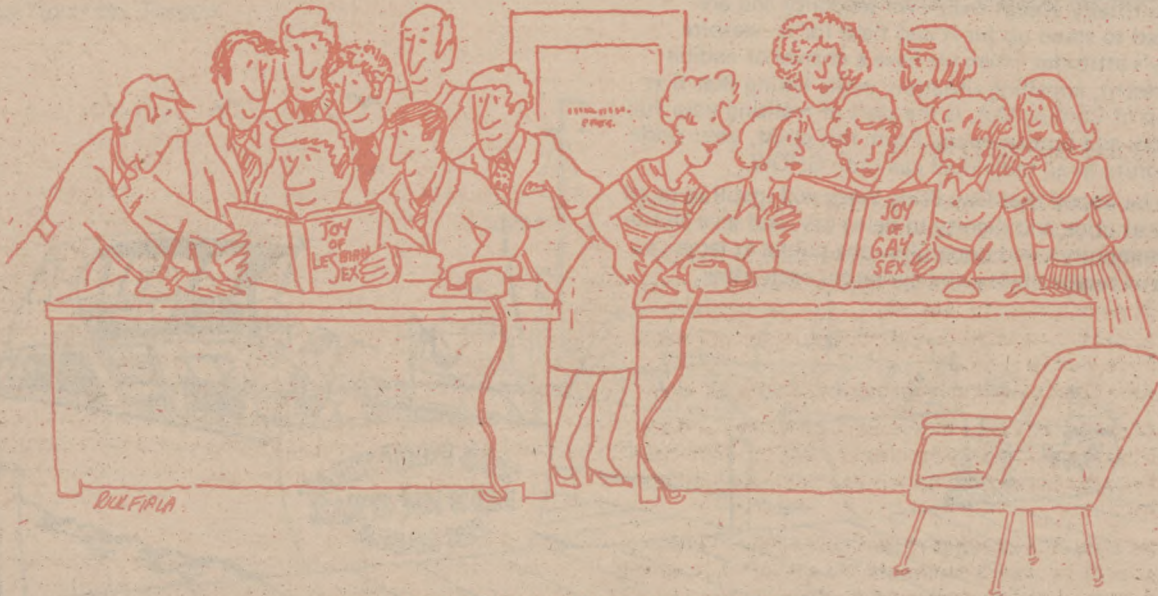
Oppression and Liberation' is both an account of the oppression of gay people in our society and of the growth of the Gay Liberation Movement to reject and combat that oppression. Jeffrey Week's well researched and comprehensive book, 'Coming Out', is a history of homosexual politics in Britain through the nineteenth century to the present day. Both of these books to some degree have a consciousness raising effect on the gay reader, but specifically designed to that end are a pair of books, both edited by Karla Jay and Allen Young, 'Out of the Closets' and 'After You're Out.' Both are collections of writings by a number of people talking about aspects of their experiences through being gay. They help to make us more aware of our own experiences, our feelings and potential.

Several books have now been written suggesting a more enlightened theology of homosexuality and a number of clergy in the established denominations have 'come out' without feeling the need to resign. Two of the most simply written statements of a new approach by the church to homosexuality and what the church can offer to gay people are 'Homosexuality from the Inside' by David Blamires, and 'Homosexuality: Time to Tell the Truth' by Leonard Barnett. The first is a very short statement, barely 40 pages, by a person who is both openly homosexual and a Quaker. It is published by the Religious Society of Friends and builds upon the views given in 'Towards a Quaker View of Sex' but seen, as the title says, from the inside. For committed Christians who are also gay, it offers a reconciliation of homosexuality and religion and some ethical views which are consistent with all their needs. For the straight person it provides a more loving alternative to the traditional approach of the Christian Church. The second book is probably aimed more at straight people, especially the family and friends of gay people. It is very simply written and tells how the author, a Methodist Minister for 35 years, came to rethink the accepted view of the church and to put forward in this book an alternative. It is just the sort of book to give to concerned and Christian parents to help them to come to terms with the fact of a child's gayness.

Last but by no means least, I want to mention what for me are two of the most positive books yet written, and which are valuable reading for gay people trying to accept themselves as well as for their families and friends. 'Society and the Healthy Homosexual' by George Weinberg is a short, but strong and rational, statement that gay is just as good, healthy and loving as straight. If Gays have problems, they arise not from being gay but from the attitude of society to people who are gay - homophobia. The book is written at a level for the ordinary reader and is one of the clearest and best statements yet of a positive view of homosexuality. Similar things may be said of 'Loving Someone Gay' by Don Clark who is himself gay and a clinical psychologist. The first half of the book helps to give gay people more acceptance of themselves; the second half is directed at those who come into contact with gay people, including their families and friends and those who meet them in various professional capacities. Again it is a very readable and valuable book.

These are only some of the books written in the last ten years which give a different view of homosexuality, one which gay people can accept and which hopefully will in time become the view of society at large. It is encouraging that the emphasis, at least in the written word, is away from the traditional approach and, though society still has a long way to go, change has begun.

D.W.M.



TWO NEW BOOKS FIND THEIR MARKETS.



## June Program

### SATURDAY 24

Gay Rights Conference: Lower Common Room, Student Union. Registration at 9.30 am. Opening address 10.00 am.  
Social & Dance: 8.00 pm Student Union

### SUNDAY 25

Conference continues. 10.00 start.  
Memorial service at Cenotaph 1 - 1.30 pm. Auckland Domain  
8.00 pm Gay Pride Week Dedication Service  
Metropolitan Community Church, St Mathews-in-the-city.

### MONDAY 26

'Indiscreet' A Gay Play from Gay Sweatshop, London. Maidment Theatre, University. 8.00 pm. Public \$1.00, Students 50c.

### TUESDAY 27

Lifestyles - an Awareness evening about Transvestites, Transsexuals and Blatant Gays. 64 Warnock St, Westmere 8.00 pm.

### WEDNESDAY

1.00 pm: Gay poets' cents.  
8.00 pm: Room, D

### THURSDAY

1.00 pm: as for Wed  
8.00 pm: Room, D

### FRIDAY

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### ON BEING A PE

During those  
four years  
When we met  
occasionally  
We would smile  
at each other  
We would notice each other  
Once ....  
We sat and  
talked  
to each other  
I saw your smile  
I caught your eye  
But I never  
touched  
your hand  
Now four years later  
.... four years later  
and that  
one night ....  
It has all gone  
That one night  
has ended  
four years of smiles

THOMAS CAMERON

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to ask  
to feel  
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To live is all I ask  
and live  
and live again  
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this half light  
to live.  
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may we not,  
to go on or back.  
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# rogramme

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In Hitler's Germany during the war, and in Nazi-occupied territories, various persecuted and oppressed social groups were made to wear coloured symbols on their clothing as a means of identification. Political prisoners wore a red triangle, the Jews a yellow Star of David. Homosexuals wore a pink triangle. Today the pink triangle is being worn again. Why, and what does it mean?

Firstly it is a memorial to those quarter of a million gay people who are known to have been murdered in concentration camps; to those used as guinea pigs in experiments looking into phosphorous burns - apparently a special extra for homosexuals; and to those who died but were never officially counted as Gays.

Secondly, and perhaps more importantly, today it is being worn as a symbol of protest against the persecution of gay people. This still continues: in Chile, Argentina and Bolivia, and most recently in France, Canada, Britain and the USA; and here in good old New Zealand too!

- In Paris recently, at a Gay Film Festival, members of an ultra-rightist group, 'Jeune Nation', a fascist organisation, entered the theatre and began dragging Gays out into the street and bashing them up.

- In Toronto recently, a peaceful demonstration was being held by Gays protesting against a raid by police on a gay newspaper. The police reacted by driving motorcycles into the crowd.

- In New York a lesbian mother drowned herself because she lost the custody of her children after a court appeal.

- In San Francisco a gay student cut his throat after receiving abuse from Anita Bryant campaigners.

- In Miami, Florida, the Catholic Church publicly supports a 'Kill a Queer for Christ' Campaign.

O.K. so it's all very far away, you say, and nothing like that happens here. And, yes, you don't hear of such extreme acts of violence and oppression but nonetheless, here in little old New Zealand oppression and discrimination are rampant, and cause just as much damage and destruction as those more physical acts seen overseas.

- We are considered criminals in the eyes of the law if we give sexual expression to our love for other men, and this can result in a jail term of up to 14 years.

- By the recent so-called Human Rights Commission Act, Gays were one group explicitly not covered by the legislation - in other words, all people are equal but some more equal than others. Or does it go so far as to suggest that we are not even human?

- We can be sacked from a job, evicted from a flat, denied credit and lose the custody of our children - all because we give our love to a person of the same sex - and all without any right and/or recourse in law.

- In New Zealand's obsessively homophobic society, the mere accusation, even if unproven, of being homosexual, is enough to invite physical attack, open the way for blackmail attempts, and even destroy a person's career - witness the Moyle Affair.

- Records are banned, or should I say, some are banned (policy here is not even consistent) simply because they refer to Gays, and on the facile grounds that they may offend. Have you ever thought how offensive that action is to us?

For these and many other reasons - such as the continued references to 'poofers', 'queers' and 'faggots' heard so often in many a local pub or in the streets - the pink triangle is again being seen. Although the barbed wire of the concentration camp has gone, Gays are still being blatantly discriminated against, and so long as such oppression continues, the pink triangle will be worn. So if you support us - and you don't have to be gay to do that - get one. Phone Chris, 769-455

## ARE YOU HOMOSEXUAL ?

Don't laugh ! Even if you're not there's a good chance that one of your close friends is :

\* 18% of men have had at least as much homosexual as heterosexual experience for at least 3 years of their lives between the ages of 16 and 55

\* 10% have been exclusively homosexual for at least 3 years between 16 and 55

\* 4% have been exclusively homosexual all their lives

These figures, drawn from the work of Kinsey and his team, have gone unchallenged since 1948. In fact more recent studies have come up with surprisingly similar findings.

Now let's get it clear what these figures mean. One person in 25 has spent his whole life without having any sexual contact with, or reaction to, the opposite sex. One person in ten has had one or more heterosexual

experiences at some time in their lives but have responded sexually only to members of their own sex for at least three years. More than one in six have experienced a period of three years when they were equally drawn to both sexes or had varying degrees of preference for their own sex.

Human beings have got a disconcerting habit of putting other human beings into boxes, categorising them, for the sake of convenience. If you aren't heterosexual then you must be homosexual; a few are prepared to complicate the issue by introducing a third category of bisexual. Kinsey's figures defy such compartmentalisation. What do you call one of the 18% who have had 'at least as much homosexual as heterosexual experience for at least three years of their life'? Remember, such a person may well be a happily married man with 2.4 children and one or more cars in which he takes the family out on Saturdays. But what about the 25% who have had 'more than incidental' homosexual experience between the ages of 16 and 55? Is a quarter of our population basically 'queer'?

And the most staggering statistic of all. 37% of males had at least one sexual experience to the point of orgasm with another male. In New Zealand, where all such activities are punishable by law, more than a third of our men should be in prison!

## CONTACTS

In Auckland at present there are a variety of organisations offered for gay people, ranging from purely social to those concerned with the political issues and law reform. Here at the University:

Auckland University Gay Liberation: meetings each Friday, 4 pm, Exec Lounge, Student Union Building. Phone Chris 769-455; Ian 558-953; Alan 372-420. As much a social as a political group.  
University Feminists: Phone AUSA 30-789 Ext 70, or Janet Roth 765-924 or Broadsheet 794-751.

In Auckland:  
Auckland Gay Rights Activists: - a political activist group. Phone Peter 761-917 or write P.O. Box 3132, Auckland.

National Gay Rights Coalition: national political activist group. Phone Peter 761-917, or write Box 3132, Auckland.

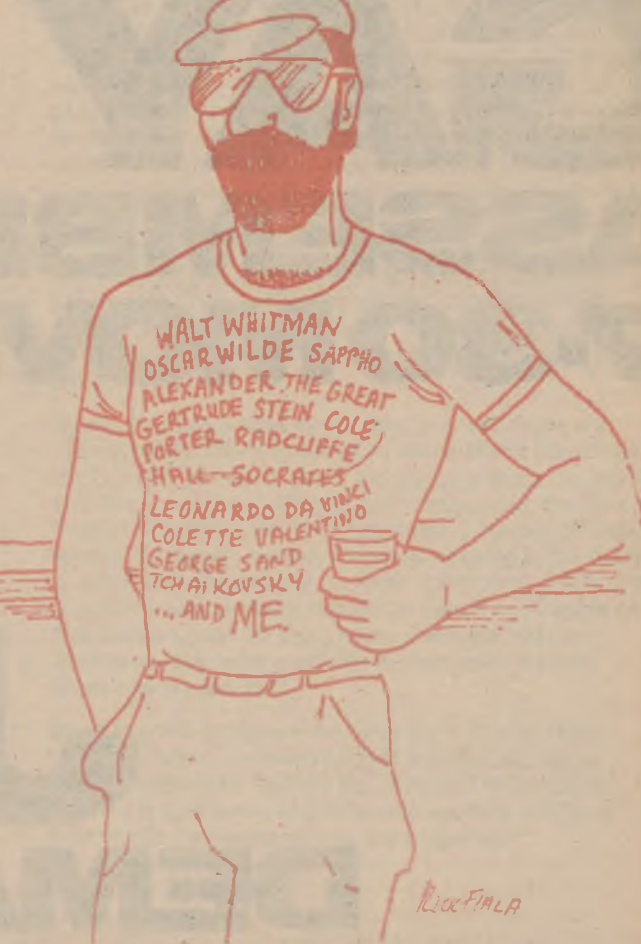
Gay Social Club: women's and men's social group. Phone Mel 685-588.

Gay Welfare Group: Counselling service. Peter 761-917; Bruce 685-065, or write Box 3132, Auckland.

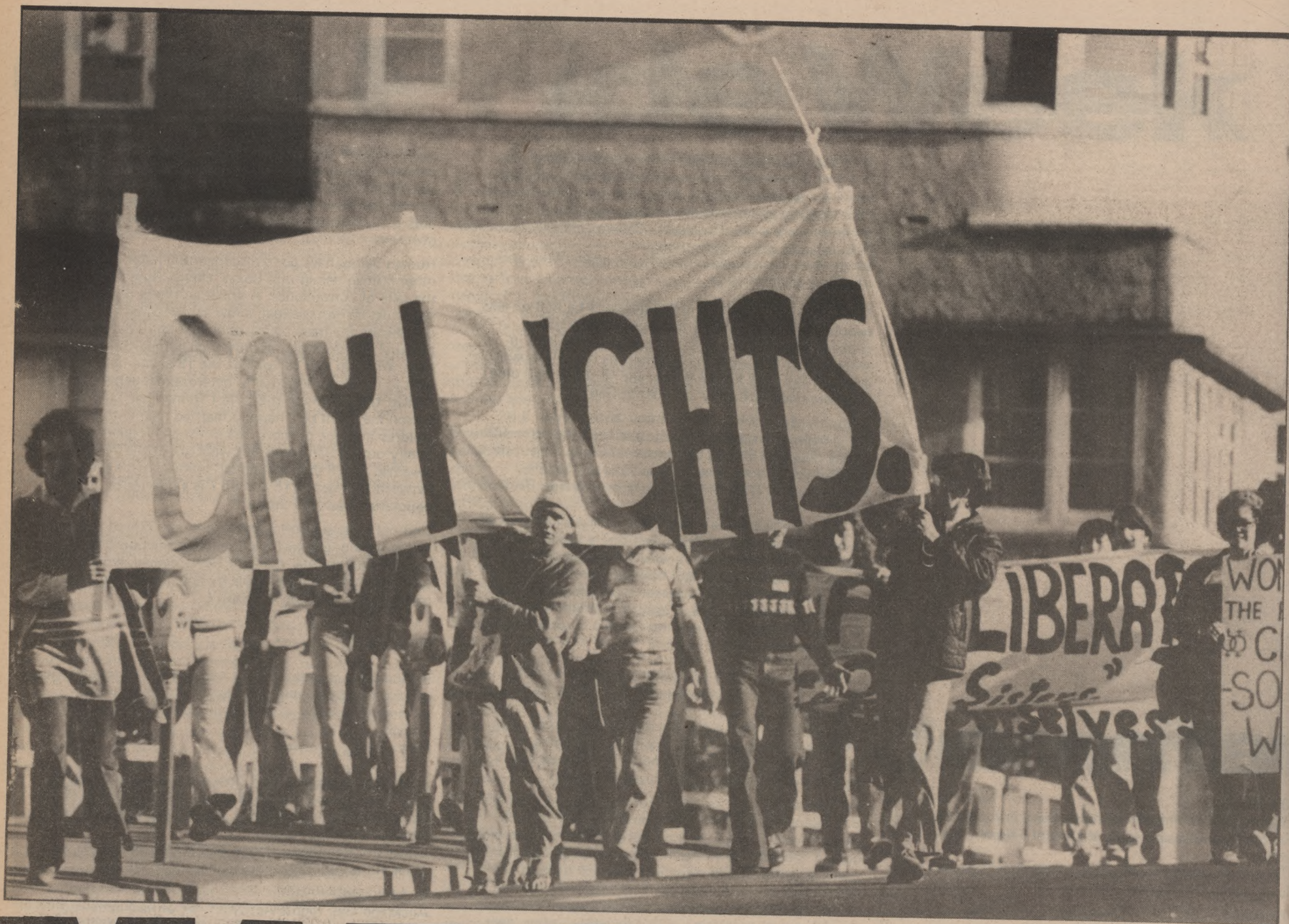
K.G. Social Club: Women's social group. Write Box 52-009, Kingsland, Auckland.

Hedesthia: Group for Transvestites, Transsexuals and Blatant Gays. Write to Box 78-026, Grey Lynn, Auckland.

Metropolitan Community Church: Phone Rev. Peter 668-018, or write Box 6651, Auckland.







# **MARCH FOR GAY RIGHTS**

**ASSEMBLE MYERS PARK 7  
7:30 MOVE OFF TO C.P.O.**

# **FRIDAY JUNE 30**

## **DEMAND YOUR RIGHTS**





Preceding 'Adoption' is a 45-minute film, 'I want to be Joan', by New Zealand film-maker Stephanie Robinson. The film was shot at the 1977 United Women's Convention. It is not simply a record of the Convention but also a series of interviews with many of the women who attended, probing their experiences and opinions.

Thursday 13 July at 11.15 am and 8.15 pm  
**RAISE RAVENS (Cria Cuervos)**  
 Spain 1976 97 minutes GA cert.  
 Director: Carlos Saura  
 Spanish dialogue

This is one of the major films of the Festival because it is our first opportunity to sample the work of an important Spanish director, Carlos Saura. I understand that there has been a renaissance in the Spanish cinema in the last year or two, and Saura's film is an exciting example.

Some critics describe this film as 'grim' and 'over-loaded with allegory and symbolism', but most regard it as 'a masterpiece, rich in personal and political comment'. The title refers to a Spanish proverb, 'Raise ravens and they'll peck out your eyes'. I quote from Inge Pruks' review in 'Cinema papers': 'Cria Cuervos' is concerned with a Spanish middle-class family as seen through the eyes of a little girl, Ana Torrent, who made her film debut in Victor Erice's 'Spirit of the Beehive', plays the central character Ana, and gives an uncannily hypnotic performance. Her gaze is both innocent and knowing, profound and matter of fact, impassive yet deeply disturbed - as only dreams, and the future, can show. Ana loses her mother, then her father (whom she holds responsible for her mother's death), and she and her two sisters are looked after by aunt Paulina and their servant Rosa.

At first the film may seem confusing, for Saura has structured his narrative so that Geraldine Chaplin plays both Ana's mother and Ana 20 years later, remembering the events of her childhood. However, the adult Ana sections provide explanatory bridges - other transitions are extremely fluid - and there is such a strong unity of place that the intuitive viewer who allows himself the pleasure of just watching can accept the shifts in time without too much difficulty.

The 'doubling' of Ana with her mother is not only done visually through Geraldine Chaplin, but also through matching verbal motifs: Ana's mother repeats Ana's words, 'I can't sleep', when her husband comes in late;

Anna repeats her mother's 'I want to die' in the terrible moment of crisis when she hears the Almendrita story told by her aunt. Anna remembers an epoch when her mother was alive, and then another when she was an absence, a period when she could conjure up her mother by just wishing for her.

Saura has said that he believes death does not have the same weight of significance for adult and child. 'For a child, death is equated more with disappearance, it does not have a tragic meaning; beings, animals, things die, disappear, and once this has happened there is no reason to dwell on this fact. For Anna the child, the death of her mother signifies her disappearance, which means that at any given moment she can reappear, and she is able to make her come back to life when she needs her. I believe that the child is incapable of establishing differences between the real and the non-real, and that the step between the real and the imaginary is accomplished without any shock. A process of rationalization is not necessary to justify it, as is the case generally with an adult.'

So much is left unsaid in the film, and yet Anna is a witness to all. When prodded to speak about the things she has seen or heard, Anna merely says 'nada' (nothing) and this word recurs like an echo throughout the film. Several characters say it, but perhaps it is most tellingly spoken by Anna's mother: 'there is nothing (after death) .... they have cheated me .... there is nothing'. Anna uses it in different contexts, but in her case it is a closing of the shutters, until 20 years later, when she talks and confesses - but to whom? We are not told, but the memories are painful.

Saura has also spoken of his wish for a 'subterranean communication' between himself and the spectator. 'Inexplicable films interest me more and more; their mystery is subagent, and they acquire their hold and their magic the moment they are projected.'



Wednesday 12 July at 2.15 and 5.15 pm  
**THE LACE-MAKER (La Dentelliere)**  
 France/Switzerland/West Germany 1977. 107 minutes  
 Director: Claude Goretta

'The Lace-Maker' is a warm, compassionate film that deserves to be very popular. To quote Frank Rich's review in 'Time': 'The heroine, Pomme is eighteen, a shy attendant at a Paris beauty salon. The hero, Francois, is a bookish university student from a proper bourgeois family. The two come together while vacationing in glorious Normandy, then return to Paris and set up house on the Left Bank. There the innocent star-crossed romance suffers a heartbreaking fate at the hands of the cruel, real world ..... Armed with compassion, tough intelligence and a first-rate cast director, Claude Goretta has performed the rare alchemic stunt of converting a genre picture into art .....

Goretta's 'The Invitation' was included in the 1976 Auckland Festival.

Thursday 13 July at 2.15 and 5.15 pm  
**ADOPTION (Orokbefogadas)**  
 Hungary 1975 89 minutes  
 Director: Marta Meszaros

To quote Eric Shorter's review in the 'Daily Telegraph': 'The award of the Golden Bear to 'Adoption' at the 1976 Berlin Film Festival was a popular choice, not only because of International Women's Year, but because it stood head and shoulders above the other films competing in the Festival.

This is the first film of Marta Meszaros, ex-wife of Miklos Jancso, we have seen in New Zealand. It is a sensitive, unsentimental story of a friendship that brings comfort and stability to two women of different generations. Kata is 42, a widow. She has a middle-aged lover, Joska, whom she sleeps with occasionally. She works in a factory and is self-sufficient, if a bit lonely. One day she decides she should have a baby before it is too late. A medical check-up confirms she is perfectly healthy, but Joska is horrified at the proposal that he should father a child by Kata, even with no strings attached. At about the same time, Kata meets Anna, a girl from a nearby reformatory, a teenager abandoned by her unloving parents. Anna is looking for a room where she can make love to her boyfriend whom she wants to marry. She moves in with Kata, and a warm relationship develops between the couple.

The simple, affecting tale owes much to its acting, especially by Kati Berek as the lonely, would-be mother, and also to the patient and often poignant direction by another woman in her forties.'

Derek Elley in 'Films and Filming' says: 'Adoption' was one of the least noisy, least pretentious and one of the most effective films in the London Film Festival.'

The director, Marta Meszaros, has a growing world reputation and has made several other films (such as 'Riddance') which have not yet reached New Zealand.





'Mr Klein'

Friday 14 July at 11.15 am and 8.15 pm  
SEVEN BEAUTIES (Pasqualino Settebellezere)  
Italy 1975 115 minutes R 18 Restricted to Film Festival  
Audiences only  
English dialogue (dubbed)  
Director: Lina Wertmuller

The Sydney Film Festival programme remarks: 'With enthusiastic reviews for her latest film 'Seven Beauties' from the New York critics, plus a cover story in New York Magazine whose critic, John Simon, called the film a masterpiece and its director 'the most important since Ingmar Bergman', Lina Wertmuller has become quite suddenly, a major arrival on the international cinema scene. This dynamic Neapolitan, who worked for Fellini on '8½' and whose films mix bawdy humour with universal truths and, sometimes, horrors, had been making features for thirteen years before this sudden recognition came to her. And although her last few films have all been well received in America, it took 'Seven Beauties' to raise her to the pantheon.

Her regular actor, the wonderful Giancarlo Giannini, plays Pasqualino Frafuso, a minor crook and would-be sheik, who lives with his mother and seven un-beautiful sisters in pre-World War II Naples. While the rest of his family works in a sweatshop, Pasqualino passes the time preening himself and eyeing the pretty girls round town, but his chief concern is to protect his family's 'honour' and when he discovers his eldest sister, the formidable Concettina, has become a whore for the pimp Totonno, who promised to marry her, the insult has to be avenged. Pasqualino's comically incompetent attempts to live up to the expectations of the local Mafia boss culminate in his commitment to an insane asylum. But these noisy, colourful Naples scenes are told as flashbacks in the film as Pasqualino, now a refugee from the Italian army, and Francesco, his friend, are captured by Germans and placed in Stalag 23, which is controlled by a monstrous female commandant who the ever-optimistic Pasqualino decides must be seduced if he's to get better food and treatment.

The American critics gave glowing reviews to this film but the English critics were more sceptical. 'The New Statesman' described it as 'shouting, gesticulating, posturing rubbish' and 'Monthly Film Bulletin' claimed that the 'film rarely rises above a tone of naughty schoolgirl irreverence.' Auckland audiences can see which side of the Atlantic they are in agreement with.

Lina Wertmuller has directed many films but her best known here are 'The Seduction of Mimi' (in a previous Festival) and 'Swept Away'. It is unfortunate that the only available print of 'Seven Beauties' should have been dubbed, but it's still good to have a chance to see a Wertmuller film. As far as I know, Auckland has not yet seen her 'Love And Anarchy', 'All Screwed Up', or 'Let's Talk About Men'.

Friday 14 July at 2.15 and 5.15 pm  
MR KLEIN  
France/Italy 1976 123 minutes  
English dialogue  
Director: Joseph Losey

Losey has been making feature-films since 1948. The list includes 'The Romantic Englishwoman', 'A Doll's House', 'The Go-Between', 'Accident', 'The Servant', and so on.

'Mr Klein' is regarded by most critics as Losey's best film for years. It won three French Academy Awards including 'Best Picture'. Stanley Kaufmann in the 'New Republic' objects to 'the heavy symbolic apparatus' and the 'lush' visual style which causes the film to 'fail pretentiously', but most writers regard it as a very successful intellectual thriller. The London Film Festival programme says:

'Joseph Losey's French film 'Mr. Klein', produced by and starring Alain Delon, has had a very warm reception from the British critics. Set in Paris in 1942 under the German Occupation, it stars Delon as an opportunistic French art dealer who, with few qualms, makes a good living by buying valuable art cheaply from Jews who are trying to flee the country. One day he discovers that there is another Klein of Jewish descent who is apparently being confused with him. His attempts to trace the other Klein leads to a deeper and deeper confusion of identity with the police becoming more and more suspicious and Klein himself more and more desperate. It is a remarkable parable about a man's ability to avert his eyes from the persecution of others until he finds that others are the same as himself.'

George Morris in 'Take One' remarks:

'The imagery has that Losey look - sensuous, tactile, and vaguely decadent. The deterministic camera angles that trap his characters amidst their objects, mirrors and rococo architecture, portray a world in which texture is all and essence is as elusive as the shadowy Mr Klein. The casting of Alain Delon in the title role is inspired .... It is impossible to imagine this film without him, and through his incarnation of greed transmuted into remorse, Joseph Losey's Mr Klein becomes one of the most harrowing cinematic experiences of the 70s.'

In his pre-production notes, Losey wrote: 'This is not a picture about the evil Hun. It is a picture about what quite ordinary and recognizable human beings are capable of doing to other ordinary people..... It is not a happy story, but it should be at times amusing; and it should have the unrelenting fascination of a Borges labyrinth. It ends as it began, with stark reality - the kind of reality to which the French people and the world in general have grown callous'.

Friday 14 July at 11 pm only  
MARTIN  
USA 1976 94 minutes  
Director: George Romero

This is a re-vamping of the vampire film, in the same vein (so to speak) as George A. Romero's earlier film 'Night of the Living Dead'. Richard Combs in 'Monthly Film Bulletin' describes it as a 'quite sophisticated and witty attempt to reinvigorate both the vampire movie and the juvenile problem picture' by combining them. Martin is a mixed-up teenager who is also (thanks to the family curse) an 84-year-old vampire. Like Romero's earlier film, this one is raw, funny, horrifying, and sometimes corny.

'Martin' became a 'cult film' in New York, eventually moving from 42nd Street cinemas to a screening at the Museum of Modern Art. Those who like off-beat American movies should be certain not to miss this one. Richard Combs lists various delights of the movie such as 'Martin's confessions to a late-night disc jockey (as a substitute for a psychiatrist), in which he complains that vampires don't actually have it as good as the movies make out.'

Saturday 15 July at 10.30 pm only  
AT THE TIP OF THE TONGUE (Au Bout des Levres)  
Belgium 1975 87 minutes R13 cert (French language)  
Director: Jean-Marie Degasves

I can't find anything new on this one so I'll simply quote Brian Baxter's comments from the Auckland Festival programme:

'As a directorial debut, the film is remarkable for its restraint and skill. The story is in the rather familiar area of a young boy (Olivier de Saedeeler) infatuated with the idea of sex in general, and an older woman (Marie Dubois) in particular. Finally, she initiates him more out of kindness than love in a scene at once charming and erotic. What makes 'At the Tip of the Tongue' so interesting is the brilliant use of the boy's family background and the sympathetic observation of small village life. Many other characters and events impinge on the central figures life and drama. And the director uses the boy in a Bressonian 'non-actor' style. A small, sensitive film that makes an important comment on youth/sex/work prospects/family relationships.'

On the same programme:  
DAGUERROTYPES  
France 1975 80 minutes French dialogue  
Director: Agnes Varda

Agnes Varda is the famous French woman director who made 'Cleo from 5 to 7'. 'Daguerrtypes' is a chronicle of the people who inhabit her own street, Daguerre Street in the 14th Ward of Paris, near Montparnasse. To quote the Brisbane Film Festival programme:

'It is a normal French street with shops where you can buy bread, meat and vegetables, where you can fill your own bottle with cheap perfume, where you can have your shirt ironed, a street where you can take an accordion lesson or a driving lesson. Ordinary people, but each an individual character, craftsmen at their trades, most of them from the country so that the footpath here smells of country grass. What makes the film so outstanding is Agnes Varda's faultless sense of composition, her editing techniques and the skilful and unobtrusive way in which she is able to reveal the inner qualities of these Parisians, so that we care about them and want to know more about them. It is also a striking sociological record of a way and quality of life which is rapidly and regrettably disappearing. The technical mastery of Agnes Varda is so sure that it does not need to intrude. Her warm feeling for humanity glows through all her films.'





Bertolucci's '1900'

Saturday 15 July at 2.15 pm only

**HOTEL PACIFIC**

Poland/Czechoslovakia 1976 103 minutes

Director: Janusz Majewski

This Polish-Czech co-production has been adapted from a 1936 Polish novel by Henryk Worcel and directed by one of Poland's leading directors with a largely Polish cast. John Gillett writes: 'In an atmosphere of slowly mounting tension, it traces the progress of a young man from dishwasher, to waiter, his conflict with the bullying head-waiter and the moral decision he has to make when a staff investigation is ordered. The film's fascination lies in its meticulously created backgrounds of kitchen, dining-room and living quarters..... and its sense of narrative drive.' Duncan Starr calls it 'a traditional piece of social realism, a sombre subject,' but still a very gripping film.

Many film enthusiasts will be coming to this programme to catch the first half, a film by New Zealand-born composer and writer Richard Phelps. It's 'The Empire Blend,' a 20 minute film which Phelps made on elaborate sets at the National Film School as the pilot for what he hopes will be a feature-film. 'The Empire Blend' is a pop-opera which seeks to portray contemporary life in England through the eyes of immigrants and visitors. Ken Wlaschin says 'it could turn out to be Britain's answer to 'West Side Story'. He adds: 'It concerns a black American gambler in London who runs up against a professional hit man when he tries to collect a bad debt and ends up staking his own life against the odds in a final shoot-up. The last sequence in a deserted railway depot is especially tight, tense and engrossing.'

Saturday 15 July at 5.15 and 8.15 pm

**SMILE**

USA 1974 113 minutes R16 cert

Director: Michael Ritchie

This is a feature-film, not a documentary, about the world of beauty contests. It's another off-beat American film by one of the new wave of Hollywood directors. Michael Ritchie, now 35, previously directed the highly-rated political film 'The Candidate', also 'Downhill Racer' and 'Semi-Tough'. 'Smile' is not as wide-ranging as Altman's 'Nashville' but it is similarly a mosaic of comic scenes based upon American show business.

Michael Ritchie (in a detailed study of the film in 'American Cinematographer', October 1975) describes his aims in this way: 'I got the idea of doing one week in the life of a beauty pageant (the Young American Miss Pageant). Unlike 'American Graffiti', which concentrates only on the teenagers, I wanted to show the interlocking relationships of the teenagers and the adults - similar to the way Peter Bogdanovich handled it in more serious terms in 'The Last Picture Show,' where all the relationships of the community became clearer as the separate stories criss-crossed each other.'

The film was shot in Santa Rosa, California, and made full use of the local community. (Ritchie's approach sounds similar to that of Geoff Steven who recently made a feature-film 'Skin Deep' in Raetihi, getting many of the local people involved in the film). The beauty contest in 'Smile' was staged as a 'real' event for the people of Santa Rosa. Also, the actresses playing the contestants did not know who was going to win, so that their reactions to the judging were unrehearsed.

This film will strongly attract people who like off-beat American films, and it should also appeal to the general audience as light-hearted adult entertainment.

Sunday 16 July at 10 am only

**MAX HAVELAAR**

The Netherlands/Indonesia 1976 168 minutes GA cert.

Dutch and Indonesian dialogue (with English subtitles)

Director: Fons Rademakers

'Max Havelaar' is based on a famous Dutch novel written in 1860. The writer (who used a pseudonym) was a former Dutch Colonial official in Java who had become disillusioned with colonialism. It is interesting that a film version should today be made as a Dutch-Indonesian co-production. Script-writer Gerard Soetman dropped the section of the book set in Amsterdam and concentrated on the events in 'Lebak', a poverty-stricken area of the Dutch East Indies. Professional Dutch actors were combined with non-professional Indonesians, hired on the spot. The dialogue is partly Dutch and partly Indonesian.

The Sydney Film Festival programme says: 'Rademakers makes of his protagonist (a young colonial official) a complex character, expertly brought to life by actor Peter Faver ..... Also memorable are the ravishing images by cameraman Jan de Bont.'

I am told that the film has been given good reviews in Europe. We seldom have the opportunity to see a Dutch feature film, and this sounds a particularly interesting one.



Sunday 16 July at 1.30 pm only  
**SPOILED CHILDREN** (Des Enfants Gâtés)  
 France 1977 113 minutes  
 Director: Bertrand Tavernier

To quote the Festival programme: 'Spoiled Children' is the fourth film of young French film critic-turned-filmmaker, Bertrand Tavernier, whose remarkable critical and commercial success has marked him out as one of the major directors to emerge in France in the 1970s. (Tavernier's first film, 'The Clockmaker of St Paul' was the 'sleeper' of the 1974 Auckland Film Festival.) It stars Michel Piccoli as a middle-aged filmmaker who takes a flat away from his family in order to do some work and becomes involved with a committee fighting housing abuses. He also becomes emotionally involved with a girl (Christine Pascal, who helped script the film).'

The film is directed at topical social problems but (according to 'France-Soir') 'it does not deal with the subject in an austere or didactic manner but with the taste and talent to make it a true spectacle in the manner of the best Italian comedies.' The reviewer of 'L' Aurore' describes it as a fresh look at 'everyday French life' -- 'the daily France of large apartment buildings, worries over money, couples who no longer get along, and the difficulty for a young woman of 25 to love and be loved (by a 50-year-old man) .... It is completely foreign to that France about which Malraux and de Gaulle talked, but certainly this is also France!'

For Tavernier, this story about a film-maker was a way of questioning the social usefulness, or uselessness, of his own profession of film-making.

On the same programme  
**LISTEN, LISTEN, LISTEN**  
 Canada 1977 82 minutes  
 Director: Barbara Greene

Barbara Greene's documentary film is a study of George Bulleid, a former alcoholic and drug addict, who left the city to found a commune. The commune has since grown to a remarkable community of some 150 people.

Sunday 16 July at 5.15 pm only  
**HARLAN COUNTY USA**  
 USA 1976 103 minutes GA cert.  
 Director: Barbara Kopple

Anyone with even the slightest interest in political films should see this one. The recent miners' strike in the USA gives it a topical interest, but it has a deeper value than that, being one of the most intimate studies of a strike ever filmed.

The director and her team lived with the miners for the 13 months of their strike and were fully accepted in the community. They became so accepted as a part of the scene that no-one was self-conscious about their filming.

Another striking aspect of this documentary is Barbara Kopple's care in presenting the women's side of the strike. To quote Marsha McCreadie of 'Films In Review': 'Harlan County USA' might have been re-entitled 'Miner's Women', so much does it concentrate on the wives, mothers and daughters of the men whom we see descending into the mines. The film seems a fine example of a woman director illuminating aspects of the situation that have traditionally been overlooked in political documentaries.

The film has enjoyed an unexpected popular success in the USA, and received an Academy Award as the best documentary film of 1976.

'Cineaste' magazine which has published some detailed articles on the film sums it up in this way 'Harlan County USA' offers a compelling presentation of the bitter struggle between workers and company owners over the miners' decision to join the United Mine Workers of America (UMWA). The basic narrative line of the film is the 13-month-long strike by miners at the Brookside Mine in Harlan, Kentucky. The miners went out in the Summer of 1973 after they had decided to join the UMWA and the Duke Power Company, which owned the mine, refused to sign the union contract. The miners set up picket lines to prevent scab workers from entering the mine. State troopers were called in and, after violence broke out, a court injunction prohibited more than six men on the picket line. At that



'1900'

point, the support of the women in Harlan, organized as the Brookside Women's Club, became crucial. The miners' wives, daughters, and other women in the community not only started strike support activities, such as raising funds for the striking miners, but also decided to 'man' the picket lines themselves. The violence continued to escalate, however, with company-hired strikebreakers armed with guns and clubs beating and shooting people on the picket lines, finally resulting in the shooting of a young miner. With the situation at crisis point, and under pressure from Washington, the company finally signed the contract and the men were soon back to work.

Weeks later, in a dispute over the signing of the 1974 national coal contract, the miners in Harlan joined UMWA locals all across the country and went out on strike again, and the film's concluding scenes make clear that the coal miner's situation will always be one of continuous struggle.

Interwoven throughout this chronological coverage of the strike, however, is much additional material - historical footage of previous strikes in Harlan, including the violent armed confrontation during the 30's that became known as 'Bloody Harlan'; excerpts from speeches by early UMWA President John L. Lewis on the need for organization; interviews with doctors and retired miners on the effects of black lung disease; a rousing selection of folk songs and music; scenes of Jock Yablonski's 1969 challenge of Tony Boyle's union leadership, the subsequent assassination of Yablonski, his wife and daughter, and Boyle's indictment for complicity in the murders; the 1972 victory of the Miners for Democracy movement led by Arnold Miller which finally unseated Boyle; and the new union leadership's role in the Harlan strike.

The special success of Harlan County, however, is that even though it is documentary in format it has much of the dramatic power and emotional impact of a fiction film, thus accounting for its potential to reach a general audience. Much of the film's action is structured around a classically dramatic line of exposition, scenes of rising action, climax, and resolution. Likewise, many of the film's best scenes work on a basically emotional level.' (Gary Crowdus)

Sunday 16 July at 7.30 pm only  
**1900** (Novecento)  
 Italy/France/West Germany 1976 248 minutes  
 R18 cert English dialogue  
 Director: Bernardo Bertolucci

For many people this will be the most important film of the Festival. '1900' is an epic vision of Italian history between 1900 and 1945 by Bernardo Bertolucci (director of 'Last Tango in Paris'). The film focuses on the province of Emilia, and its central characters are Alfredo and Olmo, born on the same day. The film follows their contrasting lives and the lives of the people around them. Critics are sharply divided over the ultimate value of the film but most agree that it is one of the most ambitious and challenging films of recent years. It is likely to be as much talked about as 'The Travelling Players' in last year's Festival.

John Coleman provides some useful background: 'Bernardo Bertolucci's '1900' then running at something over five-and-a-half hours, was first shown at Cannes two years ago. Word has it that it embarrassed Hollywood, which had backed it to the tune of \$6.5m and found it too long and political, and the Italian Communist Party which worried about the crudity of a finale embracing dancing peasants under a giant red patchwork flag. Bertolucci disclaimed a subsequent 190 minute version and settled to the cut of his own doing - four hours and a bit, split into two Acts. The sprawling, high-lit story covers three generations of a pair of families, the land-owning Berlinghieris and the landworking Dalcos, living in the director's native province of Emilia.'

Jill Forbes in 'Monthly Film Bulletin' suggests that Bertolucci's formal model is Shakespeare - 'not the history plays so much as 'Macbeth' (reprise in the relationship between Attila or Regina) or 'The Winter's Tale' (recapitulated in the strolling Autolycus who 'confesses' to the murder of which Olmo is suspected and which Attila, urged on by Regina, has committed). Jill Forbes adds the comment that the English version has 'been dubbed in excruciating Chicago mafioso accents.'

Since the film is so complex, it may be useful to quote Forbes' plot summary (possibly containing scenes no longer present in the latest version of 248 minutes); 'On the Berlinghieri estate, the old patriarch Alfredo welcomes the birth of a grandson, also called Alfredo, on the same day that a boy, Olmo, is born into the huge family of the peasant overseer Leo Dalco. Through childhood the boys maintain a sparring friendship. Bitterly disappointed that his eldest son, Ottavio, has deserted the farm for a sybaritic existence in the city, the older Alfredo eventually resigns the management of the estate to his greedy younger son Giovanni and hangs himself in despair. Giovanni attempts to modernise agricultural production and, after a disastrous storm, tries to evict the poor tenants. The peasants develop their solidarity and begin to mobilise; Leo Dalco expires quietly in a field. During the First World War, Alfredo is kept at home while Olmo is drafted into the army; on demobilisation he finds that his family's lot has worsened and that the estate has been turned over to a vicious manager, Attila. With Anita, the local schoolteacher, who is a socialist and a proponent of free love, Olmo becomes involved in local political activity and in the fight against Fascism. Alfredo refuses to join the local landowners in their allegiance to Mussolini and their fight against the militant peasants, and instead goes to town where, at the house of his dissipated Uncle Ottavio, he meets the futurist Ada whom he subsequently marries. Regina, Alfredo's cousin, turns to Attila as soon as she realises that she has lost Alfredo, and together they embark on a combined programme of Fascist propaganda and self-aggrandisement. Giovanni dies and his son Alfredo inherits the estate; Anita meanwhile dies in childbirth and Olmo is forced to flee when accused of a brutal murder in fact committed by Attila. Regina and Attila acquire land in the area and seem set on a course of total domination. Unable to come to terms with her surroundings, and disgusted by her husband's inability to denounce Fascism and fire Attila, Ada leaves and Alfredo sinks into a state of stupor. Attila continues to exploit the peasants mercilessly during the Second World War, until the liberation brings back Olmo and allows the peasants to overthrow Attila and Regina. Alfredo is arrested and denounced as a 'padrone' by the peasants; his feuding relationship with Olmo continues into old age.'



Monday 17 July at 11.15 am and 8.15 pm  
**THE LAST WOMAN (La Dernière Femme)**  
 France/Italy 1976 109 minutes R20 Film Festivals Only  
 Director: Marco Ferreri  
 French dialogue (with English subtitles)

Ferreri's previous film 'La Grande Bouffe' was banned in New Zealand. This one is a violent study of the battle of the sexes that sounds as though it makes 'Last Tango in Paris' seem polite and reserved. The Censor has allowed it into the country for Film Festival screenings only.

The setting is 'plastic French suburbia'. Gerard is a young engineer 'separated from his wife who is into women's lib, but still looking after his young son' whom he regards as 'physical proof of his virility'. Gerard is an aggressive 'macho' male who goes on to form a new relationship with the attractive teacher at the factory nursery, but then begins to feel threatened when the lady turns out to be not as straightforward as he had imagined. The relationship proceeds to a violent ending.

Feminist film critic Molly Haskell says of Gerard: 'He perceives that the phallic arrogance of his behaviour is somehow doomed in a world dedicated to sexual equality but he can't act otherwise: he doesn't know how to lead his woman into joy. And she, while envying the independence of militant feminists doesn't know how to emulate them. She can only fight back with primitive violence. The collision of this couple, unique and yet archetypal, is a story we have seen and heard with increasing frequency but never with such pained and pointed beauty as we see here.'

An emotionally brutal film, not for the squeamish -- but possibly one of the most powerful in the Festival.

Monday 17 July at 2.15 and 5.15 pm  
**LAND OF PROMISE (Ziemia Obiecana)**  
 Poland 1975 165 minutes  
 Director: Andrzej Wajda

To quote the Sydney Film Festival programme: 'For his latest film, Andrzej Wajda has taken a sprawling turn-of-the-century novel by Nobel prize-winner Wladyslaw Reymont and made of it a fresh exploration of the forces and pressures that moulded Poland during the years of Partition. Lodz, now home of the Polish Film School, was in the late 19th century part of Russian Poland, and became the centre of the country's industrial revolution. The story revolves around three friends, an assorted trio who stand as representatives of different aspects of Polish life of the period: Karol is from a noble Polish family, Max is German, Moritz a Jew. All three are enormously ambitious, all three are tired of managing cotton or woollen mills for others, all three want their own factory and will stop at nothing to get it. It's a time of slump in the industry, many mill-owners are going under, factories are burnt down for the insurance money, men once rich find themselves bankrupt overnight and for some suicide is the only answer. The mill-owners exploit their workers, and in some cases the mill girls are used in lavish orgies.'

This is a grim film but it is described by John Campbell of the Sunday Times as 'high-voltage drama'. It was voted Best Feature Film at the Chicago Film Festival and won a Grand Prize at the Moscow Festival. Andrzej Wajda is a famous Polish director whose films 'The Shadow Line' and 'The Wedding' have been screened in recent Auckland Film Festivals.

Tuesday 18 July at 11.15 am and 8.15 pm  
**SANDAKAN NO. 8**  
 Japan 1975 125 minutes Japanese dialogue (with subtitles)  
 Director: Kei Kumai

From the Brisbane Film Festival programme: 'At the beginning of this century the burden of daughters in poor rural families in Japan was sometimes solved in making them Karayuki-san, juvenile prostitutes, who were sent to brothels in the trading ports of South-east Asia. A few returned rich, but most died miserably in an alien land or returned home to be shunned by their shamed families and to live in dire poverty.'

This film is the story of a survivor, a woman named Saki who was sold at the age of 13 to 'brothel No. 8' in Sandarkan, North Borneo. It has been compared with the American film 'Klute', and according to Elizabeth Stone, the director has a 'feminist' attitude. Kinuyo Tanaka won the award as best actress at the 1975 Berlin Film Festival for her role as Saki.

The story of Saki is told in flashback to a young historian named Keiko. From the Brisbane programme again: 'The past and the present alternate, contrasting the old woman with the pathetic young girl of her memories .... Stunningly photographed, beautifully performed, warm and compassionate, this is one of the finest films to be made in Japan in recent years.' Penelope Gilliatt in the 'New Yorker' speaks of the film with similar enthusiasm.

Unfinished Place For A Player Piano



Tuesday 18 July at 2.15 and 5.15 pm  
**ALLONSFANFAN**  
 Italy 1974 111 minutes GA cert  
 Directors: Paolo and Vittorio Taviani

'Allonsanfan' will be eagerly awaited by those interested in political cinema. The Taviani brothers are left-wing Italian film-makers who have earned a big reputation for themselves through such films as 'The Subversives' and 'St. Michael Had A Rooster' (a film about anarchism).

'Allonsanfan' traces the problems of a fictitious 19th century revolutionary named Fulvio Imbriani, a member of a political sect called the Sublime Brothers which is active in Lombardy. 'Allonsanfan' is the Taviani's first big budget production, with such major stars as Marcello Mastroianni and Lea Massari. According to Ken Wlaschin, it has 'a strong sexual element'. Nevertheless, it is not easy viewing because it is a 'relentless drama of ideas'.

The film focuses on the difficulties faced by revolutionaries and for this reason it has been condemned as 'pessimistic' by some left-wing critics, but it is typical of the Taviani that their film should raise problems rather than offer easy solutions. Vittorio Taviani has remarked that today is a time - following the unsuccessful revolutionary upsurge in 1968 - when political activists need to do some hard thinking.

The film is said to be 'highly stylized' with a 'distancing irony'. Not easy entertainment, but certainly one of the most important films in this year's Festival. Incidentally, the title is derived from the opening words of the 'Marseillaise'.

'Allonsanfan' has an outstanding first half: 'Dieric Bouts', a 29 minute film by famous Belgian director Andre Delvaux. Bouts was a 15th century Dutch painter who was at one time a pupil of Roger Van der Weyden in Brussels. This is said to be a very imaginative art history film.



Smile

Wednesday 19 July at 11.15 am and 8.15 pm  
**COUP DE GRACE (Der Fangschuss)**  
 West Germany/France 1976 95 minutes  
 Director: Volker Schlöndorff

Volker Schlöndorff is a leading German director whose previous films include 'The Sudden Wealth of the Poor People of Kombach', 'The Morals of Ruth Halbfass', and 'The Lost Honor of Katharina Blum'. As usual, the screenplay of 'Coup De Grace' is written by his wife, Margarethe von Trotta. It is based on a 1936 Belgian novel by Marguerite Yourcenar. The film is a love story set in the Baltic states in 1919. In the political confusion following the Russian Revolution and the First World War, personal relationships become interwoven with political causes.

Schlöndorff has described the film as 'the story of a man fascinated by a woman, or rather by the love she offers him.' The film devotes equal attention to Sophie and her hopeless love which leads to a tragic conclusion. Her love is paralleled by the hopeless military position of the German troops. The film has been praised by Ingmar Bergman and by critics such as John Coleman, but others have objected to 'a heavy strain of Marxism' and 'the coolness of its polished surface.' Schlöndorff seems to be developing a big following in Auckland, and anyone who hasn't yet seen his work should give this film a try.

Scott Murray in 'Cinema Papers' notes that the film reflects a 'continuing pre-occupation of German film-makers in coming to terms with Germany's past. Mostly, this attention has focused on Hitler .... Schlöndorff, however, returns to 1919, a period when Prussian and German influences were again merging. But in this period he sees links with the Germany of today: 'The more the story unfolds, the more we can rediscover ourselves in it and recognize the traits of Prussian tradition and German history anchored in all of us.'





Wednesday 19 July at 2.15 and 5.15 pm  
**AN UNFINISHED PIECE FOR A PLAYER PIANO** (Neokonchennaya pyesa dlya mekhanicheskogo pianino)  
 USSR 1976 105 minutes  
 Director: Nikita Mikhalkov

This is said to be a well-made but conventional film based on a play 'Platonov' which Anton Chekhov wrote when he was 17. Director Mikhalkov has given the play a more cynical ending, as Chekhov might have done in his later years. Mikhalkov has also added elements from Chekhov's stories. The film presents a whimsical, satirical portrait of well-to-do Russians before the Revolution - a provincial society in which people amuse themselves with affairs and by dabbling in politics.

Re-evaluating your life when you approach middle age is a central theme ('It's all over, I'm 35!'). Director Mikhalkov himself takes the part of Doctor Triletsky. According to Margarita Kvansnetskaya, 'The one character who earns our respect is Platonov's wife, Sashenka. That role, as played by Evgenia Glushenko, comes as a revelation. She is the only live and sincere person in this phoney world.'



On the same programme:  
**BERNICE BOBS HER HAIR**  
 USA 1976 44 minutes  
 Director: Joan Micklin Silver

This is based on a story by F. Scott Fitzgerald. Shelley Duvall (who gave a brilliant performance in Altman's 'Three Women') takes the title role. Ms Silver was the director of 'Hester Street' and this 44 minute film has been described as 'the most successful Fitzgerald adaptation to date' with excellent acting and direction.

Thursday 20 July at 11.15am and 8.15pm  
**THE DEVIL, PROBABLY**  
 France 1977 95 minutes  
 Director: Robert Bresson

The Festival has saved one of its best films for the final day. It is the 12th film by Robert Bresson (director of 'A Gentle Creature', 'Au Hazard Balthazar', 'Mouchette', 'Journal of a Country Priest', etc)

Bresson's vision seems to have grown increasingly bleak. One of the central questions of this film is a line scribbled in Charles' notebook: 'When should I kill myself, if not now?' Charles tells his psychiatrist that his problem is not simply sickness: 'My sickness is that I see too clearly' Bresson has himself remarked: 'What impelled me to make this film is the mess we have made of everything. This mass civilisation in which the individual will soon no longer exist. This demented tampering with things. This immense demolition job in which we shall kill ourselves by trying to go on living. This incredible indifference shown by people, except for some of today's youth who see things more clearly.'

The film focuses on four young adults in Paris, thoroughly alienated from their society. Charles engages with left-wing politics but becomes disillusioned, then increasingly inactive and suicidal. He tries to retain his will to live by seeking new physical sensations. And he befriends Valentin, a young junkie who is in trouble with the police. But Charles is unable to see any clear meaning either in life or in death. The film hovers continually on the edge of a void - so much so that in France there was a campaign against the film for fear it could act as 'an incitement to suicide.'

Francois Truffaut considers it to be a 'voluptuous' film: 'Two beautiful girls and two handsome boys animate the film ... and I am insisting on their beauty because it is in part the subject of the film: wasted beauty, wasted youth. Bresson plays with these four beautiful faces, deals them out like face cards in a card game.'

'The Devil, Probably' created a huge controversy at the Berlin Film Festival. After a heated argument among the Jury it was awarded a special prize. Some audiences have found the film objectionable, its acting (by non-professionals) 'wooden' and its dialogue 'stilted'. People have walked out, shouting abuse. Others regard it as Bresson's greatest work, even more intense than his 'Journal of a Country Priest.'

Mari Kutna in 'Cinema Papers' writes: 'No other director has ever established such total subjectivity on film; the camera sees only and exactly what people within the film are seeing. In moments of emotional stress, we look away from faces; we stare at the texture of a trouser-leg, the shape of a shoe, the glint of metal on a railing or a lift door. The camera follows the averted eye, and the soundtrack picks out sounds from the noise-polluted air.'

Bresson has said of his working methods: 'I don't think so much of what I do when I work, but I try to feel something, to see without explaining, to catch it as near as I can - that's all. It's why I don't move so much. It's like approaching a wild animal - if you are too brusque it will run away. 'When you work, you mustn't think anymore. Thinking is a terrible enemy. You should try to work not with your intelligence, but with your senses and your heart. With your intuition.'

Though I am nervous about seeing such a bleak film, 'The Devil Probably' is the film that interests me most in this year's Festival.

Thursday 20 July at 2.15 pm only  
**BOMBER AND PAGANINI**  
 West Germany 1977 R16 cert Dubbed

This last-minute arrival has been added to the Festival in one of the gaps left by the loss of 'Jane Is Forever Jane'. This does not mean that the film is second-best; indeed, 'Variety' Magazine describes it as 'a fascinating ... surprise.' I shall quote Variety's complete review: 'Camera' billed this busy movie as Germany's answer to 'Blazing Saddles,' but 'Bomber and Paganini' is an infinitely superior film in every respect. It is a terribly bad-taste and macabre comedy about two physically handicapped students who become insecure over the miserly amount of their welfare payments and decide to supplement their income by armed robbery. Their plans and just about everything else go wildly and hopelessly astray.

'Bomber and Paganini' is West Germany's first major comedy to gain international recognition and reveals a refreshing if very cynical approach to the whole concept of absolutist humour. While the initial premise seems decidedly non-eventful, the end result is a black comedy of considerable importance with a strong satirical attack on the inadequacies of the modern welfare state. Some sequences are calculated to spoof other famous films; 'Cabaret' takes quite a bit, and the deliberate concentration on slum low-life with its pimps, gangsters, porn peddlers and prostitutes reveals a clear influence by the classic Italian neo-realist cinema.

The humour of 'Bomber and Paganini' is quite physical and at times sensitive viewers may find it a trifle sick, but the film's overall impact is a firm indication that the West German cinema is alive and kicking.

In total, a fascinating and unexpected surprise, immaculately filmed in colour and expertly dubbed in English. A remarkable piece of film making, mixing satire and slapstick into hard hitting macabre comedy - it is like Brecht running wild.'

An added bonus to the film is its first half - 'Tofa Samoa', a 50-minute documentary about a Samoan family living in Auckland, made by Jean-Pierre Gauthier and Warwick Blanchette. Somewhat in the style of 'Wiseman', the film avoids voice-over commentary to present a quiet, natural portrait of the family going about its everyday activities. 'Tofa Samoa' breaks new ground for N. Z. film-making.

Thursday 20 July at 5.15 pm  
**STREET OF JOY** (Akasen Tamanoi Nukeraremasu)  
 Japan 1975 R18 Film Festivals Only  
 Director: Tatsumi Kumashiro

This Japanese film replaces the 5.15 session of 'Jane Is Forever Jane'. The Censor was nervous about 'Street of Joy' but has passed it for Film Festival screenings only. From the Sydney Film Festival programme: 'Street of Joy' is set in 1958 in the same red light district featured in Kenji Mizoguchi's last film 'Street of Shame' (1956). In the spring of 1958, prostitution was outlawed by the government. The film deals with five of the women who work in a brothel. Naoko sets out to beat the standing record of 25 customers in a day. Kimiko, who had originally entered the house two years before as a virgin, has left to be married. Shimako gives all the money she earns to her boyfriend, Shiba, a gangster. Shigeko has been working longer than the others and is losing her popularity with the clients - she attempts suicide quite often. Aiko is the youngest of the bunch and tries hard, but the Madam finds her a slow learner.

Some may find it a sad reflection on the Japanese film industry that the most interesting film of 1975 (for which Kumashiro was named Best Director) is a sexploitation production. Yet with its no-nonsense attitude to its subject, its excellent camerawork (utilising very long and sometimes complex takes), and its dry humour the film has been a considerable success at home, even with feminist critics who appreciate the positive characteristics of its protagonists and the director's insights into the female psyche.'

'Tofa Samoa', the New Zealand film, will also be screened at this session.

This 1978 Film Festival guide was compiled by Roger Horrocks for Craccum, the Auckland University student newspaper.



# Values Volley



There were no fiery speeches or petty snipings at one's opposition at this informal address by the deputy-leader of the Values Party. In keeping with the party's image as an agent of social change rather than a viable alternative to the present government Margaret Crozier's talk centred on long-term problems and their possible solutions. She sees New Zealand as going round in circles if we attempt to solve the perennial problems of inflation, unemployment and rising prices by electing one party in the hope that it will do a better job than its predecessor. It is this traditional faith in the 2-party system which prejudices any chances of a gradual restructuring of society. She noted the political mileage Muldoon had got out of emphasising the difficulties he's encountered in attempting to overcome the economic tangle left by Labour but his failure to reduce our dependence on overseas loans. Ms Crozier then, sees our economic problems as structural ones which can't be remedied by a change in policy emphasis. Because of this she dismisses Social Credit's approach as inappropriate because there are limits to the amount of money you make available to people. It would increase a trend she believes is already apparent, that of a privileged group gaining control of all resources.

Values would prefer to offer people more satisfaction through the individual regaining greater control over her/his life. To facilitate this Ms Crozier believes that the government has an obligation to allow people greater access to specialised information. Within the party's vision of decentralised and localised government an informed individual would be better able to participate in decision-making. At present, she says, we're in the situation of having to wait until the relevant government

department decides to publish a report on the benefits of solar water-heating systems, two years after it was completed.

In response to a question about the political effectiveness of Values as a party for 'thinking people' Ms Crozier emphasised the pressure Values put on the politicians of both parties by capturing 5% of the national vote in 1975. They are forced to look at what Values is saying and what support the party gets for some of its platforms. In this way catch-phrases such as the need for community health programmes, become fashionable. Ms Crozier believes that the turn around decision on nuclear power arose out of Values initiative in forming a coalition of interested groups and then withdrawing so forcing the issue onto the public's consciousness at election time. Values' consistent policy on abortion has now been seen as an accurate reflection of public opinion and Ms Crozier thinks the party has a role in tapping any disillusionment with the empty political promises which the public gets foisted upon it. But she sees the Repeal petition as demonstrating that 'something has gone wrong with the whole system of parliamentary government' if MPs are so unresponsive that women have to resort to something as massive and unwieldy as a national petition to make themselves heard.

We may have an election in November, but Ms Crozier prefers not to see it as a horse race where one would like to back the winner but as raising questions of what needs to happen in New Zealand as a whole. The last party conference attempted to analyse ways of getting more co-operative behaviour in society, and values would like to develop a coherent framework within which this would be possible. Fine words one could say, but Ms Crozier noted the increasing number of food co-ops and the successful clothing co-op now operating in Western Auckland. She sees these as an example of people themselves taking the initiative in a movement back to basic concerns.

Believing that we have reached certain limits in some areas of economic growth there having been for example no increase in farm output over the last decade Ms Crozier believes New Zealand's future lies in developing an economy which can sustain itself and a population which is both resourceful and adaptable. She sees Values grasp of 5% of the vote as a healthy indication of the power of ideas and as evidence that social change is better achieved by chipping away at direct levels of activity such as the work place than by implementation from above.

EUGENIE SAGE

# Tizard On Tour

Sartorially splendid in National Party blue and Labour red tie, Bob Tizard addressed students last Monday, presenting Labour's little white budget (Red's 'Alternative' to the Blues.)

Proceeding from the last page of the Nationalite Budget, where they had left off, Bob got straight into it. 'The cynics say and I'm one of them, that this 'generous Budget' is designed to get the vote for 'National' (Every man has his price.) Followed by a quick reference to a recent Craccum article (on bursary/budget) which he waved in the air as a chummy gesture of unity, he told them his version of the psychologies of the Muldoon mind. 'This Muldoon fella, doesn't worry about the low-income group, as he has proved in this 'generous budget' (ha-ha-de-ha) by making them pay more tax and (dramatic vote increase) you students are included in this group.'

The National Party has magnanimously given students a few extra dollars a week, starting next year; not enough to live on, but perhaps enough to convince the few that the Government is trying ever-so-hard to do what they can for the poor-bedevelled scholar, in this time of great world-wide economic hardship (they really do value education, but with present circumstances that is all they can give for the future). But the Labour Party will (and would have) decreased income-tax for students who, 'when we are Government' will pay none on \$50 a week (average per annum). 'Our policy' is to increase the bursary in relation to the student cost of living index (like they did with the pensioners in '75) and 'we promise to review the bursary regularly.'

On to the Housing situation: when Labour is Government (visions of glory) Housing Corporation loans would increase to 80% of the house's value, thus eliminating the need for a second mortgage. Repayment schedules would be changed and based upon income and loans for fixed terms. In other words low-income borrowers would begin with modest repayments rising as their income in-

creases. A far cry from today's second and third mortgage policy.

Unemployment has risen: students are to be the victims of the National Party's last election promise. 'You will probably get jobs, but not like the ones you really want and that may lead to mass emigration' - nothing like a sweeping generalisation to hot up the floor. 'We (NZ) need more jobs not another general re-shuffle of the work force as we have had in the last two years. While Labour was government, we had doctors COMING BACK with better qualifications -- in fact, that was while I was Minister of Health.' (we may as well know)

All Labour's economic policies are designed to get New Zealander's back to work, maximum productivity. They see the main elements that need immediate attention as being the control of the interest rates, the boosting of domestic spending through tax reform, the establishment of a priority industry programme, the restoration of regional development and a major boost in exporting and marketing. All are discussed simply in their 'Alternative Budget'.

Recently, Rob kicked off his road-show in Blenheim, where he attempted to explain away the bad side and play up the 'good' side of this year's Budget. Got to watch the 'Tricky Dicky' in Rob. While in Blenheim he quoted Labour as opposed to National's latest taxation scheme. Three times as much - that's what he said! But Rob exaggerated slightly -- he's known for his exaggeration these days. He took a single wage earner (male) under the proposed Labour taxation scheme and compared the amount of tax he would have to pay with a married man, with dependent wife and a kid, plus other rebates taxed under the National scheme. No wonder it sounds so favourable for him. At least that's what Bob said.

JOHN BROAD

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# Reviews

COLIN McCAHON  
NECESSARY PROTECTION: A RETROSPECTIVE  
1971-1976  
AUCKLAND PUBLIC GALLERY

The feeling that characterised the work visually was one of simplicity, of blackboards. The paintings are concerned with ideas or feelings on spirituality, that use the cross from Christianity and cliff from Maori mythology as symbols.

McMahon's simple converging shapes have many spatial and compositional purposes and are treated with a continuity in painterly treatment that gives the show an overall aesthetic. 'Teaching Aids' and 'The Shining Cuckoo' for example are unified by the way they are painted. McMahon is almost too careful in retaining a surface that seems free of overpainting in a cosmetic sense. His numbers and words appear quickly delineated, a record of spontaneous thought processes, within the grids and spatial platforms set up by his simple shapes. This use of calligraphy is both a visual device and a key to the meaning of the works. His use of the cross, I feel, is not a direct reference to Christianity as such, but to spirituality.

'Walk with Me' is a long horizontal painting, made up of 11 hesian sections, that are unified by 2 horizon line that runs throughout. The cross in various forms appears at both ends of what appears to be a narrative painting. It is a statement in serial form for different states of spirituality rather than a direct representation of Christ's walk to Calvary.

A painting which interested me was 'The Care of Small Birds' - mainly because of its independence from the ruling aesthetic found in the exhibition. I was told it referred in part to a colony of fairy terns which nest on an inhospitable island near Muriwai. This explained, if one wanted it to, the motifs in the painting. The top third of this painting was brightly coloured with a bead-like formation, possibly the sun or more probably Polynesian rosary beads. I felt the painting was less tightly controlled by its formal elements than some of the other works.

The more I looked, the more interested I became in the work. I was also told that the flying cross which appears in one of his drawings refers to the Maori flight of the soul. McMahon's multi-faceted use of symbolism is worth tracing through the works in this exhibition because it removes in part, the need to know before being able to look and see.

BELINDA WEIR

*This is the first in a series of reviews written by Elam students who are taking an Art Criticism paper.*

PRIMARY COLOURS  
RICHARD VON STURMER  
LITTLE THEATRE WEDNESDAY JUNE 21

In this one-man show Richard's words and actions conducted us through four apparently unrelated stages with minimal props, effective lighting and his finely honed voice. The show opened with a red light focused on a bereted figure typing at a desk - the archetypal image of the poet at work, he sat back in his chair and let forth a stream of unrelated images with a gently comic irony which admitted the possibility of the poet's self indulgence. But his words and his voice are beautifully evocative (although I'm not quite sure of what). Fantasy and romance creating sensations, moods and pictures; non-evaluative flights of fancy making intellectual interpretation unnecessary.

With the movement to a microphone and a make-shift stage, Richard altered style and pace to perform his songs without music. The content this time was socio-political satire. The observations were common-place (the usual stand against the bland materialism of our society) but the cliches were saved by the force of delivery with powerful voice, gestures and facial expressions. Moreover the standard gripes were revitalised by the pungency of his wit and the simplistic, rhythmic mode of expression succeeded in sharpening his focus.

The last stage of the performance wasn't appreciated by the squeamish. Opening a first aid kit and explaining that he'd only rehearsed this number once before, he pulled out a needle and started jabbing at his arm, searching for a hit. Our discomfort was increased by his casual confession that he'd only overcome his fear of the needle the night before (shameless teasing). He had us captivated, apprehensive and mystified as he wrote the word AWAY with his blood on a painter's easel before disappearing behind a curtain as the lights went down. As in his poems, it's difficult to relate the beginning of the performance to the end, one movement to the other. Suffice to say that he conducted me through one of the most pleasurable periods of colour, fantasy and humour I've experienced for a long time.

DONNA YUZWALK

RICHARD III  
RAYMOND HAWTHORNE  
THEATRE CORPORATE

Corporate has by now a fine tradition of Shakespeare under the direction of Raymond Hawthorne, a tradition which this third mid-winter production more than capably sustains.

'Richard III' is a lengthy play, in spite of the judicious cutting which has been applied to it, yet the pace and disciplined movement are such that this stark presentation of ruthless ambition and intrigue remains engrossing throughout. From the striking opening, the sudden stab of a spotlight onto the twisted figure of Richard, alone on a bare, deserted stage, the play maintains a compelling tempo and intensity.

Selwyn Crockett presents an excellent interpretation of Richard, as a man whose deformity of spirit, his malicious ambition, extends itself to his physical appearance rather than the other way round. Throughout the play the focus is kept firmly on this small, almost rat-like man, whose parodies of himself reflect a sinister intelligence and direction.

Although this is one of Shakespeare's few plays that has no explicitly comic sketches, Hawthorne has nevertheless given a wryly humorous interpretation to several scenes - as in the macabre, almost 'camp' humour instilled into the murderer's appearance, and the honest puzzlement of Buckingham as his manipulations of Parliament fail to win any support.

And throughout there is the beautiful, incessant Corporate flow of movement, an unobtrusive ballet to match the lyricism of the text, which fills the stage with a wealth of detail.

All in all an excellent production, with a particularly impressive sword fight between Richard and Richmond in the final act; a hacking battle involving the most alarmingly robust-looking weaponry. Indeed the only obvious flaw was the regrettable tendency for those long, flowing 15th Century cloaks to get caught over the square edges of the stage. The dramatis personae is lengthy, so that many of the cast have to double up, something which could be confusing for those not versed either in English history or literature - study the programme notes before it begins.

A play to be recommended.

KATRINA WHITE



THE POHUTUKAWA TREE  
BRUCE MASON  
NEW INDEPENDENT THEATRE

This play, which was first performed twenty-three years ago, is still of great interest. It raises many questions are more relevant today than when it was written. The first issue that comes to mind is that of Bastion Point. In 'The Pohutukawa Tree' we see an old, aristocratic Maori woman who clings to her land, her ancestors' land, when all the others of her tribe have moved away. The lack of understanding and communication on the part of the Pakeha for the Maori has certainly not improved since this play was written.

Of particular interest to me is the support this play gives to the ideas put forward by Jules Older of Otago University in his 'Pakeha Papers'. In this he puts forward

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the belief that more Maori doctors are needed as only they can understand Maori Psychology. He makes a particular point of 'makutu' - which could loosely be called a ritual death and there is an example of this forcefully conveyed in the play.

The Pohutukawa Tree' is written with much emphasis on dramatic effects and humour. Helen McRae, though not a Maori herself, has very successfully come to grips with her role. She and all the others have a delightful mastery of Maori as well as New Zealand intonation. The characters are all very well cast. This is especially true of Louise Jones, who plays Sylvia Atkinson the rich girl trying to be blasé about her forthcoming marriage. Derek Wooster, the director, has good control over the cast. In fact, the wedding scene is realistic, almost to the point of embarrassment. The large number of extras were all unself-conscious and this difficult scene was a great success.

Despite all that it has to recommend it, 'The Pohutukawa Tree' is showing its age... now over twenty years old. Bruce Mason uses a plot and approach taken straight from the European tradition of theatre, with a plot reminiscent of Chekhov. Better would be a New Zealand play, written in 1978, with similar themes, but with a modern, more uncompromising, approach.

C.H.M.

#### THE LAST WALTZ (PREVIEW) MARTIN SCORSESE CINEMA 1

Nothing to do with Strauss, but real live rock n roll; the biggest, most all-embracing nostalgia trip of them all. It's The Band, after 16 years together on the road, doing their final concert at the Winterland in San Francisco. And they called it 'The Last Waltz'.

Think of all your favourite words for rock and roll: raunchy, rough, sexy and sentimental, and imagine it played by one of the most polished and powerful groups around. And then imagine your favourite artist, and chances are that they make a guest appearance in this movie - Muddy Waters, Dr John, Neil Young, Joni Mitchell, the Staples, Bob Dylan, and more - all those people who have played with The Band do a number at the Winterland. And this all-time all-star concert, inter-

persed with studio sessions and extracts from interviews with the band (conducted by Martin Scorsese himself) makes up the film. Simple and straightforward, yet nowhere does this movie flag, because the personalities and deadpan humour of The Band are as strong as their music.

There are criticisms of technical quality: the camera work is awkward and occasionally blurred, sound quality only average, and the soundtrack tended to 'jump' in places. But then, this is a film concerned with rock n roll, not with winning technical prizes, and if you have any liking for The Band you can only love this film.

K.G.W.

#### EASY LISTENING LIBRARY RECORD COLLECTION UNIVERSITY OF AUCKLAND

As you walk into the Library and cast an eye towards the display cases just in front of the swing doors, some classical record covers along with a few cassette tapes can be seen. These are the latest purchases in out Library's collection of tapes and records which are available for borrowing if you have \$7, \$6 in the second term (student membership) or \$8 (anyone else).

Many of the records come from the World Record Club catalogues, but the purchasers also consult the 'Gramophone' magazine. A list of records readily available is kept at the Circulation Desk and a complete list of the collection can be found at the end of the Main Subject Catalogue. Records and tapes can be borrowed for two weeks, two records at a time -- overdue fines are ten cents a day.

A look through the catalogue reveals a fairly serious lack of contemporary music (only two Stockhausens and neither of them recent), no pop, some old versions of works which have been better performed and recorded since and a 'hag' of recent 'star' performances like Lazar Berman's Liszt.

JOHN BROAD

#### EARTH JEFFERSON STARSHIP RCA

Reviewing a Starship album for a university newspaper could be a tricky business .... after all, during the days of Vietnam and Stop The Tour it was nice to know that you could pick up a record and hear Grace Slick holler 'up against the wall motherfuckers', or at least learn that the Airplane were fighting with RCA to use 'shit' in a lyric. The battle was being fought on all fronts in those days .... and a certain solidarity emerged between politicians and the band that became their spokesmen (no spokespeople in those days)

Today though it would seem that the Starship has heard about internal assessment - the mood on their albums has changed and such tacky subjects as boy meets girl abound. Marty Balin has returned to the group full time, but he's still on the verge of leaving, and the revolutionaries of the '60's have gone platinum .... twice ! Out of this kind of situation their new album 'Earth' emerges.

O.K. it's not great; lyrically it's weak. Melodically you may have heard it before on 'Red Octopus' or 'Dragonfly' and yet for all that you won't help but like it. Grace Slick is still one of the most powerful voices around, and Kantner and Balin can carry a tune so well you're inclined to forget that ability isn't worth a damn these days. 'Count on Me' is getting the radio play, but the best tracks are 'Love Too Good' and 'All Nite Long'. The only political song here is 'Show Yourself', certainly less inspired than the tracks on 'Volunteers' or 'Chrome Nun', but interesting enough in terms of the current state of the Woodstock Nation.

Taking into account that Fleetwood Mac '78 are appealing to a more diverse market than FM '68, it may stand to reason that Starship will do more for the Vinyl trade than the Airplane .... both groups growing more comfortable in their respective markets.

So the Starship tunesmiths manage to write some magnificent passages and the vocal overlaps begun on earlier albums reaches into its peak here. Chacico's guitar work and Sears' keyboards are a superb, Slick, Balin and Kantner are in fine voice and it's well produced .... nice picture inside .... need any more good news ?

GRAHAM REID

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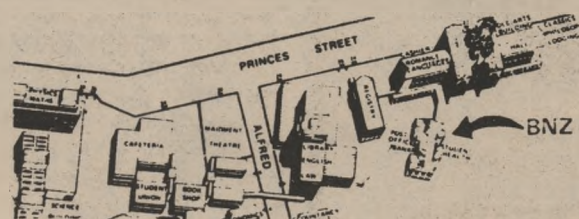
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# Dear Diary...

From now on Cecil and the Frog will be keeping everyone informed about what's been happening and, as if that's not sensational/scurrilous/tedious/boring and dull enough, what's in the offing. In true muckraking style, we promise to sort out the shit from the pondweed and give you only the shit.

We're a bit uncertain about whether or not we should kick off by noting that the old, old rumour about THE PM is circulating again. On reflection, it probably isn't wise to mention that a post-election split is being predicted - after all there's been quite enough of that sort of thing in high places recently with that scandalous business about PRINCESS MARGARET, LORD SNOWDON and RODDY LLWELLYN. In this light it really is a joy to note that KING HUSSEIN of Jordan has actually been married recently - for the fourth time.

Talking about royal personages, we believe that a certain local actor (featured in CRACCUM last week) is rather upset because a prominent Dutch lady of his acquaintance was not invited to the official reception for PRINCESS BEATRICE and her hubby during their recent visit to N.Z. No doubt it was just an official oversight on the part of someone who wasn't sure of how to address the envelope.

Even as this goes to press, we are reliably informed (by the nice man on the radio) that Remuera Pharmacy have dropped the price of heated hair-rollers. Better get on out there while your hair lasts!

On the subject of bargains, we notice that books by several local academics were going cheaply at the UBS sale. Contrary to expectations we didn't see a copy of 'Cautions and Diversions' by OLIVE JOHNSON and NICHOLAS TARLING, but then no one seems to have seen a copy of this one for several years. Anyway, that's life.

Which reminds us that it's probably about time to let you know about what's going on among the various cliques and sodalities this week and beyond. The FOLK CLUB looks like having a very active week with the following THINGS happening at the TIMES indicated:

- TUES 27 - GUITAR LESSONS (beginners and intermediate) WCR & LCR - 6 PM. A charge of 10c seems to be involved.
- WED 28 - CLUB NIGHT (bring your own ?) - Come along and sing & play, join in choruses, sit back in comfort and enjoy yourself (sic). WCR, 7.30 PM - Drinks available.
- THURS 29 - FOLK DANCING (English and American), Dance Studios, REC. CENTRE - 8.00 PM: 50 cents. No experience needed (as if you haven't heard that one before).

AN IMPORTANT NOTE: The Jody Stecher concert scheduled to take place in the Maidment on Thursday 29th has now been cancelled due to Jody's sudden return to the States.

IT'S YOUR LIFE - FIND OUT WHAT'S GOING ON. (What this means is that BOB McNAUGHTON will speak on 'The Christian Bible' for EU this TUESDAY JUNE 27 in the SRC LOUNGE at 1 PM.)

## ATTENTION ALL SHARKS !!

The SNOOKER AND BILLIARDS CLUB is holding a Handicap Snooker Tournament commencing after mid-term break. This isn't restricted to one-armed people and there are cash prizes for 1st and 2nd place and for the highest break. Entry fees are : Club Members - Free Non-Members - \$2.00. For further details, see the notice board in the Billiard Room.

SOCIALIST FORUM - MONDAY JUNE 26. EXEC LOUNGE 1 - 2 PM. Bridgid Mulrennan will explain 'The Lessons of Bastion Point'.

BLUE JEANS DAY (Rah ! Rah ! Rah ! & Sweet Jean Vincent !). Friday is national Blue Jeans Day. If you're gay or support Gay Rights then get into a pair of blue denims. If you don't, wear them anyway and find out what stereotyping is all about ! (See Gay Pride Supplement)

CULTURAL SENSATION ! - POOH SOC & CONSERVATORIUM ON CONSECUTIVE DAYS ! Yes, on THURSDAY JUNE 29 the POOH SOCIETY are offering wine and stories for free (watch their noticeboards for details) and on the VERY NEXT DAY (Friday June 30, for the sake of the slow ones) the Conservatorium Lunchtime Concert will take place as usual. Isn't life odd !

WHAT'S HAPPENING AT THE MAIDMENT ? A moot point - the best that we can do is to offer a list of COMING EVENTS (known to the cogniscenti as Orgasmic Occurences):

MON 26 JUNE KMT 1 pm Campus Arts North and Theatre Activities present LIMBS. Free.

MON 26 JUNE KMT 8 pm 'INDISCREET', a play for Gay Pride Week. Tickets \$1 - Gen Pub, 50 c students.

TUES 27 JUNE KMT 6.30 pm Films: 'DEATH IN VENICE' and 'KLUTE'.

WEDS/THURS 28/29 JUNE KMT 1 pm 'FULL SPECTRUM' - a multi-media presentation of Gay Poetry, Prose and Song to celebrate Gay Price Week. AUSA Gay Lib sponsored. Tickets 50c.

FRI 30 JUNE KMT 8 pm EASY LIFE RAGTIME REVUE featuring the Easy Winners Ragtime Band and the Puny Little Life Show. Tickets at door.

SAT 1 JULY LT 1 - 6 pm WRITING POETRY - an in-depth workshop with Martin Harriton; sponsored by Campus Arts North; To apply phone 30-789 X88.

SUN 2 JULY KMT 7.30 pm GYORGY PAUK, one of the world's leading violinists with top NZ pianist JANETTA McSTAY. An NZSO Enterprise in association with Radio New Zealand. Tickets: \$5.25 - Gen Pub, \$4.25 - students + Sen. Cits. Book at St. James.

TUES/WEDS 4/5 JULY KMT 8 pm FOTO COLOUR INTERNATIONAL - Audio Visual programme of colour slides from leading world photographers and featuring celebrated NZ photographer 'BRIAN BRAKE'S HONG KING': presented by the APEX Exhibition Group of the Auckland Photographic Society. Tickets: \$2 - from Camera Club and Wellesley Cameras.

THURS 6 JULY KMT 7.30 pm Mrs. DOROTHY HEATHCOTE, Tutor in Drama in Education, School of Education, the University of Newcastle upon Tyne will speak on 'The Drama Process.' Free. Sponsored by the Dept. of Continuing Education.

