

CRACCUM

God Save The Prince

UNIVERSITY OF AUCKLAND
25 JUL 1978
GENERAL LIBRARY

The following article should be read as an editorial. The views expressed are my own, not Craccum's which, no doubt, would refuse to take responsibility for them anyway.

There are always a lot of posters in the Quad. They advertise dances, concerts, poetry-readings and cookery classes. Last week there were a lot advertising elections, but now there's a new one hitting the pillars. It seems there's going to be a Special General Meeting on Thursday July 27 in B28. And they're going to try to roll the President.

Special General Meetings can be called by any student, or group of students capable of getting 20 signatures on a petition. They must have specific motion on which all students attending are asked to vote. It's a beauty this time: THAT M.C. Prince no longer possesses the confidence of the Association in his capacity of President.

There's quite a story behind this move. To most students it's one that has never been told before, and the blame for their ignorance must rest squarely on Craccum's (and so my) shoulders. Except for one article by Hugh Cook - which, incidentally, was roundly criticised by a number of those who consider themselves 'in the know' - Craccum has kept very silent about Mervyn, the President. We brush up his grammar, then print his weekly column and that's about it, as far as most students are concerned. And, as a result of our position in the Association, we are hardly ignorant of his faults.

So, before the story - why the 'hush-up'?

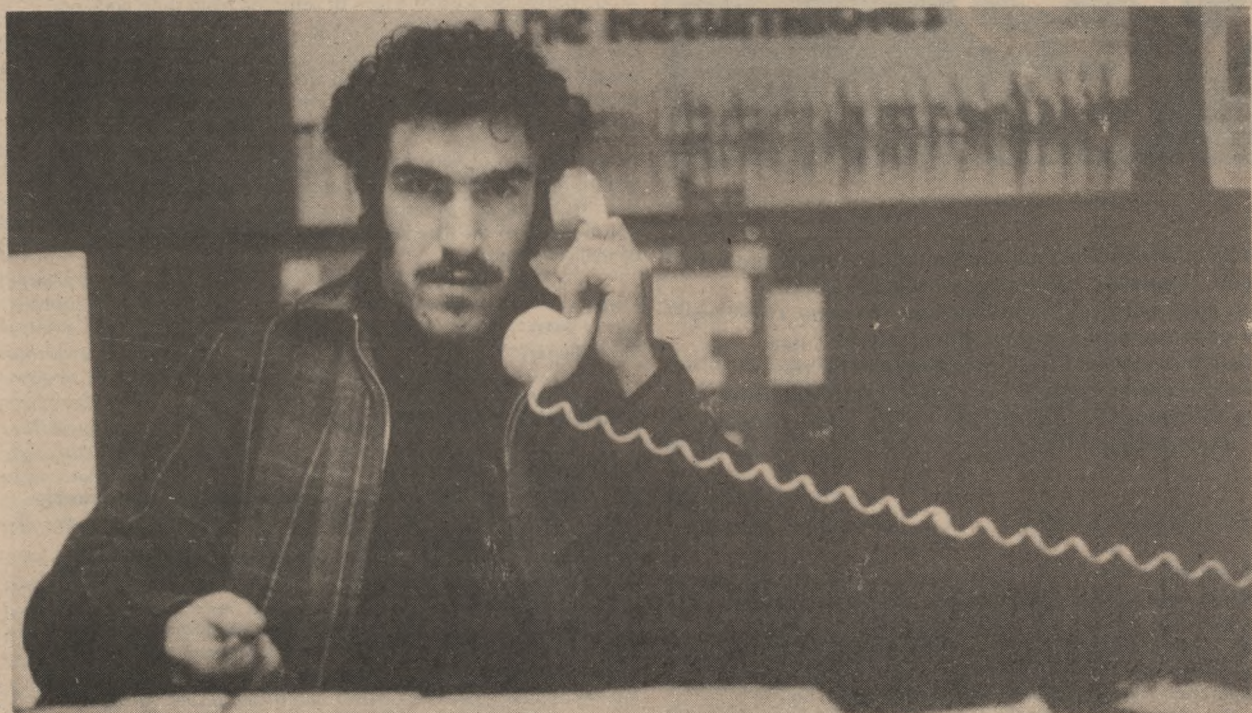
Mervyn was elected this time last year on what seemed to me an appallingly naive platform of 'a better social life on campus' and very little else. He was the only apolitical candidate running against two of the 'old-time heavies'. And he won the election. Quite frankly, I was stupefied, and so too were many of the newly elected portfolio holders who were to comprise the 1978 Executive. They tried to force him to resign and failed, principally because they had no mass student support on which to draw. Mervyn quite obviously had that support; he had been elected president.

Craccum's administrative structure guarantees its independence from the Students' Association, which not only means that it can disown us, but also that we can castigate it - when we see fit. This watchdog capacity is an important function of a student newspaper, and, contrary to what many critics believe, we are very conscious of it. Our silence is not an indication of our blind support for the President or our disinterest in student politics, but rather it is a sign that Mervyn had done nothing to jeopardise the Students' Association or his position within it.

I do not think that Mervyn is a great president. In my time at this University I have seen no great presidents. The position is too complex and too diverse for one person to handle perfectly. It is a thankless job calling for financial, social and political skills far beyond the average student. What separates Mervyn from his presidential predecessors is not his lack of ability. In part, at least, it is his relationship with his Executive and he can scarcely take all the blame for that.

The Executive are on the whole elected to specific positions, with their first responsibility to those portfolios - for example, finance, welfare, sports and so on - and the students they represent. But although they must act as individuals these elected persons also constitute Executive, a board upon whom much of the responsibility for Students' Association affairs rests. The President's duties are not so specific; s/he must rely, to a large extent, on information and help from her/his Executive. Mervyn has had little aid in this respect, thus his job has been made twice as difficult.

At the beginning of each year Executive has a party, the money for which comes out of Association funds. This year Mervyn thought it would be hospitable to hold the party at his flat. Unbeknownst to him a number of Executive were very much against this move. Ostensibly the reasoning was that Mervyn's non-Executive flatmates would get in on the action. But no-one told Mervyn about the murmurings. He ordered the booze and food, blithely 'misappropriating Students' Association funds.' And when one member of Executive suggested telling him of his error, Greg Pirie, SRC Chair and now AVP elect, strongly warned against it. This it seems was the beginning of the search for fodder for a Special General Meeting.



Paul Barton

Some months later, at an Executive meeting, Mervyn was instructed by Executive to move at the next meeting of the Student Union Management Committee, that the Catering Sub-Committee be restructured to remove all University representation. Mervyn disagreed with this decision and made his view known to both Executive and SUMC when it met. He did not move the motion, but did however warn the Committee that it would need to be discussed the next time they met. The agendas for all University committee meetings are prepared in advance; the closing date for matters to be placed on the agenda at the next SUMC has passed before the Executive meeting calling for the motion was held. It was therefore virtually impossible for Mervyn to bring the matter up in full or move the motion. However, Mervyn was censured by Executive for not doing so.

Several weeks ago Craccum received an advertisement showing Mervyn at enrolment with the caption - 'That Clown Prince'. It was sent in 'anonymously' with the exact amount of money. The following week a variation on the same theme arrived in the Craccum offices again. Both advertisements were printed. After the publication of the first ad Mervyn removed the photo from the layout sheets when they were returned from the printer. Considering the photo to be Craccum advertising property I was annoyed with Mervyn's behaviour. I did not however consider it to be a major issue. At the next Executive meeting Mervyn was censured for 'interfering in the independence of Craccum'.

Both of these incidents are, in my mind, examples of the petty behaviour of Executive, rather than the incompetency of the President. There are further examples of this sort of thing, but what is already evident is that Mervyn was being set up.

A further complication arises in Mervyn's relations with the paid staff of the Association. There have long been rumblings on the Ground Floor of the Student Union Building, but Mervyn is certainly not the first president to run into such problems. What has worsened the situation is the increasingly political stand taken by both the Association Secretary and the Accountant. While Craccum is certainly not the place to voice such discontent in detail I do think it relevant to point out that not all conflicts with paid staff have been on Mervyn's initiation. And surely, in any job, there are always petty arguments between employer and employee. However a balance must be maintained and certainly this is one of Mervyn's weaknesses.

Over 20 students signed the petition calling for a Special General Meeting. Among them were a number of Executive members. Greg Pirie and Julian Leigh initiated the move, but were reluctant to discuss their reasons other than that they felt Mervyn was incapable of acting as president. More important than that, they refused to cite any examples of Mervyn's incompetency. (With the battle lines so clearly drawn who'd give ammunition to the enemy, eh?) Also adding their names to the list were Sports Officer, Peter Monteith and Societies Rep, Chris Tennet, who with Greg Pirie make up what is laughingly referred to as The Ruling Clique.

Tennet believes that it's up to an SGM to decide because 'it's not a question of Executive grabbing power'; he too, however, refused to quote instances of Mervyn's incompetency. Suffice to say there is something up someone's sleeve somewhere.

Noble and sincere convictions do however come into the story. Belinda Vernon, National Affairs Officer and David Rose, unsuccessful candidate for AVP, signed the petition because they dislike the continual back-stabbing attempts made on Mervyn. They also believe that issues such as this should be publically aired with students given the opportunity to hear both sides of the story.

Although Chris Gosling did not sign the petition and therefore should not appear in the tale, I do think what he has to say is of some importance here. Chris was on Executive until he resigned a few months ago and so has a working knowledge of the situation: 'The people involved in the attempt to get rid of Mervyn cite his administrative incompetence as the basic reason. While I would agree to a certain extent, I think the timing of this move, late in his year of office, is rather suspect since very little administrative work is done in the last five months of the year Throughout Mervyn's presidency certain Executive members and others involved in the Association have gone out of their way to capitalise on Mervyn's faults rather than help him, and so help the Association. This seems to show that their interests are more in getting rid of Mervyn than in the best interests of the Association.'

And the man himself? Obviously Mervyn is rather worried about all this. And perhaps that's a good thing. He concedes that he has been naive in certain situations but, most importantly, he believes that he's done the job of president to the best of his abilities. However he does regret his tardiness in cottoning onto certain Executive members' aspirations and feels that this has played a large part in the creation of problems for him as president.

'I went into office knowing the amount of work expected of me. What I did not realise was that some members of Executive would not be forth-coming with information. It makes it very difficult, but that's a major problem in any voluntary organisation. Quite honestly, I've found the broad mass of students easier to deal with. I've never had any problems trying to get help from them.'

And that says something. I won't deny that this has been a hard year for Executive. I'm in the enviable position of coming outside of Mervyn's jurisdiction, except in his position on the Craccum Administration Board, but I do sympathise with Executive. But then I would sympathise with any group of students on Executive in any year. It's not an easy job and there are few rewards. But the presidency is an even tougher position. We should be thankful for small mercies like Mervyn. It could have been worse.

LOUISE CHUNN

LETTERS & STUFF

Please keep letters short and to the point. Letters should be typed, if possible, or clearly printed and double-spaced. They must reach the Craccum office by Thursday 10 am to be published in the following week's issue -- just leave them in the Craccum pigeonhole by the StudAss Reception Desk or bring them up to the office next to the Student Travel Bureau on the Second Floor of the Student Union Building.

'THE SILENT MAJORITY'

Dear Craccum,
I noticed in Issue 13 the comment 'We at Craccum are getting a bit tired of the Middle East' which has prompted my reply. Have you ever considered that the Average Run of the Mill, Common Everyday, Garden Variety University Student might also be getting a bit tired of the Middle East, Timor, South Africa, Gay Rights, S.I.S., Abortion Issues, Bastion Point and on and on ad nauseam in an ever continuing Leftist Spiral. (Noting of cause Issue 13's Pro Israel slant).

I warmly congratulate Craccum however on Issue 11's very relevant full frontal Centre Fold on Pubs & Nitespots that would be of student interest in Auckland. This is finally hitting at the home run. I feel the Capping Review did justice to the very pressing political issues troubling every student mind.

Louise Chunn in last weeks issue talks of Student Apathy and the good old days of the early 70's. I can remember when I was a Lad way back in 1972 Craccum printed issues relevant to Mr. Mrs. and Ms. Average Student such as the one cited above, something your everyday Trev. and Sheila can read, enjoy, derive benefit from, actually get their teeth into sort of like an Informative Auckland University Student Newspaper - no less.

In 1972 (excuse my verbal diarrhoea) Muesli recipes God forbid, and to flatting, locations in Auckland where a poor student can eat, drink, dance and be entertained on a value for money basis. Not very many students are interested in dismantling the Society in which we live, hence few can be bothered with student politics as it seems to give this impression at times partially promulgated by Craccum.

After all most people come to University because they support the present establishment and intend to contribute to its modus operandi in relevant fields. So let's see Craccum catering for that silent majority with articles applicable to everyday student life rather less of the never ending high powered left wing international political issues most of which will probably never effect the majority of apathetic students.

Yours
Jeffrey Spiro

OPEN LETTER TO 'GOD'

Dear Mr Burt,
If you intend keeping up your correspondence on the issue of homosexuality, would you please also take time in your next letter to explain how the so-called 'Christian' mind works, for I am baffled - completely baffled. In your last letter you say that Christians do not condemn homosexuals - just homosexuality. The reason being that God loves us all regardless, but that in certain instances he/she/it will/not abide us giving expression to our sexual orientation. Well, unfortunately, the two go hand in hand.

Your stand is very similar to that taken by our 'noble' legislators. They too only consider the expression of our sexuality as the transgression/crime; but not the homosexual themselves. In both cases it is a blatant show of crass bigotry and hypocrisy. It would be like telling a heterosexual that he/she can have feelings, and yes, even love, for a member of the opposite sex but they mustn't express this feeling in any other than a purely platonic sense. Ridiculous isn't it? Too bloody right.

Further, if so-called 'Christian love' constitutes the basis of the continued arbitrary and blatantly discriminatory attitudes expressed to date towards homosexuals, then you can stick it. As far as it will go. And, if you really see a society in which people feel free to express themselves to one another in an environment free of fear, guilt and shame, as a sin, then I suggest you lock yourself away with your fairy tales and really start to read them and so discover what the Christian message is really all about.

Love,
Chris Piesse

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GAY BALLS-UP

Dear Editor,
Re speakers at the Forum in the Quad on June 30 for Gay Rights and Bastion Pt: Tim Shadbolt presented his views on Bastion Pt with conviction, and although some of his attitudes were debatable he commanded respect. The next crowd, however, didn't know whether they were Karmen or Going.

The first chap openly proclaimed his personal state of affairs - O.K. Fair enough. The next chap spoke with somewhat quieter voice and nobody could hear anyway. Collectively they tried to 'provoke a response' from us 'apathetic mob.' Then a Scotsman with tight knickers jumped up, did his dash against Kiwis, but that's neither here nor there. Then the quiet chap jumped up and said, 'Here's something controversial'. He wanted an individual Catholic to get up and defend the Church's stand on abortion. This is completely irrelevant.

What the Hell's going on! This oppressed minority fighting for acceptance and acknowledgement, turn round and attack some group purely because of a lack of response from their audience of the day. The spokespeople made it sound as if Catholics were the only people stopping abortion in this country. There are people from all walks of life who are anti-abortion; there are people from all walks of life who are pro-abortion. It is completely foolish to generalise about these issues.

Having a bunch of half wits speaking on behalf of any organisation will do no one any good. May this organisation learn from the lack of response from their audience - it was not the fault of the listeners but the desperate presentation of their own cause.

Yours
John Lovett
Mike Nielsen

STRAIGHT TALKING

Dear Student Body,
Why are homosexuals so proud? Pride is one of the seven deadly sins according to J. Christ. Maybe homosexuals should look at their methods of gaining acceptance to see why they are not progressing in leaps and bounds. Pride is also a very obnoxious aspect of human nature.

More use of the word GAY as a synonym for homosexual is a thorn in the side of those who remember the real meaning of the word. The classification of heterosexuals as 'straight' immediately implies homosexuals to be BENT and a motto such as 'Bent is good' or a 'Bent pride week' would not gather momentum.

We are now confronted with the ridicule of threats such as 'the limp wrist is rapidly becoming the clenched fist' and arrogant letters crammed with superfluous verbiage and offensive language. I cannot see why they have to go around screaming about 'Gay pride' and 'gay is good', after all the rest of us don't go around flashing butts and balls and chanting 'Heterosexuality Rules' or staging a 'Straight pride week'.

Their goals may be fair and democratic but their methods dubious. ie: YOU ARE GOING ABOUT IT THE WRONG WAY!!

Yours sincerely,
Bandido

OUTRAGED UPROAR

Dear Craccum,
Where is the outraged uproar? What has become of those hundreds of energetic souls so concerned with freedom in South Africa (with the freedom of the press; freedom of speech and freedom of thought)? Where are those who rave about the legitimate rights of the Palestinians? In short, what has happened to those who are supposedly concerned about freedom, justice, and human rights? It seems that the infamous deeds taking place in the Soviet Union are an exception.

You putrid, insidious, hypocritical, two-faced, weak-kneed, bastards!

Shcharansky received a sentence of 13 years with 7 years in a labour camp; Ginzburg - 8 years in a labour camp and Pethkus - 10 years. They were convicted in trials which make a mockery of the Soviet judicial system. These men have more courage than you would ever dream possible; they have spoken up for freedom and justice against the most powerfully repressive regime that has ever sought to achieve the total subjugation of a people, and you radicals and activists have chosen to remain silent

Ashley Felderhof

THE ELECTION

I wish to protest at the way in which the just-completed election for President, AVP, and Treasurer of AUSA was conducted. Each voting form was numbered, the number being recorded against the voters name on a massive computer print out as each form was handed out. Recording numbers of voting slips against names seems to me to be a system open to abuse of the worst kind. Voting preferences can be traced back to individual voters and, if someone was of the right (wrong!) frame of mind, such voters would be open to harassment and intimidation, now or in the future. A terrible travesty of the principle of the secret ballot. 'But,' you say, 'we can trust the election officials, no such thing could happen.' What a load of rubbish! No-one ever has been told what happens to these rolls after each election, and as for trusting the election officers - when the Returning Officer is the same political colour (RED) as one of the major candidates I have no confidence at all in anyone who says I need not fear such abuses occurring.

Surely a better system to prevent double-voting would, and at the same time not upset anyone, be to record not the number of the voting form but the place at which each voter receives a form. Such a system is simpler, just as effective and safer than the current system that is being used.

Yours,
W.J. Grant

A CRY FROM THE HEART

Dear Louise,
I see your provocative article titled 'Who Cares?' drew little constructive response. The short and swift response to the question posed is 'No-one' or 'Very Few'. Who is prepared to stand-up and open their minds to others; who is prepared to do anything; who is prepared to even listen, just listen? Very few.

In the few years I have been on this campus it has become increasingly apparent the great majority concern themselves with one of three things: getting a degree, finding a mate and 'having a good time'. Nothing, nothing outside these three objectives is tolerated by the great majority. And so, in the great N.Z. tradition the non-conformist is sat on because he dares to non-conform. The students close ranks whenever such people present themselves. They are too scared to act otherwise.

This can be borne out by two simple instances. Firstly, in the quad on Thursday lunchtime there is normally a forum. Who even bothers to stop and listen, let alone respond? The same few people everytime. The rest wind their way into the Cafe - the place they strangely always criticise, but the place they always resort to. Secondly, the question of Matthew. Maybe the guy does provoke a response - most surprising in this of students - but what kind of response is it? Water-bombs, darts, physical abuse - you name it the guy gets it. But, at least the man has the courage to stand up and say what he thinks. The rest act as if they are engaging in a blood baiting sport, hiding in the safety of a crowd, too cowardly to venture forth on their own.

You could continue right through virtually every aspect of student and NZ society and you would discover the same thing - the lack of caring. Very few are prepared to listen, to talk, to touch. Despite this lack of concern having so evidently permeated all branches of our society, people are so ready to fasten the blame on someone or something else. But, it is NOT our leaders, it is NOT the media, it is NOT the pressure groups, it is YOU! You hate non-conformity, YOU won't talk, YOU won't listen, YOU won't touch. You are half-dead and you don't realise it. You have lost your soul.

The answer? Leave this country before you are dragged into the mire with the rest. Anything else is hopeless because no-one, will listen.

'I despair'

A STORY

A few days ago as I was on my way to university I chanced to hear a most interesting conversation between two gentlemen on the seat in front of mine. It sent somewhat like this: What did you think of the lecture on Aristotle's Seven vagaries? Well I go along with it to a certain extent but when he sets out to prove that matter is an illusion I draw the line.

Yes, however, one must admit that his proof is extremely elegant.

Quite, however, it hinges on the acceptance of his Second Postulate.

Which is?

That knowledge may only be defined recursively.

At this point the two left and could be seen gesticulating wildly at each other whilst walking. The old lady sitting next to me remarked that she wondered what use such things were.

The conversation is, of course, fictitious but O philosophers of Auckland, there must surely be one amongst you who can answer the woman's question. I most certainly cannot.

Alex

A FASCINATING WEE LETTER

Dear Ms Chunn,
I was saddened to read your article concerning student apathy. It seems that the Great God Television competes all too successfully for student attention but there is one factor I think is really important. An ordinary degree is no guarantee of a job (ask any Law student) and the pressure to not only pass but pass well is intense. This means not only a frenzied rat-race but much less co-operation among students. They seem reluctant to help each other in any way in case someone steals a march on them. I cannot see any change in this but unfortunately expect many more nervous breakdowns and suicide attempts this year.

In my first year I barely visited the Library until the third term. Now it is full since the first term. Even so the refreshment of breaking loose is not sought and the real need to develop outside interests is ignored. I would go insane studying one discipline alone - I always made sure I had other things to do, even if it was simply drinking, but many just keep their heads down.

Yours sorrowfully,
Chris La Hatte

BITE YOUR BUM

The Editor,
My rapidly diminishing faith in the accuracy and relevance of the reportage in our illustrious Craccum plummeted when I saw last week's issue. By what right has the editor to decide who are the 'serious' candidates in the presidential race. What a complete distortion of the situation when 2 candidates are splattered over 2/3rds of a page and the other 19 get a paltry 1/3rd of the next page.

As editor Miss Chunn your duty is to present us the voters with a fair and even picture of the candidates policies whatever they may be, and in this you have failed miserably. In featuring 2 contenders along with their incorrectly labelled photographs, you have proved yourself a poor substitute for a professional editor.

Love,
Ian Bach

ABRIEF EN

Dear Editor,
Recently during Rotorua. While night, I met an military service

As our convers shocked by wh as 'animals' and wealth from oi themselves.' Su

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Yours faithful Stephen Wee

BEATING TI

Dear Bursary C Past and presen the Bursary Sy being illegal, I

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A disgusted h

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BITCHIN'

Dear Sir/Mada I am yet again attitude the C the past few w For example, 'I'm the one s 'I can't really 'Like everyon no amount of and in the art is banned fro for what was

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Yours, Frances Lu

TAKE NOTE

A BRIEF ENCOUNTER

Dear Editor,
Recently during my holidays, I went on a trip to Hamilton and Rotorua. While staying at the Youth hostel in Rotorua one night, I met an Israeli student who had done a couple of years of military service in the army.

As our conversation touched on the Middle East conflict, I was shocked by what he has to say. He referred to the Palestinians as 'animals' and the Arabs being 'stupid people who had the wealth from oil exports and yet being unable to develop themselves.' Such views can only reflect the minds of racists.

That brief encounter convinced me that there is, after all, an element of truth in the numerous articles about Israeli racism which appeared in issues of Craccum, Salient, etc. and justified Don Carson's pro-Arab stance in the Middle East conflict. I was also glad then, that I am a Malaysian as Malaysia does not recognise the nation of Israel.

Yours faithfully,
Stephen Wee

BEATING THE SYSTEM

Dear Bursary Collectors,
Past and present students have used methods aimed at Beating the Bursary System - some being immoral and others probably being illegal. I have heard of the following -
1. Make application for unemployment benefit so that you have an interview before sitting your first exam (phone the dept and ask how long the waiting list is).
2. If living at home transfer your parents home address to an Aunt or Uncle living in another district then apply for the full living away from home bursary (extra \$11 / week)
3. If the above is impossible then apply for a hardship bursary. State the amount of rent your parents are charging eg \$20 / week and make a full and detailed list of all expenses - eg socks \$20 / university year. (Take heed of the expense list put out by the Students' Association).
4. If you are completing your degree part-time enrol for a full time course (making the fail papers ones you don't want to pass or need for your degree) and collect the appropriate bursary.

Probably other means have also been exploited. Question: Do students deserve increased bursaries when fellow (Bloody Bludging!) Students are deliberately ripping off the system? The country does not owe students a 'Living' Bursary.

A disgusted honest? Student

PS: I can't afford a typewriter, cannot type or afford typewriter's fees as I am collecting a minimum bursary.

BITCHIN'

Dear Sir/Madam et al.,
I am yet again amazed at the bigoted and narrow-minded attitude the Craccum editor exhibits in reply to letters. Over the past few weeks, replies have been rude and unconstructive. For example, in issue 15:
'I'm the one struck dumb by fascist drivel like this.'
'I can't really be bothered replying to this letter.'
'Like everyone else involved your mind is made up ... no amount of statistics etc. will ever change it.'
and in the article, 'Bitching in the Council Room', a student is banned from publishing in Craccum (save for letters, I hope), for what was basically a joke, (petty though it may have seemed).

I am well aware that the Craccum staff feel a need to reply to letters, critical of their work, but they never seem to accept criticism from ye average student, either rationally, or with anything approaching good grace.

And it is not just a comedy of manners: Students expect their own, paid-for, paper to give them a fair hearing, free from snide, personal remarks about the inadequacies of our personalities (profuse though these may be).

I don't give a damn about anyone else's politics (Craccum, or whoever), but I do object to the barbed replies the editor gives to letters expressing genuine opinions. Surely she has the rest of the paper to air her views.

What do you bet, that this letter draws a remark about my not being able to read accurately, or it being printed, only because of the editor's passing mood of liberality?

Yours,
Frances Lu

A SAD STORY

Dear Louise,
Often after I've been in the cafe, hoping in vain to find something other than those perennial semi-stale, half-filled, 'filled' rolls or one of those Oh, so delicious Irvines' fruit pies with that disgusting circle of mock cream floating on the jelly, or a 'one-bite' size slice of apple pie for 26 cents, I come out starving, vowing that I'm going to write to Louise expressing my dissatisfaction with the whole catering system.

But I don't; I just go up to the Kiwi or down to the I to get a proper filled roll and cool off. I guess I'm just a typical apathetic student. (Although I have been to one SRC meeting this year - what a bloody joke that was! - I came out convinced that SRC should not stand for Students' 'Representative' Council - or is it committee; no-one around here seems to know - But I'll leave that today).

I suppose then you're wondering what has moved me to put pen to paper (something the English Department has been trying in vain to do all year) - Well this letter is not really addressed to you, Louise; it's more addressed to that Bastard, that dishonest Bastard, who stole my big, grey 'flasher' coat from the Old Grad Bar on Friday July 14, sometime after 11.15 p.m.

I'll tell you now, mate, you've got a damn good coat. Oh, sure, I'll admit there are a few holes in the right shoulder, where it foolishly took on a motorcycle chain early last year. But apart from that, it's in pretty good nick, isn't it! If you look after it properly, it'll look after you. It kept the arthritis away from my great-uncle for well over 15 years. It spent most of '76 with me in Wellington. I'm sure any ex-Vic students reading this will appreciate the calibre of the coat that left my life so abruptly, when I tell them that I was never once cold as I daily fought my way up Mount Street through the icy wind and horizontal rain to get to Varsity.

It hitch-hiked down to Timaru, with me late last May. In fact, we spent some of our closest moments together, praying for a lift just south of Kaikoura as the snow settled on the hills behind and the sea struggled to throw the kelp up on to the road beside us.

Around the streets of Auckland, it served me well last year, and was doing the same this year - especially on cold winter nights. Yes, mate, it'll be at night when you'll most appreciate my 'Albert Flasher' coat. (That's what it was affectionately called by so many). We saw Dylan together, Albert carried the flagons of wine in; we've eaten together, we've drunk together, and many a time, after a party, or on a train or bus thundering through the night, we've even slept together.

But just a word of advice, whoever you are; as much as you may want to, don't wear Old Albert too often - Because I'll recognise him anywhere, and I've got a lot of friends who'll pick him a mile off too! So don't be too surprised mate, if someone questions you about the coat you're wearing when you're watching rugby at Walker Park, out in Pt Chev; or hitchhiking along the Southern Motorway early one morning; or even when you're just doing your shopping in Newmarket on a Friday evening.

For your sake, you fils d'enculé, (excuse the French) I hope it's me who finds you, because basically I'm a passive sort. I won't be held responsible for some of my more aggressive friends - some of whom were almost as close to Albert as I was.

Anyway, I'll be checking the custodian's office daily, just in case he's been 'found'. It was a bit chilly last night, so I know that the person who's wearing him will appreciate just how much I miss him. I hope that if he has any sort of compassion - if he's doing a B.A. (They call them Bachelor of Humanities down at Waikato) - he might just return my old friend, and in doing so make my winter and that of my flatmates and friends a better prospect than it seems now.

Yours,
Greg Divine

CRACCUM

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Good morning/afternoon readers,
Well, brothers, this week we have a really ultra-fine virtuoso performance from the Craccum band, all twenty four pages. Although this ensemble can always be relied on for innovative tracts, they have excelled themselves this time. Louise is her usually expansive self, Brian's technical arrangement is again superb. Backing provided by Peter, Martin, Eugenie and Chris adds a touch of elegance and ornament to the issue. Although not without its social barbs, this week's copy is bound to be a block buster. Get into it while copies last.

Notices for Take Note or Dear Diary must reach the Craccum office by Thursday 12 noon. Notices should be clearly written or typed and kept short and to the point. Leave them in our pigeonhole or bring them to our office.

I'VE FOUND IT !!

A young woman travelling on a city-bound bus on July 14 left her camera behind. Ian has found it and he's available at 797-742.

SALUTATIONS

The Craccum staff utilize this leftover space to, on behalf of the entire University staff and study body we are sure, wish Louise, our esteemed Editress and mentor a paradisaical 22nd birthday ----- Christ!, my mothers only 42. The sparkle of youth in Louise's eyes is superceded by a bloodshot lacklustre, a sadness at the middle-aged mediocrity she feels setting in ----- happy birthday Louise.

TEE-HEE

Nominations are now open for the positions of Editor, Technical Editor, Advertising Manager and Distribution Manager of Craccum of 1979. Nominations close with the Association Secretary at 5 pm on Monday August 15.

MOANA RAHI:
a diary of Pacific arts.

A new literary magazine: young, vital, with a clear voice out of and for the South Pacific. Designed with emphasis on publication of works of writers, poets, artists, etc. within, but not limited to the South Pacific. We welcome anything of Pacific value and interest.

Contributions to:
Tasi Malifa
Editor, Moana Rahi,
P.O. Box 244,
Dunedin
New Zealand.

REWARD OFFERED

Steel and Horn penknife with corkscrew attachment left in the University Restaurant 6.30 pm Tuesday July 11. Sentimental value, good reward offered to finder, phone Martin 370-585.

ARTS COUNCIL

Nominations are now open for the position of N.Z. Students' Arts Council Representative for 1979. Nomination forms are available from the Ground Floor Studass and nominations close at the SRC meeting to be held on 2 August 1979 at 1 pm.



The main type of asthma met with in young people is bronchial asthma and it is characterised by paroxysms of difficult breathing accompanied by wheezing. This results from temporary narrowing of the lung airway tubes called bronchi by muscle spasm and swelling of the lining of the tubes which may exude a viscid secretion. The bronchial narrowing interferes with lung ventilation and increases the work of breathing by raising the resistance of air flow within the tubes. This breathing difficulty is more marked during the expiration of air and this leads to air being 'trapped' in the lungs. The narrowed bronchi can no longer be effectively cleared of mucus by the act of coughing and many of the smaller bronchi may become obstructed by tenacious secretions which adds to breathing difficulties.

Asthma is often regarded as having an allergic component in its make up and many asthmatics suffer from other allergic disorders such as allergic rhinitis and eczema. A family history of these disorders is often present and allergens responsible can be pollens, house dust, feathers and fungal spores. Ingested allergens are also recognised as being responsible, such as fish, eggs, milk, yeasts and wheat. Other precipitants of attacks can be tobacco smoke, cold air, bacterial infection in the respiratory tract and emotional stress. Strenuous exercise can also provoke an asthmatic attack. Treatment starts by allowing the patient to take up the position which is most comfortable, either propped up in bed or sitting in a chair.

Aerosol sprays are generally used nowadays to treat attacks and this is often supported by use of medicine to help dilate or open up the bronchial tubes.

Winners And Losers

It seems one can't have an election, meeting or student newspaper around this place without having a headache too. Below are printed the results of last week's Executive elections -- but, we must add, they are 'tentative'. They must be ratified by Executive and there are -- yet again -- murmurings. It seems that Craccum -- yet again -- is at the root of at least one of the problems.

SCANDAL NO 1: Two weeks ago our printer inadvertently swapped the photos of Jocelyn Gibson and Janet Roth, two of the presidential candidates, so that they appeared on the front page of Craccum with the wrong captions. In what seemed to be the simplest way of correcting the error, we put posters in the Quad and on the boxes which contain the papers alerting people to this fact. In last week's National Student Issue, distributed before voting began on Tuesday morning, we printed the correct details with accompanying photos. Now, it seems, there just might be 'moves made' to declare the elections invalid on the grounds that people voting were confused by the mix-up with the photos. Apparently some members of Executive believe that students vote on the candidates' physical appearance rather than on their policies. Craccum would like to clear up this mess by asking any students who mistakenly voted for the wrong person because of the photos in Issue 15 to come and tell us.

SCANDAL NO 2: Greg Pirie has resigned as AVP elect leaving the position vacant again. In the elections the no-confidence vote was higher than his own. As he has often spoken against that part of the constitution stating that no-confidence must poll 51% of the vote and not a simple majority, he believes it hypocritical to take office without a clear majority of voting students behind him. This, of course, throws Janet Roth's election into a dark shadow -- intentionally? -- but word has it that Chris Gosling may stand for AVP in the election which must follow Mr Pirie's resignation -- so there's hope for AUSA yet.

PRESIDENT	
JEREMY ARDLEY	19
RICHARD AUGER	9
ROBERT BLANCE	2
DENNIS CHAN	10
CHRISTOPHER EMERY	4
SIMON FORDHAM	125
JOS GIBSON	346
NIGEL GOODINSON	17
PHILIPPE HAMILTON	12
MARK HAXELL	5
ROBERT LEYLAND	15
THOMAS McCAULAY	5
PHILIP McCRORY	3
JEFFREY MALPAS	61
STEPHEN MITCHELL	6
STEVEN MOSELEY	2
JAMES NIELD	31
GARRY SMALE	11
JANET ROTH	443
HENRICUS SLAATS	22
BRUCE THOMAS	5
NO CONFIDENCE IN ANY OF THESE	695
INVALID	4
NO VOTE	36

ADMINISTRATIVE VICE PRESIDENT		TREASURER	
GREG PIRIE	527	JULIAN LEIGH	979
DAVID ROSE	416	NO CONFIDENCE	582
NO CONFIDENCE IN EITHER	695	INVALID	1
INVALID	3	NO VOTE	188
NO VOTE	102		

Saving Our Sisters

The following article was written by a Massey University student who, through the help of the Save Our Sisters organisation (S.O.S.), flew to Sydney for an abortion. We reprint this article from Chaff, Massey's student paper, with the reminder that there must be many more examples of this experience in our own city than in Palmerston North.

The purpose of this article is :

- to provide information for any woman who decides to go to Sydney for an abortion.
- to motivate students to consider the repeal of the present law on abortion if they haven't already.

I will outline my personal beliefs and values before discussing the experience I went through. I believe in the existence of the soul as that potential, latent in every human, to manifest virtues such as justice, honesty and patience. I believe the soul exists at conception and that by prayer and such habits as good diet during pregnancy, the foetus' potential for physical, spiritual and mental development can be enhanced. Therefore, I see abortion as the termination of human life.

In early March, this year, I discovered that I was pregnant. For various reasons, which I do not feel obliged to list, I decided to have an abortion. I have stated my beliefs in order, hopefully, to show that this was not an easy decision to reach. The process from that decision to getting on the plane to Sydney was basically as follows :

- Pregnancy test.
- Discussed situation with doctor.
- Doctor offered to refer me to S.O.S.
 - Referral to S.O.S. by doctor is essential as this indicates that some counselling has taken place although, as I found out later, there is no guarantee that adequate counselling is always provided.
- Arranged blood tests (no charge). This saves \$80 in Sydney.
- Arranged prescription for medication to be taken after abortion. Again, this saves money in Australia.
- Received letter to give to doctor in Australia.
- Phoned S.O.S. and was informed :
 - Of the date and time of the next S.O.S. flight.
 - Flight cost N.Z. \$352.
 - Where to book flight in town.
 - Flight to Sydney leaves Wellington at 7.30 a.m. and returns by midnight on the same day.
 - Overnight accommodation in Wellington would be arranged.
 - I was to be told which Sydney clinic I was to attend immediately before the flight.
- FINANCE - I am a student and therefore had no money saved. Fortunately a friend was able to lend me \$500.
- I changed NZ\$140 into about A\$128 and took another NZ\$40 with me also.
- The bank has to sight your air tickets before converting your money to Australian dollars.
- Plane tickets are paid one week in advance of the flight.

I felt an absolute wreck a few days before leaving. For the first time ever I asked for valium to be prescribed, (although I only took 4 out of the 28 pills I've learned not to be so critical of people who resort to medication to relieve tension).

On the Tuesday night before the flight I caught the train to Wellington. I called the S.O.S. person on duty that week and she gave me my host's telephone number. My host, picked me up at the station and looked after me well. She drove me to the airport in the morning where I met up with the 14 other women who were on the S.O.S. flight. We were divided into several groups by the S.O.S. representative according to the clinic we were to attend. The 15 of us were all different shapes, ages and colour and we were all frightened. We supported each other through the whole, ghastly experience. On looking back, I find it interesting and sad that not a single male was at the airport to see his lady off.

Most of us were not allowed to eat, drink or smoke on the trip because we were due to have general anaesthetic rather than local anaesthetic during the operation. The airport and airline staff must have known what was going on. Most of us experienced questions in the following sequence:

- 'Are you sure you wouldn't like breakfast?'
- 'How long will you be in Australia?'
- 'Only a day ! why are you going over ?'

On arrival in Sydney we broke into our groups. Five of us were allocated to Dr Wall's clinic so we shared a taxi into the city \$1 each). One lady was Maori, in her thirties, married with children, working full time, with an uncaring husband. One lady was a young, single teacher. One was divorced, working full time and bringing up two children. One was young, unmarried, working full time and raising a toddler.



The clinic was an old, shabby, far from clean house. We arrived at 9 a.m. and sat around waiting for 2 hours, wondering what was going to happen. Our names and money were taken (A\$ 80 for an abortion, A\$10 for an IUD - the other clinics were more expensive). It appeared that the clinic opens only 3 days of the week as there is insufficient business to be running full time. About 50 abortions are performed per week. Women are processed in 8.30 am or 11 am sessions. About 13 of us went through together that morning.

Two doctors were on duty. I was interviewed by one for 5 minutes and he managed to increase my anxiety even further. Initially he asked if I was nervous and on my replying rather fervently in the affirmative he asked, 'What on earth for ?' Perhaps the trend of the interview was supposed to dispel fear and instil confidence. It did neither.

I was informed that I could ascend to the hitherto mysterious upper storey and prepare for the operation. At the top we were met by a friendly, firm, old lady with dirty fingernails. There were 2 bedrooms with 5 or more beds in each. We New Zealanders were put in one room, told to strip and to put on the gown and multicolour striped socks provided. Then we were told that we should have brought old fashioned sanitary belts and pads with us as the blood would 'gush' out of us after the operation. For \$2 each we were provided with the necessities.

We were then herded into one bedroom and quickly lectured by one of the doctors. We were given numbers in sequence. When one girl went next door for the operation, the next in line was to go to the loo and be ready waiting. Once on the operating table we were to put the left arm out, clench and unclench our fist while being given the anaesthetic by injection a little later.

I was number 2. Number 1 had been gone only five or ten minutes when she was led, staggering, moaning, eyes closed to her bed and left to slump down on it. It gave us all a shock. Within a few minutes I was on the table and out cold. I woke up with my face being slapped and vaguely remember dropping onto my bed with

terrible cramps. My main memory of coming out of the anaesthetic was reassuring the other women that everything was alright.

We were allowed to rest lying down for 5 minutes and then told to sit up and start moving around. We were given some kind of pain killer which was very effective. Within 15 minutes I was up checking other women to see they were OK. One hadn't received her pain killers and, on enquiring, the old lady supervising told me that I could go ahead and administer them !

Before we left the clinic I went back into the operating room and asked the doctor how he felt about performing abortions. He stated that it was just like cutting out part of the stomach if there was cancer ... to him there was no human life before birth. He was only concerned with the woman's mental and physical health. I think in retrospect, that upset me the most. It hit me hard that 13 babies had been aborted and were somewhere in the clinic, presumably to be thrown away like refuse.

I may seem to be a mass of contradictions - I make no apologies for it. I still think that abortion should be made available to those who choose it. But what must be taken into account is that for many women, if it weren't for the social and financial pressure, they would not choose to have abortions.

Soon after 1 pm we were encouraged to leave the clinic and go sightseeing. So the 5 of us spent the afternoon at Bondi Junction. We met up with the rest of the women in the evening at the airport. Everyone seemed in fairly good shape, possibly because we had offered so much support to each other. But many in the group were going back to a non-support situation. I returned to a stable relationship but reached rock bottom when the full impact of the day finally hit me..I constantly think of the others and whether they have been able to cope.

Some of us who went to Dr Wall's clinic have complained about the low standard of cleanliness in part of the house and we suspect also during operations. One of us has come down with a womb-infection. A recommendation is being made by the Palmerston branch of S.O.S. to stop using Dr Wall's clinic.

This report does not include specific information about the other clinics. In general, they seem to be cleaner and more expensive. Dr Wall's clinic performed one abortion that morning without knowing the client's blood grouping. Other clinics insist on blood tests. For anyone thinking of a tubal ligation - some clinics are willing to do it for \$10 at the same time as the abortion - but it may be necessary to stay overnight in Sydney.

In conclusion, I can't help but wonder how many S.P.U.C. members have experienced the horror, or at the very least, high anxiety associated with an unwanted pregnancy. What effect does it have on the unborn child and what consequences does it hold for the child's future development ?

Of the women I have talked to who have had abortions, most do not regret their decision but most say they would not consider it again. Think about our legislation. If you have read this far without falling asleep and whether you are male or female, imagine that you have just discovered that you are pregnant. WHAT ARE YOU GOING TO DO ?

Saul Alinsky has the following to say about the ethics of means and ends: 'One's concern with the ethics of means and ends varies inversely with one's personal interest in the issue. When we are not directly concerned our morality overflows; as La Rochefoucauld put it, we all have strength enough to endure the misfortunes of others. The fifth rule of the ethics of means and ends is that concern with ethics increases with the number of means available and vice versa. To the man of action the first criterion in determining which means to employ is to assess what means are available.

Reviewing and selecting available means is done on a straight utilitarian basis - will it work ? Moral questions may enter when one chooses among equally effective alternate means. But if one lacks the luxury of a choice and is possessed of only one means then the ethical question will never arise; automatically the one means becomes endowed with a moral spirit. It's defence lies in the cry 'What else could I do ?' Inversely, the secure position in which one possesses the choice of a number of effective and powerful means is always accompanied by that ethical concern and serenity of conscience so admirably described by Mark Twain as 'The calm confidence of a Christian holding four aces.' (Rules for Radicals, 1972 pp 26 & 32).

Since the above visit occurred, the Palmerston North S.O.S. is not dealing any more with Dr Wall's clinic. Other Sydney clinics have a much higher standard of service, but this does not remove the need for similar clinics in New Zealand.

Prisoners of Conscience

This year has seen the establishment of an Amnesty International group on campus. Affiliated to AUSA, the group received official recognition from Amnesty International's London headquarters in June, and is now working for the release of three prisoners of conscience. Most of the group's energy (its membership currently runs at about seventy) has in recent months been directed towards the work of establishing a new group and of becoming familiar with Amnesty's working methods. However more effort is now being made to adopt a higher profile; to publicise the group's existence as well as the plight of its adopted prisoners. Its monthly newsletter, Release, is being widely circulated around campus, and posters and display boards are being prepared. Much activity is planned for Prisoner of Conscience Week in October when an exhibition on the theme of 'forgotten prisoners' will be mounted in the Little Theatre.

The three adopted prisoners include two East German doctors and an Indonesian student. The group has also been working for the release of top Ghanaian politician Komla Gbedemah, but it is likely that he was released in a general amnesty a few weeks ago. The two East Germans, Klaus and Margret Engelmann were arrested while attempting to flee the GDR and in February this year were sentenced to 4 years and 2 years 10 months imprisonment respectively. Their two children are now living with their grandparents in the GDR. Al Hilal, a student in petroleum engineering at the Bandung Institute of Technology was arrested during the recent student/government confrontation in Indonesia.

But for those who still don't know what we're all about: Amnesty International is a worldwide human rights movement which works impartially for the release of prisoners of conscience provided they have neither used

nor advocated violence. Prisoners of conscience can have been detained anywhere for their beliefs, colour, ethnic origin, sex, religion or language. Amnesty International also opposes torture and the death penalty in all cases without reservation and advocates fair and prompt trials for all political prisoners.

There are over 100,000 Amnesty members working in 80 countries. The International Secretariat in London has a staff of 85 and handles nearly 5000 cases of human rights violations each year. Founded in 1961, Amnesty International's value was recognised last year with the award of the Nobel Peace Prize. Contacts on this campus are: Mike Ayers at 863-578 and John Mackle at 606-819.

The following article, written by AI member Peter Haynes draws attention to the political situation in Indonesia.

The human rights situation in Indonesia is well known. In its 1977 Report on Indonesia, Amnesty International states that: 'with regard to numbers, time-scale, methods used by the government and the history of mass killings and massive arrests, political imprisonment in Indonesia is without parallel today.' Amnesty International has consistently pointed out over the years that the Indonesian Government's policy of political imprisonment amounts to persistent and gross violation of human rights.

The facts are simple and terrible. Tens of thousands of political prisoners in Indonesia are held captive without trial, or used as servants by local military commanders, or exploited as forced labour, or subjected to an archaic policy of transportation to penal colonies such as Buru Island. They are ill-treated by the authorities. The majority have now been held prisoner for more than 12 years without trial. Men, women and children are held prisoner, arbitrarily and at the discretion of local military commanders.

Amnesty's interest in Indonesia dates from its founding in 1961 when it worked for the release of individual prisoners of conscience, at that time critics of the Sukarno Government. In the early years after Independence, Indonesia had been virtually free from political imprisonment. Not until the late 1950s, after local rebellions in several regions, were large scale political arrests made. By the early 1960's most political detainees were released; a few remained in prison and were joined by occasional journalists and critics of the Government.

Amnesty's work really began in the aftermath of the abortive coup staged in September 1965 by a small group of middle-ranking army officers. During the early 1960s there had been increasing polarisation in Indonesian politics. The left-wing groupings led by the Communist Party were opposed by political and military groupings to the right. The September 30 coup was quickly suppressed by the Army but in the massive and bloody inquisition which followed, the Army attempted to eliminate all left-wing elements in Indonesian society. Vast numbers of people were taken prisoner, and, in an unprecedented orgy of bloodletting, over half a million people were killed. Of those arrested but not killed at least half a million were kept in prison. Today there remains, throughout Indonesia, tens of thousands of political prisoners held without charge or trial in connection with the events of 1965.

The total number of political prisoners held without trial in Indonesia has been estimated by Amnesty International at more than 55,000 probably nearer 100,000. Although the government announced an apparently comprehensive release programme for the 1965 prisoners in December 1976, arrest and detention remains a common daily occurrence throughout Indonesia. The number of political prisoners therefore fluctuates, but is unlikely to fall substantially over the long term.

Arrest, interrogation, detention and classification of political prisoners in Indonesia are carried out by Army officers who derive their authority from the Command for the Restoration of Security and Order, Kopkamtib. Established in October 1965, this massive state security apparatus continues to exist and retains wide powers to investigate and control all political activity in the Republic.

Amnesty International has summed the situation up: 'The arbitrary powers available to Kopkamtib; the total military control in all matters relating to political arrest, interrogation and imprisonment, to the exclusion of civilian, judicial, and ordinary law-enforcement officials; the arbitrary nature of arrest, detention and classification, with denial of all right of appeal; the lack of supervision



and the total absence of independent checks on the exercise of the almost unlimited powers of individual military officers; the use of torture; all these factors create an overwhelming structure of intimidation and repression. When Indonesian citizens are taken prisoner on suspicion of political deviations, they are at the mercy of their interrogators, who may treat them as they please.'

The latest wave of repression in Indonesia followed a period of widespread student protest throughout Java. Student unrest began in August last year with demands and accusations that the widespread corruption in Indonesian administration and political life be immediately investigated and stopped. In December there were student demonstrations in Jogjakarta, Central Java, protesting against violations of human rights.

These were followed in January by almost daily demonstrations against the re-election of President Suharto. In Jakarta a young heckler shouted 'lies' as the Speaker of Parliament, Adam Malik, addressed a gathering of school children. In Jogjakarta, students displayed a coffin labelled 'democracy' and protested at the provincial parliament. At Surabaya half a dozen demonstrators were injured by bayonet-wielding police.

Much of the protest centered at the prestigious Bandung Institute of Technology (ITB), where on January 14 more than 1000 students issued a statement rejecting the re-election of President Suharto for another five-year term. Two days later the ITB Student Council issued a 'Student White Book', a scathing critique of the Government's development policies. It denounced the growing gap between the rich and poor in Indonesia and attacked the Indonesian Parliament for being impotent and non-representative of the people, as well as detailing the failures of the Government. It further criticised the present legal system for allegedly favouring the elite.

The government crackdown on student dissent saw the closing down of most of Indonesia's free press, the suspension of all student organisations and the banning of all political activities on campuses. In a series of lightning raids dozens of student activists were rounded up. On February 9 two battalions of armed troops were sent to disperse almost 400 students gathered at ITB to protest against the arrest of their fellow students.

Altogether several hundred students were arrested during the current student/government confrontation. Although many have been released it is now thought that there are about 200 still in detention. In early April, the Indonesian Lawyers Association called for their release. The government, however, rejected this plea; instead Admiral Sudomo, head of Kopkamtib announced that about 60 students will be brought to trial.

Among the students arrested in recent months was Al Hilal, a student in petroleum engineering at the Bandung Institute of Technology. Al Hilal was arrested in February/March for allegedly taking part in anti-government demonstrations, and is being held in Bandung Central Prison. His treatment there is not known, and he is not expected to be brought to trial. His case has however been taken up by Auckland University's Amnesty International group, who are publicising his plight as well as pressuring the Indonesian authorities for his release.

Few details of the recent student confrontation with the Indonesian Government, and the harsh wave of repression which followed, have been reported in Auckland's daily press. The Star and the Herald prefer to concentrate on the advantages of New Zealand's growing trade with Indonesia. They ignore the plight of the victims of the Suharto regime, which has easily one of the worst records in human rights in the world.



The Silent Majority

The following article was submitted to Craccum by a student. We feel it is an important statement, principally because it shows student concern for the workings of our Association, a concern seldom voiced by those uninvolved in the workings of AUSA.

Several weeks ago CRACCUM ran a front-page story criticising the fact that although some students had witnessed a recent stabbing outside the library, no one had come forward to provide evidence at the judicial enquiry. The article then continued to generally condemn the present tendency of students avoiding what they see as 'contentious issues'.

However, our average apathetic student should now be quite relieved to hear that apathy is a condition being bureaucratically enforced by our Student Union Executive. For they too — despite their occasional pretences of activity and radicalism — are essentially a body who encourage apathy. When it does not exist, it seems, they are willing to conjure it into being.

They proved this at their last Executive meeting when — like the silent witnesses to the stabbing — they made it clear that they did not want to become involved in the same 'contentious issue'. In order to wriggle themselves into this position, they passed a motion banning a function which was due to be held in the Cafeteria, the proceeds of which were to be used to assist in the legal defence of the man accused of the stabbing.

Permission for this function had been granted previously by the Assistant Registrar of the Student Union. It was to be held on the Saturday evening of mid-term break; tickets had been printed, food arranged, and musicians

had volunteered their services. But the gutless manoeuvrings of our illustrious Executive put an end to the hard work of the organisers. Now their evening of folk music will be held in five weeks time and in south Auckland, since all other prospective venues seem to be booked or prefer also not to 'become involved'.

I first heard of the Executive's back-tracking from a student who was involved with the planning of the function. Though I was not involved, it seemed to me that our Students' Association would not have stamped on such a well-meaning group of people without good reason. Unfortunately, the minutes of the meeting reported only that one person opposed the motion, one abstained, while the rest supported it. So my friend and I plucked up the courage to enter that fortress for 'the defence of human liberties', the Student Union.

Julian Leigh, the only Executive member to oppose the motion, was the first person we spoke to. He frankly stated that he regarded the contract made with the Function organisers as being binding on the Association particularly since they had paid the hirage fee and no other groups needed the Cafe on the night in question.

But other Executive members, and their assorted hangers-on, offered only varied shades of the opposite opinion. The meaning of a contract, or respect for the work done by the function organisers, were mere trivia in their estimations. Number one excuse dished out by them was you guessed it they did not want their beloved Association involved in a 'contentious issue' !

Now that our Executive has initiated a very real form of censorship, exactly what guidelines are to be formulated to regulate its application ? If someone, or some group,

objects to an organisation being permitted to use Union facilities, is the Executive going to impose a ban in order to avoid involvement in a 'contentious issue' ?

This type of situation in fact does seem to have caused the banning of the function in question. Several people intimated that there had been objections to the raising of money in aid of a 'criminal'. Our immediate objection to this slander was, of course, to suggest that legally a person is a 'criminal' only after being convicted of a crime. The man in question has not been convicted, and thus no one has the right - morally, at least - to block honest efforts to provide him with basic legal assistance. Since he is a political refugee who speaks poor English, earns a factory worker's wage, and supports a family, his legal costs must be met by friends and supporters of basic justice.

Because of the implications of the Executive's decision, and because the minutes of their meeting report nothing as to the discussion associated with this motion, I believe that the Executive is bound to answer several questions:

1. Will the Executive assure the organisers of the defence fund that the banning of the function was not motivated by the belief that the accused man is guilty and/or is not deserving of fair legal assistance ?
2. Does the Executive consider that the Association is bound to compensate the defence fund organisers for the humiliation and disruption caused by the ill-conceived banning by Executive ?
3. How will Executive act if an individual or group, using the precedent of Executive's recent decision, demands that some other group espousing a 'contentious issue' be banned from using Student Union facilities ?

TOM RYAN

Bastion Point

For a large part of the seventeen months of the land occupation at Bastion Point, the Auckland University Students' Association gave complete support to the protest. General Meeting Policy passed last year stated that 'AUSA support the struggle of the Ngati Whatua to retain title to their land at Bastion Point'. This moral support was backed by a number of grants in the form of services and money. Throughout the time the Students' Association was one of the groups strongest in the support it gave, something acknowledged by the leaders of the struggle. Now, with the physical occupation over for the time being students on Tuesday and Wednesday last week voted to withdraw their support.

The controversy that surrounded the Government's eviction of the portesters on May 25 was reflected within the student body. The issue has been debated at a number of recent SRC meetings and finally declared a contentious issue and a referendum held.

To counter the horror of this action expressed by many New Zealanders -- even among those who did not support the protest -- Muldoon started his 'red-baiting'.

SRC

If there are such things as 'highlights' at SRC meetings the implication of Craccum in a political scandal at the July 12 meeting was one to quicken the pulse. However, wade through the more mundane business of the meeting before luxuriating in the gory details. Strangely enough the other business wasn't all mundane and one could even say that the meeting was generally breezy and amusing, although it did have its earnest interludes.

Onto the motions. Fast food fans will relish the news that SRC passed a motion allowing the Macdonalds food chain to distribute discount cards to students. These cards will entitle a student to a hamburger at the usual price with fries (quantity undetermined at this stage) and a cup of coffee thrown in free. Opposition to the motion claimed that Macdonalds sell shitty foods and that AUSA should protect its own Cafeteria. Obviously these people have yet to experience the gastronomic delights awaiting them in the Cafe.

The Sport's Council motions did little to raise the tempo of the meeting and incited virtually no debate although this may have been due to the size of the speakers. The meeting passed a motion advocating that the University leave Wednesday afternoons free of academic activity to enable students to make greater use of the Rec Centre. Also passed was a motion formalizing the affiliation of the Auckland University Cricket Club to the St Heliers Club.

Truth followed this up with a series of articles about the 'red' influence on the Point, with banner headlines such as 'Radicals planned violence at Point' and 'Reds pulled the strings'. The Government printed Justice Speight's judgement from the Supreme Court trial.

Since campus is not divorced from the rest of society, it too has reflected this polarisation. Though it should be pointed out that the vote was not decisive, one way or the other, with around 150 separating the 'yes' and the 'no' vote. Perhaps the most disappointing aspect of the vote is the low poll. Of over 10,000 students around 1700 were either interested enough or motivated enough to vote one way or the other. It is a little hard to believe that the other 8000 do not have an opinion. The learning Hui on Maori land organised by the Executive on the Monday before the voting did provoke some discussion of the question. The 500 students who passed through heard a number of guest speakers who included Joe Hawke, Matt Rata, Peter Rikys and John Miller, condemn the Government over Bastion Point in particular, and the whole question of Maori land and its continued alienation in general. Unfortunately the Government's position was not defended because, along with the police, they and a number of other speakers

Across the Tasman things aren't as Ocker as they may seem. The next motion up moved that AUSA send a message to the Sydney Gay Rights Movement supporting their stand and condemning the alleged police brutality during a Gay demonstration a few weeks ago. Speaking on the motion Mr Peter Gleeson claimed that Gay demonstrators had been arrested without charge and that police had used heavy-handed tactics. 'Things like slamming protestors heads between van doors', Mr Gleeson said smiling self-consciously as the assembly chuckled. The motion was passed. Following in the same vein was a motion urging AUSA to support the right of any group to demonstrate. Also passed.

The next motion divided the gallery and aroused the most heated debate of the meeting. The motion stated that AUSA donate one hundred dollars to Telethon, three days after the event. Some declared that this was a unique opportunity for students to participate in a community event and to create favourable publicity. Arguments against the motion ranged from claims that Telethon was a capitalist confidence trick to bolster up delapidated health services to statements that \$100 could be better spent elsewhere (say for needy students) especially after Telethon had already raised \$3 million. The vote was finally taken and Telethon will never know how close it came to the \$4 million mark. The motion was defeated.

refused to come. This meant that the Hui did not spark the debate as was originally hoped but it was a valuable learning experience for those who attended.

It showed that the question of Maori land rights is very important -- one of an extremely explosive nature. A question that will not go away and students will have to face up to again in the future. A Maori Land Rights Group, which was formed to help publicise the Hui and present their point of view on the referendum, intends to continue. And while the referendum went against Bastion Point, next year's president, Janet Roth, stood on a strong programme of support for the Ngati Whatua of Tamaki and is determined to campaign for this position among students.

The issues of Bastion Point, Ngatahine, Raglan and the hundreds of other lands disputes will be with students just as long as these grievances remain; with racism firmly entrenched in pakeha New Zealand, and given the Government's present attitude, that will be for some time yet. The referendum is certainly not the final word but the start of further lively and hopefully informed debate and discussion on Auckland campus.

BRIGID MULRENNAN

Last of the motions before general business was one seeking AUSA's support for a separate department of Computer Studies at Auckland University. The speaker claimed that AU has inadequate Computer facilities and courses. Would you believe that Waikato University has 30 terminals compared to Auckland's 15 ? Hardly what one might call a contentious issue and the motion was given the green light.

And now for the juicy bit. When general business comes up, it is usually a time when people are beginning to drift away, until some one like a bellicose Mr Foster drops a bombshell, that is. As a tense silence enveloped the assembly, Mr Foster alleged that Miss Chunn, editress of Craccum, was guilty of undeniable press bias. To elaborate, he claimed that Miss Chunn had devoted a disproportionate amount of her article on the Presidential candidates to Janet Roth and Jocelyn Gibson at the expense of the other candidates. The assembly was in no mood to shun its responsibility and counter-allegations were met with counter explanations, all of which contained an element of truth. Miss Chunn was not present at the meeting but it seems that she had difficulty obtaining policy statements from the other candidates due to a faulty communications connection which has now been remedied. So if you are still frothing at the mouth over the incident come and see Louise who will be only too pleased to explain it all away.

M.V.B.

CRACCUM JULY 24 PAGE 7

Zimbabwe: Unworkable

The National Anti-Apartheid Council recently expressed its dissatisfaction with the New Zealand press coverage of recent developments in Southern Rhodesia (Zimbabwe). The tendency in the national press is to accept the view presented by the former Smith Government, in spite of the fact that this regime has been the subject of international condemnation and sanctions for a long period.

The following two articles are taken from, respectively, the 'Anti-Apartheid News' and 'Africa' magazine, and say the National Anti-Apartheid Council, carry far more authority than do the versions of events which come straight from the Transitional Government.

Byron Hove, the author of this article, was a Minister in the Smith Government until he was recently dismissed.

On the morning of April 14 this year, I was sworn in as Joint Minister of Justice, Law and Order and of the Public Service in the three-month old Transitional Government in Salisbury. At the ceremony, conducted in Earl Grey House, a complex of new government offices, the Anglican Archdeacon of Matebeleland, Jonathan Siyachitema also swore into office eight other Black Ministers. We all swore an oath of loyalty to the State of Rhodesia and, as is the usual practice, to our offices.

This was done under the 1969 Rhodesian Constitution, the illegality of which is internationally recognised. But I take the view that from the standpoint of international law, the illegality ensuring from UDA pales into irrelevance when the broader illegality of settler colonialism is considered. We have not been fighting to rescind UDI, we have been fighting for liberation.

Over 12 years earlier, I had been harassed, detained and imprisoned by the very same people and law enforcement agencies over which I now had responsibility because of my opposition to the Smith regime. On several occasions I had been an unwilling guest in the Smith regimes prison cells until I was forced to flee my country into uninterrupted exile. I had been practising as a Barrister in Britain since then, with an interlude of three years during which I served as an officer at the Secretariat of the Organisation of African Unity in Addis Ababa.

Why, then, did I accept a request by the leader of my Party, the United African National Council (UANC), Bishop Abel Muzorewa, that I should join the Cabinet of the Transitional Government?

First, although I harboured serious misgivings about the political efficacy of certain aspects of the Agreement reached on March 3 this year by Bishop Muzorewa, Chief Chirau, Ndabaningi Sithole and Ian Smith, I believed that with goodwill on both sides the Transitional Government would facilitate the realisation of the objective of majority rule for which the freedom fighters and the people of Zimbabwe have been making supreme sacrifices. I viewed the Transitional Government simply as a process - albeit an imperfect one - towards majority rule.

Second, the political realities in Zimbabwe appeared to suggest that the White population, hitherto intransigent, had come to terms with the inevitability of majority rule. In a word, they had come to accept that they were being defeated by the armed struggle. The economy was on the brink of collapse as a result of the combined strains placed upon it by the war and sanctions. White morale was at its lowest ebb ever - a factor demonstrated by the increasing exodus, or 'chicken-run' as it is popularly known, of a considerable number of White settlers.

When Ian Smith, therefore, publicly accepted a firm date for independence and the principle of one man one vote, it appeared that, at last, he had countenanced and embraced the eventual certainty of a democratic, Black-ruled Zimbabwe. In this respect, it was not unreasonable to invest a certain measure of faith in the belief that Smith had sufficient goodwill to prevent the delicate Agreement from foundering on the rocks of White obstinacy. We were on an irreversible course towards majority rule by December 31 this year. So it seemed. We thought we could ride the tiger and kill it.

However, the inherent weakness of the Agreement soon began to manifest themselves in the course of implementing it. Naturally, the realisation of the programme of the Transitional government depended on one or two factors: good faith on the part of the signatories to the Agreement, especially elements of the Smith regime, and other factors, primarily the armed struggle. In my brief period as a Minister, it was clear that there was evidence confirming the absence, rather than the presence, of good faith on the part of Smith.

Further, this situation was exacerbated by the fact that we were operating within the framework of the same institutions that were built by successive minority regimes in order to maintain the status quo at the expense of the African majority. These institutions



proved unable to respond to the new political realities that the establishment of the Transitional Government entailed.

I tried to overcome these limitations by positively discouraging the enforcement of certain legislation to the extent that such legislation conflicted with the movement towards majority rule. For example, I tried, as an initial step, to stop the enforcement of those provisions of the Law and Order Maintenance Act under which the majority of our rural population were arrested for such 'offences' as harbouring guerrillas and failing to report their presence to the authorities. Secondly, I attempted to monitor and control the activities of all law enforcement agencies under my jurisdiction in such a way that their conduct and activities could be brought into line with both the spirit and letter of the March 3 Agreement. I also sought to introduce measures that would have ensured the rapid advancement of Black Zimbabweans in the Public Service and Police.

However, these modest and limited objectives were soon frustrated. I soon became the target of a group of Rhodesian Front leaders led by Ian Smith, Hilary Squires, my co-Minister, and Piet van der Byl. The latter referred to me at a private meeting at Chisipite High School as 'that malefactor influence'. Smith described me as 'a new immigrant' who was bent on subverting the Agreement. Perhaps these attitudes contributed more to my dismissal than anything I might have said.

Apart from this latent resentment, the existence of two Ministers in each ministry also curtailed one's ability to effect real change. Within my ministry, for example, no action could be taken without the joint signatures of Squires and myself. This arrangement worked against us; for example where the release of certain detainees was concerned Squires simply withheld his signature. The result is that some Zimbabweans who should have been released following the March 3 Agreement are still incarcerated. The arrangement only worked in our favour when I could withhold our assent to measures which I thought were to the detriment of the Zimbabwean people.

In the Ministerial Council, neither Squires nor myself could table a motion unless we concurred. Thus there was a state of perpetual stalemate. Further, in the Council itself, the interests of the Black majority were inadequately represented. The Rhodesian Front of Smith and nine Ministers, while the three African parties had three Ministers each on the Council. The working of the Council confirmed that Smith's policies were invariably represented. The principle of parity between Blacks and Whites is, in the present concrete circumstances, illusory.

Further, the policies of the Smith regime were also buttressed by the three Black Ministers appointed by Chief Chirau, who has turned out in the present arrangement to be an extension of the regime. For example, when Cabinet was discussing whether the Constitution of an independent Zimbabwe should provide for an Executive or a titular presidency, the UANC Ministers were alone. Some Black Ministers, notably G. Magaramombe, appointed by Chief Chirau, and Dr Elliott Gabellah, Sithole's nominee, went as far as echoing the all-time White catchphrase - 'we do not want what has happened to the north of us to happen here' - in their opposition to our position in favour of an Executive presidency. Magaramombe went on to make the preposterous and derisive remark that Zimbabwe did not need 'dictators like Nyerere and Kaunda and added that the whole of Black Africa was 'a chain of dictatorships who had torn up constitutions.' I reminded him of the stark historical truth that the Smith regime and torn up more constitutions than any Government on the continent. The result of this alliance was the announcement recently that an independent Zimbabwe would have a titular presidency.

This alliance also worked against the direct interests of the ordinary Zimbabwean. Cabinet was, on one occasion, discussing a proposal to raise the price of mealie-meal, the staple diet of Black Zimbabweans. When UANC Ministers pointed out that this would hit the majority of the population who did not have enough money anyway, we had the embarrassing situation where Black Ministers were opposing us and a few White Ministers actually supporting us. Franz Fanon's 'Black masks over White skins' was being stripped of its polemics. This was the reality.

This pattern is repeated in the Executive Council, the higher organ in the two-tier Transitional administration. Occasions have arisen when action has been taken in the name of the Executive Council and purportedly on the basis of written minutes of prior deliberations, and the same action is then vehemently challenged by another member of the Council. The Agreement provides that decisions of the Council will be by consensus. The practice, however, reveals that at one time consensus is taken to mean unanimity, and at another time the reverse. A case in point was my situation where the decision to dismiss me was taken without the concurrence of Bishop Muzorewa.

The man who is Secretary to the Executive Council as well as the Council of Ministers is, in fact, a long-standing confidant of Ian Smith. He is Jack Gaylard, Smith's most loyal Cabinet Secretary. He supervises the preparation of all Cabinet minutes and other papers. He also

le Compromise diary

April 13: Stated at press conference in Salisbury that there must be changes in the police and public service. Also that the present members of the Bench and Magistrates need not be retained as their attitudes were not compatible with the transition towards majority rule.

April 14: Sworn in as Joint Minister of Justice, Law and Order and of the Public Service.

April 16: Attacked Police brutality in a speech in Bulawayo, specifically recollecting personal experiences at the hands of the Police twelve years ago. Called for positive discrimination in favour of promoting Africans in the Police Force.

April 18: Smith, addressing a private meeting of Civil Servants at the Italian Club in Salisbury, says I was seeking to 'subvert' the Agreement of March 3.

April 19: Summoned Police Commissioner Peter Allum to Ministry for routine business meeting. Allum informs me there is 'grave concern' among White Policemen over my remarks.

Piet van der Byl, Joint Minister of Foreign Affairs, launches attack on me over my remarks in a meeting at Claspite High School.

My co-Minister, Hilary Squires told a Police passing out parade at Morris Depot that my remarks were 'a gross departure from what was agreed and they cannot be countenanced for a moment.'

April 20: At a meeting of the Council of Ministers the Chairman, David Smith, reads a directive from the Executive Council (EXCO) reprimanding me and ordering me to publicly retract my statements.

April 21: In a public statement, I refused to apologise and retract my earlier remarks.

April 22: Peter Allum, presenting 28 Police reservists with Long Service Medals at Karoi condemns 'political interference with my force by a fresh arrival who would do well to pose and reflect awhile before condemning the Police Force.' UANC National Assembly spontaneously and unanimously resolves that I should not retract.

April 27: Letter written on behalf of Secretary to EXCO, Jack Gaylard, delivered to my hotel by a Special Branch Officer at 10 p.m. I was asked to reply in writing to the EXCO directive of April 20 by midnight. I restated my position in a letter to Chief Chirau, then Chairman of EXCO.

April 28: Summoned to EXCO offices in Milton Buildings at 9 a.m. informed by Chief Chirau that he would be writing me a letter that day.

11.55 a.m. Letter arrives asking for written and public apology and 'unequivocal' withdrawal of my remarks before 2 p.m. today.

1.45 p.m. I reply, restating my position.

5.00 p.m. Envelope containing announcement of my dismissal by Chief Chirau is delivered.

In an interview in London in April former Rhodesian Prime Minister GARFIELD TODD talked about the guerrilla war in Zimbabwe and about reactions to the 'internal settlement'. He spent four years under restriction, 1972-76, and now lives at his farm in Shabani area in south central Rhodesia.

What are the prospects for a referendum or elections to test the internal Rhodesian settlement?

I think there are now very poor prospects for any sort of referendum or elections because the great majority of African people, that is, 80 per cent or more, live in the rural areas. Now the rural areas are largely under the control of the guerrillas of either ZANLA (Zimbabwe African National Liberation Army) or ZIPRA (Zimbabwe People's Revolutionary Army) and in our area, for example, people are not paying their personal taxes. This is resistance. They are not likely while the guerrillas say that they are against the internal settlement to register for an election or a referendum.

What have Zimbabwe African reactions been to the internal settlement?

This is a very complex question because obviously the people who are concerned and those who are working with them think it's wonderful. Others that I know of course think it's terrible. And where the guerrillas are, one gathers that the people are as much against the internal settlement as the guerrillas themselves are.

What about middle-class Africans, businessmen and so on?

A number of those, I think, would be so keen on a settlement that they would go along with it. As far as many professional Africans are concerned, in education and so on, they have lost their jobs, schools are closed and so on, quite obviously they want to have a settlement. I attended a meeting of whites and blacks in Gwelo recently, and at that meeting one black man almost surprised me by his clear statement that where Bishop Muzorewa, for example, had had a very wide support amongst the blacks, this was now in doubt because, he said, 'Who was it who made Mr Smith ready to make these concessions? Was it Bishop Muzorewa? Or was it Revd Sithole? No,' he said, 'it was the boys in the bush.'

Is there anything South African can do to resolve the situation?

Oh yes! But does South Africa want to do it? This is the point. South Africa could simply turn off the oil as the Americans and the British have been hoping she would do for months past. There would be no war if there was no oil. I wouldn't know how much support South Africa is giving, but by the number of helicopters that flew over Umtali on the sortie into Mozambique there must be considerable assistance being given from South Africa. But financially and with petrol, every other way, South Africa keeps the Smith regime going and supports, apparently, the new interim settlement. So it's largely in South Africa's hands.

Are there many whites in Rhodesia who would look with equanimity to a Patriotic Front Government?

People just don't know what it would be like. All the propaganda is that it is going to be Marxist and destructive. I myself do not believe that. I don't want such government. I look on the Patriotic Front as having agreed, as having taken on its shoulders the responsibility of clearing the way for a democratic state within Zimbabwe. I would have hoped that Muzorewa would have worked for the same thing, but he stopped far too short. He stopped at a place where he himself has joined forces with Mr Smith, in a legal situation which does not allow him the power to make the changes which I am sure Bishop Muzorewa would like to make. He may let out some detainees but he is not being able to stop the war. He is not being able, as far as I know, to really get into the prisons and release the people who are there on political sentences. So that he has gone into this situation bound almost hand and foot. It is an ongoing situation set up by the Rhodesian Front under Mr Smith. It cannot be changed unless Mr Smith does not put in his veto, unless he agrees. I just think that they have landed themselves in an unfortunate mess from which none of us are easily going to extricate ourselves.

We hear that Bishop Muzorewa had a very large reception recently by 200,000 people. Does this indicate massive support for him?

If there were 200,000 people there, I would say this indicates massive support. I would say the figure was nearer 20,000. The Rhodesia Herald had a photographer in an aeroplane and they published that picture. It can almost be counted. But I think the significant thing is not whether he had a large turnout to welcome him but whether he will have a large turnout to congratulate him at the end of three months of this government. That's going to be the testing time, the next three months.



to place the guerrillas in a situation where they could be immobilised and massacred. This would be the upshot of the present demands by Chief Chirau, Smith, and others that the guerrillas should surrender.

Within Zimbabwe itself, the recent massacre of 94 people in the Gutu area was as chilling for the Black community as it must raise popular anxieties about the meaning of the Agreement.

What then, are the prospects for a durable solution in Zimbabwe. Internal acceptance of the Agreement now operative in Salisbury is still a long way off. However, there is a preparedness to give it a chance. While the question whether the present internal arrangement will, in the long run, guarantee the birth of a genuinely independent Zimbabwe should, at least for the time being, remain open, it is a fact that much depends on the goodwill of the Smith elements in the administration. And, second, much also depends on whether the UANC will ride the certain crises ahead and remain in the arrangements; if the UANC were to withdraw from the administration, the entire interim apparatus would be thrown into the dustbin of history.

acts as a link between the Executive Council and all ministerial departments. The departmental Secretaries are all White men who have long-established working relationships among themselves and, indeed, with their boss, the Cabinet Secretary. It therefore needs a considerable amount of aggressiveness on the part of the Black Minister to operate within this frame work.

Perhaps nowhere is this anomalous situation that derives from operating on an infrastructure designed to serve White interests more felt than in the Ministries of Defence and Law and Order. The top brass of the security forces, as is the case with senior civil servants, are all White men. And the Army chiefs such as Gen. Walls, the Commander of Combined Operations in the anti-guerrilla campaign, are not apolitical. When they say that their men are asking 'what are we dying for in this war,' they mean to address the same rhetorical question to themselves. The erstwhile answer - for my country - had always been understood to mean White-ruled Zimbabwe. Talk of majority rule could only be bad news. Operating, as they completely do, the levers of war, their untrammelled power represents a formidable source of anxiety.

The most serious weakness of the internal Agreement is its lack of international, particularly African support. Associations with the pre-eminent enemy of Africa, South Africa, provokes opprobrium from independent Africa. In this context I found the recent visit to a trade fair in South Africa by the Joint Black Minister of Foreign Affairs, Dr Elliott Gabellah, the most objectionable over conduct of the Transitional Government. As a pan-Africanist, I hold the view that whatever government emerges in Zimbabwe, it must not serve as a bulwark for South Africa. The interests of Africa lie in the extension of the frontiers of freedom to Cape Town. A Black government in Zimbabwe must serve this greater African objective; our country is the gateway to total freedom on our continent.

Further, the Agreement also has a capacity to provide hostile stances for itself. The armed Rhodesian raid into neighbouring Mozambique at the commencement of the negotiations and then into Zambia a few days subsequent to the signing of the Agreement provoked resounding condemnation in Africa and the world over.

All these matters lead me to say that the forces which compelled the Smith regime to where it now is, must not desist. International solidarity in the form of sanctions should continue. The armed struggle should also continue until conditions exist in which a properly negotiated ceasefire would come as a result of a genuine and clearly discernible movement towards Black majority rule. I believe, as my Party does, that it would be treasonable



NEW ZEALAND USA STUDENT EXCHANGE

Bookings are now open for this summer's Exchange Visitor Programme (EVP) to the United States. Students participating in the EVP are able to work in the United States during their stay. Return travel from Auckland to Los Angeles is by means of the newly introduced Standby Budget Fare, so that participating in the EVP at a total cost of \$NZ 793.60 is cheaper than last summer. So if you want to visit the United States this summer, visit your on-campus Student Travel Centre for information, bookings etc. Hurry however as there is a limit to the number that can participate in the EVP scheme.

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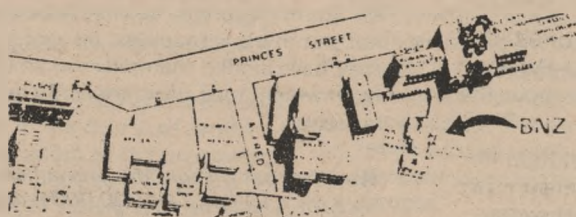
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TENANTS AND THE LAW

EXTRACTS FROM THE TENANCY HANDBOOK PRODUCED BY NZUSA AND THE NATIONAL YOUTH COUNCIL. THIS BOOKLET IS AVAILABLE FREE FROM THE STUDENTS' ASSOCIATION.

Intro

If you rent a home then this supplement is for you. It deals with your legal rights and obligations as a tenant, some of the problems that may confront you and hopefully a few solutions to set you right.

However tenancy law is complex and neither this broadsheet nor the tenancy handbook it was extracted from will give the answer to every situation. There may be times when you need further information, and if you have a problem then we suggest that you go to a tenants' union, a tenants' protection association, a peoples' union, a citizens' advice bureau, your students association accommodation service, or legal referral service all of whom may be able to help you.

You should not assume that a lawyer is the best person to go to for advice. Although they do sometimes need to be consulted in tricky legal situations, they are usually expensive and frequently give poor advice. Furthermore, they are often landlords themselves, or agents for landlords, and so tend to sympathise with landlords. If you do consult a lawyer, never hesitate to ask at the outset how much he will charge you.

Generally you will get much better (and, of course, free) advice from a community organisation that has experience in dealing with tenancy problems, particularly a tenants' union, tenants' protection association, or people's union.

The landlord/tenant relationship is in essence one of seller and buyer of rights to accommodation. And since there is a constant shortage of rental accommodation in New Zealand (especially of

a decent standard) there is naturally a "sellers" market. This means that if a tenant wants a house or flat, he has little choice but to pay the price demanded by the landlord.

The law has traditionally upheld landlord interests at the expense of tenants' rights, and has allowed landlords to exercise considerable powers over their tenants. Nevertheless, the law does provide tenants with some useful means of protection, and this booklet aims to make tenants more aware of what these means are. But remember that although you might have certain legal rights as a tenant, it can be difficult, expensive and time-consuming to enforce them through the machinery provided by the state, e.g. the courts and rent appeal boards. So you should try direct negotiation with your landlord first, and if that fails then seek the advice of one of the organisations mentioned above as to what to do next.



LOOKING FOR A HOUSE OR FLAT?

1. Ask friends and workmates - many good flats are let through the grapevine.
2. If you have access to a free accommodation service such as the ones provided by your students association or university - use it!
3. Watch the 'to let' columns in the newspapers. Get the paper as early as possible. You can't afford to waste time as many other people will probably be looking too. On the other hand, don't be rushed into something you could regret.
4. Maybe advertise in the 'wanted to rent' columns in the newspapers.
5. Go around the real estate agents.

6. Contact the Public Trust Office, and possibly other trustee corporations. Solicitors also sometimes let trust properties (e.g. on behalf of the estate of someone who has died).
7. Contact your local city council who sometimes have houses available that had been designated for demolition to make way for public works.

WHAT DOES IT COST TO FIND A HOUSE OR FLAT?

REAL ESTATE (LAND) AGENT'S COMMISSION

Most real estate agents let houses and flats. An agent can charge you a commission for finding a flat but only after he has actually arranged a tenancy. No-one else can charge you either for

offering to arrange or actually arranging a tenancy.

Since a real estate agent has to be a licensed member of the Real Estate Institute of New Zealand, he is governed by the Institute's rules. These provide as follows.

1. An agent can charge you commission not exceeding the equivalent of one week's rent.
2. An agent can charge either you or the landlord the commission but not both. When flats are in short supply you as tenant usually pay.

If you have a complaint about an agent you can ask the Institute to investigate it. You can contact the local branch directly or else write to: The Secretary, Real Estate Institute of New Zealand, P.O. Box 5663, Auckland.

MAY YOU BE DISCRIMINATED AGAINST?

RACIAL DISCRIMINATION

A landlord (or anyone else) breaks the law if at any time he discriminates against you because of your race, colour, national or ethnic origin or that of your family.

DISCRIMINATION AGAINST CHILDREN

No one may refuse to let you a house or flat because you have children. You should make any complaints to the Housing Corporation, which can prosecute offenders.

RELIGIOUS AND SEXUAL DISCRIMINATION

No one may refuse to let you a house or flat because of your sex, marital status, or religious or ethical belief. Moreover, no one may impose on you any condition which limits by reference to any of those factors, who you may have as flatmates or guests. For example, the landlord cannot ban mixed flatting.

Agreements

SHOULD YOU HAVE A WRITTEN AGREEMENT?

A tenancy agreement may be written or oral or a combination of both.

It often pays to get a written agreement so that you know exactly where you stand on the essential points of your tenancy (e.g. rent, notice, dates) as well as on any special provisions. With oral agreements it can be difficult to prove what was agreed upon. So if your tenancy is for a lengthy fixed term, it is most important to have a written agreement.



CAN A MINOR MAKE AN AGREEMENT?

If you are a minor (that is, under 20 years of age) you can make tenancy agreements and other contracts, but if you are unmarried the Minors Contracts Act 1969 gives you some special protection.

1. If you are under 18 you cannot generally have an agreement enforced against you unless the Court considers it to be fair and reasonable.
2. If you are 18 or over but under 20 an agreement can generally be enforced against you, but the Court may relieve you of some or all liability if it considers the particular agreement to be harsh or oppressive.

Note that if you are married the law treats you as fully responsible for all contracts you enter into. It doesn't matter how young you are!

WHAT SHOULD A WRITTEN AGREEMENT SAY?

You should always make sure that a written agreement sets out the following.

1. The names and addresses of the landlord and tenant(s).
2. How much rent is to be paid, and when and where.
3. When the tenancy is to begin and how long it is to run for.
4. How much notice must be given by either party to end the tenancy.
5. A complete list (inventory) of the landlord's chattels (furniture and other goods).
6. Any special provisions, i.e. pets.

Make certain before you sign an agreement that you understand it fully, especially if it is drawn up by the landlord. You should look out for any unfair or harsh conditions and try to have them struck out.

WHAT ARE THE RIGHTS AND OBLIGATIONS OF LANDLORD AND TENANT?

TENANT'S IMPLIED RIGHTS AND OBLIGATIONS

1. You must keep the house or flat clean and tidy and any grounds you rent with it free from rubbish, and leave it that way at the end of the tenancy. However, you are not expected to keep or leave the place any better than you found it when you moved in.
2. You are responsible for damage caused deliberately or carelessly (i.e. negligently) by yourself or anyone you permit to enter or who comes in uninvited but you permit to stay.

You must have any damage you are responsible for repaired as soon as practicable.
3. You can sublet or assign your tenancy provided that is not expressly forbidden by your tenancy agreement.
4. You must pay the rent promptly.

LANDLORD'S IMPLIED RIGHTS AND OBLIGATIONS

1. The landlord must ensure that the house or flat is in a fit and habitable condition for residential purposes, both at the commencement of the tenancy and at all times during it.
2. The landlord is responsible for fair wear and tear to the house or flat. Also, provided that the tenant is not at fault, the landlord is responsible for damage or destruction caused by fire, flood, earthquake, bad weather, or other unavoidable accident.
3. The landlord can in your tenancy agreement forbid you to sublet or assign the tenancy or require you to get his consent before you do.
4. The landlord must allow you reasonably undisturbed possession as long as you pay the rent and keep the other conditions of the tenancy.
5. The landlord can end your tenancy without warning if you are 21 days in arrears of rent (i.e. the rent was due 21 days ago).
6. The landlord can enter your house or flat if you have abandoned it, and sell any personal property you have left behind to pay for rent owing or damage you have caused.

WHAT HAPPENS TO YOUR TENANCY IF YOUR LANDLORD SELLS THE HOUSE OR FLAT?

The general rule is that the new owner automatically fills the former landlord's shoes and becomes your landlord under the existing tenancy agreement. If the new owner is unhappy with that agreement, he is nonetheless bound by it, unless and until you make a new agreement with him. If, for example, the new owner wants you to leave, he has to give you the same period of notice as the former landlord was obliged to give you.



Rent

WHEN CAN A LANDLORD INCREASE HIS RENT?

The only circumstances in which a landlord may not increase his rent are:

1. where there is an assessment in force under the Rent Appeal Act (or the rent is fixed under the Tenancy Act) and he is already charging the maximum allowed;
2. where the rent is fixed by a tenancy agreement that has not yet expired;
3. where the rent of a sub-standard house or flat is set by a Magistrate's Court under the Property Law Act;
4. when there is a rent freeze by Government regulation.

However, before he can increase the rent, the landlord must obtain your consent. If you refuse to pay more, the only way the landlord can get more rent is to end your tenancy and get new tenants who are prepared to pay a higher rent.

If you refuse to pay more and are given notice to quit as a result, you may legally stay out the full period of notice without paying a higher rent.

Even if you agree to pay a higher rent, your landlord should give you as much notice of his intention to increase the rent as he would be obliged to give when serving you with a notice to quit. You should insist that he does so.

DO LANDLORDS HAVE TO GIVE RECEIPTS?

Your landlord must give you a written receipt for all rent and other payments received by him from you at any time. (28)

The receipt must show:

1. the date, amount and nature of the payment;
2. in the case of rent, the date up to which the rent is paid.

You should insist that you get the receipt at the time you make the payment rather than having it sent to you.

ARE YOU PAYING A FAIR RENT?

If in doubt, you or your landlord can apply to a Rent Appeal Board (a panel of three) for an assessment of equitable (fair) rent on your house or flat. There are Boards in the four main centres and they cover the whole of New Zealand.

While an assessment is in force, it is illegal for your landlord to charge you a higher rent than that assessed by the Board.

WHAT EQUITABLE RENT IS BASED ON.

The Rent Appeal Act says that an equitable rent is to be based on what a reasonable landlord might expect to receive and what a reasonable tenant might expect to pay. No regard is to be paid to the personal circumstances of either the landlord or the tenant. Factors to be taken into account in assessing an equitable rent are to include the following.

1. The locality of the house or flat.
2. The standard of accommodation provided.
3. The landlord's outgoings (expenses) on the house or flat.
4. Furniture and chattels (other goods) if any - provided by the landlord.
5. The provision of a proper return to the landlord (assessed according to the value of the house or flat as a dwelling, not its value for industrial, commercial or other purposes).

HOW TO APPLY FOR AN ASSESSMENT

You can apply for an assessment by filling in a form which you can get at Housing Corporation offices and Post Offices. You return the form to the Corporation. Your local Board then notifies your landlord and gives him not less than 14 days to supply necessary information and to make any written submissions he may wish. Similarly, you as tenant may be required to provide information.

You can make an application even if your rent is fixed for a long period by a written agreement. The Board's assessments generally remain in force for 12 months, but you can apply for a new assessment to succeed a current assessment, or in some circumstances for a variation of an existing assessment.

IS IT WORTH APPEALING?

Some tenancy organisations now doubt the value of rent appeals - they have found other means of lowering high rents more effective. So it pays to seek the advice of your local tenancy organisation before going to the Rent Appeal Board; especially since the Boards vary from centre to centre as to how high equitable rents should be.

DO YOU HAVE A COMPLAINT?

The Rent Appeal Act is administered by the Housing Corporation. The Corporation can prosecute, on your behalf, someone who offends against the Act, and it costs you nothing if it does. So if you have a complaint, make it to the Corporation. The Corporation's officials are supposed to protect you. If necessary, insist that they do, and try complaining to the Minister of Housing if they fail to.

HELLO, GENERAL?
TELL ME... DOES THIS
NEUTRON BOMB
REALLY WORK?



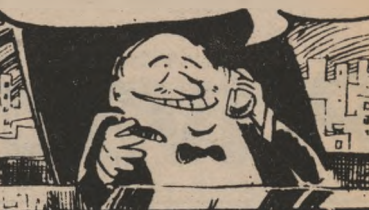
I MEAN... SPOSE
WE TEST IT ON
THAT TENEMENT
I OWN... YOU KNOW



THE ONE WHERE
THEY'RE HAVING
THAT RENT STRIKE?



HELL, WHO KNOWS... WE
MIGHT GET RID OF THE
RATS AND ROACHES
AT THE SAME TIME!



ARE PAYMENTS OTHER THAN RENT RESTRICTED?

The Rent Appeal Act limits what money can be demanded of you (by your landlord or anyone else) when you take a flat.

BOND

A bond is money held by your landlord (or on his behalf by someone else) as security for the performance by you of your obligations as a tenant. If, for example, you damage the house or flat, he can use the bond money to pay for repairs.

Your landlord can require you to pay a bond, but:

1. it cannot exceed the equivalent of one month's rent;
2. it can be used only to compensate him if he suffers loss or damage through your failure to perform any of your obligations as tenant;
3. he must state in writing at the time he takes the bond that except to the extent that he suffers such loss or damage, the bond will be refunded to you when you leave the house or flat;
4. he must give you a receipt stating the date, amount and nature of the payment.

If your landlord demands a bond, you should try to have a lawyer, land agent or some other third party hold it. If your landlord holds it, you may find it difficult to get back.

If your house or flat is furnished, you should ask the landlord for a complete list (inventory) of his possessions. Check the list thoroughly and point out any mistakes in it.

RENT IN ADVANCE

The landlord can require you to pay rent in advance. But at the beginning of a tenancy, rent in advance together with any bond money demanded must not exceed the equivalent of one (calendar) month's rent.

KEY MONEY

Key money is any payment other than rent or bond money demanded by a landlord for granting a tenancy. Any such payment is illegal.

It is also illegal for your landlord or anyone acting on his behalf to demand any money from you other than rent or bond money, either during your tenancy or upon its ending or renewal. This is, of course, subject to the landlord's right to compensation for any damage you may cause as his tenant.

The Rent Appeal Act

HOW CAN THE RENT APPEAL ACT HELP YOU?

If you rent a house or flat, the Rent Appeal Act 1973 can help you in two important ways.

1. You can apply to your local Rent Appeal Board to see if you are paying a fair rent (the Act uses the expression "equitable rent").
2. The Act limits certain other payments that can be demanded of you.





Privacy

WHO CAN ENTER YOUR HOUSE OR FLAT?

No-one can enter your house or flat (and that of course includes any grounds you rent with it) unless he has the permission of someone living there or has lawful authority. If he has neither, he must leave immediately when told to do so. If he doesn't go when warned, he becomes a trespasser and commits an offence for which the police can arrest him. The lawful authority which certain people have to enter is outlined below, but remember that apart from the circumstances outlined they have no more right of entry than anyone else.

THE LANDLORD

Your landlord (or his agent) can enter your house or flat as follows.

1. After giving you at least 24 hours notice and provided he enters at a reasonable time, to inspect its state of repair or to carry out any work on the house or flat required by the law.

Your landlord (or his agent) does not have a right to come in if he is simply collecting the rent. Nor does he have a right to come in to show potential buyers around, except at your invitation or unless a condition in the tenancy agreement allows him to do so. So you can refuse potential buyers entry.

Remember that as long as you are paying the rent and keeping the other conditions of the tenancy, the landlord must allow you reasonably undisturbed possession of the house or flat. He isn't allowed to pester you with frequent calls.

Standards Legal

WHAT STANDARDS ARE REQUIRED?

NATIONAL MINIMUM STANDARDS

There are national regulations that set down minimum standards which all houses/flats in New Zealand must come up to.

LOCAL BY-LAW STANDARDS

As well as the national minimum standards referred to above, your local Council has its own by-law requirements.

By-laws apply only to buildings constructed or renovated after the particular by-laws came into force. By contrast, the national minimum standards apply to all houses and flats. However, by-laws usually require higher standards. For example, hot and cold running water over the kitchen sink and bath or shower is almost always required. Thus it pays to check with your Council to see if its by-laws apply to your house or flat.

Council inspectors enforce their own by-laws as well as the national minimum standards. In practice, in any particular case an inspector should enforce the highest applicable standards, be they national standards or local standards. Unfortunately, however, some Councils are haphazard about enforcing any standards at all, and you may have to insist that their inspectors do their job.

WHO CAN GET CIVIL LEGAL AID?

The Legal Aid Act 1969 enables people involved in civil (as opposed to criminal) proceedings to apply for legal aid. Civil cases dealt with by a Court (except divorce proceedings) and proceedings before such tribunals as Rent Appeal Boards are covered.

To qualify for legal aid, you must be able to satisfy the legal aid authorities that you have reasonable grounds for taking or defending a case and that you are financially eligible. Generally you will not be financially eligible if your disposable annual income is more than \$2,000 per year or your disposable capital exceeds \$2,000. Disposable annual income is your total annual income minus an allowance for your living expenses. Disposable capital is the total saleable value of your possessions minus such things as your home, car, furniture, liabilities and debts.

Legal aid covers Court fees and the cost of employing a lawyer. You can choose your own lawyer. You are required to make a contribution of \$15 in most cases, but if the legal aid authorities think you can afford it you may have to pay more.

Always check to see if you qualify for legal aid. A lawyer cannot charge you for asking about legal aid or for helping you complete the necessary forms (which are available from any Court office, any office of the Social Welfare Department, or any lawyer's office). If in doubt, apply.

In Conclusion...

There are landlords who don't care about their tenants and the condition of the flats they let, other than to make as much money as possible. Reason often doesn't work with that sort of landlord and so you must use whatever weapons the law gives you.

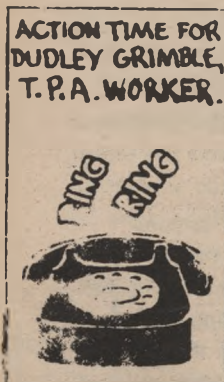
But some landlords are reasonable people. If you have a reasonable landlord, usually the best way to keep your flat is to get on well with him. Do things like paying the rent on time and looking after the place properly. Getting on well with him can give you far more protection than the law.

Above all, get to know your landlord so you will know how best to deal with him.

When you leave a flat make sure it's clean and in good order. Tenants who leave flats in poor condition often do more harm to the next tenants than to anybody else.

Auckland Tenants' Protection Association

395 Queen St.
Ph. 32-212
760-874
763-152



T.P.A. CAN YOU HELP US? LANDLORD JUST GIVEN US A WEEKS NOTICE! WHAT CAN WE DO?... NO WRITTEN TENANCY AGREEMENT... HE SAYS HE'S BEING GENEROUS... NEW FLATS ARE SO HARD TO FIND!



HE SPEEDS ACROSS TOWN TO ASSIST THE DISTRESSED TENANT.



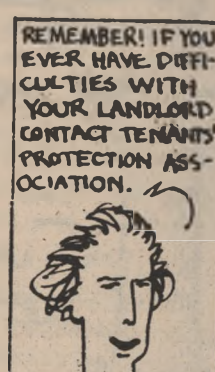
ARE YOU THE LANDLORD HERE?

ERK! T.P.A.



WHERE THERE IS NO WRITTEN TENANCY AGREEMENT THE LANDLORD MUST GIVE THE TENANT ONE FULL MONTHS WRITTEN NOTICE TO LEAVE!

JUST TRYING TO MAKE A BULK



REMEMBER! IF YOU EVER HAVE DIFFICULTIES WITH YOUR LANDLORD CONTACT TENANTS' PROTECTION ASSOCIATION.

Reject!

The following article, officially titled 'Issues in the 1978 Elections in New Zealand', was commissioned by the National Youth Council for their election year booklet on youth and politics to be published as a joint venture with Radio New Zealand. It was approved by the National Youth Council Executive, among whom a variety of political opinions are represented, but finally rejected by Radio New Zealand. They claim it is 'not simple enough', but the author HELEN CLARK, a lecturer in the Political Studies Department at Auckland University, believes their reasoning is more like this: the author is on the Executive of the Labour Party; it's 'safer' to reject it; don't want to get off-side with Muldoon in election year. As a consequence the youth and politics booklet now contains no independent look at the election, but rather is a compendium of statements from the four major parties. A contribution from a Wellington trade unionist was rejected too - ostensibly for the same reason as was Ms Clark's.

For many new voters, 1978 will be the first year in which party political conflict has come to their notice. Suddenly new voters must come to terms with the barrage of claims and counter claims of the parties. For those to whom this clash has not been relevant before, it is difficult to know how to judge the stands of particular parties on the issues. Many will have taken little note of the general drift of government decisions during National's current three year term, and few will remember enough about the Labour Government's tenure in office to make a comparison between the two. The judgements which new voters are about to make then are not likely to be based on long term political observation. A brief outline of the major parties and their general orientations is presented here, followed by a more narrow focus on issues of particular importance this year.

The main competition in New Zealand politics for many years has been between the Labour and National parties. Occasionally other parties arise to challenge the dominance of these two, but for many years third parties have been unsuccessful in their attempts to enter the top political league by pushing out and replacing one of the two main parties. Such a development seems unlikely in 1978.

Election issues and party stands cannot be looked at in isolation from the general ideological positions of the parties. Those positions make party views on a range of issues predictable, even over a long period of time. It is fair to say that there has been some blurring of the differences between the two parties on specific issues, for, within a broad framework, many New Zealanders share a consensus about the way in which their society is organised. The great battle about the shape of New Zealand society was fought in the 1930s over the introduction of the welfare state legislation. Since that time, however, even those ideologically opposed to the concept of community intervention and welfare have come to accept - to some degree at least - that the state has a role to play in setting minimum standards of living. The debate in New Zealand now tends to centre around what the level of that standard of living should be and the extent of the state's role in maintaining it. Labour in general stands for the more 'collectivist' solution, believing in the obligation of the community to support its less fortunate members in times of

adversity and, more generally, to provide public facilities of a high quality in areas such as health, education, and housing. National, by contrast, sees the state's role more in the sense of an auxiliary; it prefers to encourage individuals to provide for themselves and not to look to the community at large to meet their needs.

It is in this context of Labour using the machinery of the state in a positive way and of the negative aspects of National's concept of state intervention that the stance of the two parties on many current political issues must be seen. A large number of voters find no difficulty in aligning themselves with one or other of these two perspectives and voting accordingly throughout their lives. Others, however, will reserve their judgement each election year until they can see exactly what the parties have to offer. The issue on which their vote hangs may be

(a) materially based, in terms of an appeal to their own pockets or sector of the economy
(b) based on non/material issues
(c) issues on which the parties do not have policies. Consideration should be given to key issues in each of these categories for it is on these that the outcome of the election is hinged.

ECONOMIC ISSUES: Three areas seem to be of interest here. Firstly, the state of personal incomes. National's latest budget has made sweeping adjustments to marginal rates of taxation, but at the same time has abolished the personal rebate which eliminates most of the apparent gains for the low income earners. Middle to higher incomes seem likely to benefit most. Labour's alternative proposals seem likely to give greater reductions at the lower levels. Its tax cuts are to be financed by a 10% tax on the use of foreign exchange in certain circumstances.

The general management of the economy is an area which is difficult for the voter to judge. It involves looking at the levels of inflation, unemployment, cost of living and consumer price indexes, overseas borrowing - to cite but a few aspects. Under National, unemployment has been rising steadily, while inflation has proved difficult to conquer. The level of overseas borrowing remains at about the same level as under the Third Labour Government. Philosophically Labour is opposed to the use of unemployment as a weapon against inflation. Both parties, however, have only a limited number of options open to them in the conventional management of the economy. In the short term it seems unlikely that either will be able to make marked reductions in the levels of inflation or overseas borrowing. Voters would be well advised to look more closely at the party programmes for restimulation of the economy in areas as such as job creation and incentives for greater production and for exports.

Thirdly, public spending. Great changes in government expenditure patterns have been brought about by the introduction of National Superannuation. As more resources have had to be devoted to bringing payments up to the level of 80% of the average wage for married couples over the age of 60, so there has been less to go round for other areas. The tax cuts outlined in the Budget seem likely to further restrict the National Government's scope for increasing the allocation of resources to health, education and other areas.

NON-MATERIAL ISSUES: In this category 'leadership' as an issue attracts attention rather disproportionate to its significance. The media have tended to focus on the personalities of the party leaders to the detriment of rational discussion about what the parties as a whole have to offer. There has been a widely held misconception abroad in the community about what constitutes 'leadership' qualities, and the blunt and aggressive have come to receive greater accolades than the reasoned and lower key. Each is a leadership style essentially different in kind. What is important is not the pitting of one man against another, but the balance of the teams around each of them. In a democratic system, both parties will bring to the upper echelons of politics a mixture of experiences and abilities. Neither has a monopoly - nor a markedly superior supply - of talent. Looked at in this way, 'leadership' per se becomes a non-issue. Voters would be better advised to look behind the facade of style to what the politicians are actually offering, rather than allow personalities to sweep them off their feet and away from their usual voting allegiances with glib assurances.

NON-PARTY ISSUES: Abortion must surely be the most hotly contested of these. With a majority of parliamentarians on both sides of the House clearly out of touch with opinion throughout the country on this issue, there has been a good deal of discontent simmering within both major parties. Neither has yet produced a policy on abortion per se, although Labour has promised to put the issue to the people in a referendum. Where the parties do not take a stand on issues of concern to the community, a certain amount of 'single issue' voting seems likely to result as individuals depart from their normal allegiances to support the candidate of another party who may have views closer to their own. A cautionary note should be sounded here. Abortion is not the only issue of importance in the 1978 elections. Fundamental questions about New Zealand's economic future are also at stake. Before casting a vote for other than their normal party on the basis of a strong belief in a single issue, particularly when that vote is to be directed to a third party, voters should be very clear in their own minds as to what the implications of that decision are. It is not the practice in New Zealand to elect a parliament of independents. A majority must be found in Parliament to constitute a government which has a mandate to rule. In choosing that government, there are effectively two alternatives at present. Which of those alternatives is to govern is the major question before voters at each election, and single issue voting intrudes in unpredictable ways upon that decision.

There has not been space in this short review to mention all contentious issues. Foreign policies, race relations, immigration, the S.I.S. Amendment Act, attitudes towards women, gay people, and youth all seem bound to divide the parties. The three issue areas discussed here, however, seem to be the most likely to influence the election results this year in that the greatest number of swinging votes probably hang upon them. It is to those voters without firm allegiances who have reserved their final judgement that the election year auction is directed. For the way in which they vote - or indeed whether they vote at all - will determine the outcome in November.

Seeing The Wood For Trees

Venn Young, the Minister of Lands, is soon to make a statement on the future of the West Taupo forests of the North Island. The Native Forest Action Council sincerely hopes he will make the only right decision -- to call for a complete halt to the logging of native forests in the North Island. What follows then is a background to why Mr Young must decide to save the forests.

Almost a year after the massive Maruia Declaration petition was presented to Parliament on July 20, it has finally emerged from the hands of the Agriculture Select Committee to be placed before Parliament for deliberation. Active concern is now more important than ever before to remind our political leaders that we are closely watching their decision which must be made soon if we are to save our forests.

Seventeen hundred submissions were received by Venn Young on the future of the West Taupo forests alone. He has now exhausted the normal channels of public involvement in forest planning and the clear result has been public support for saving the forests from the Forest Service's logging plans.

In its own submission the Wildlife Service has come out strongly against the Forest Service in its plans for logging

the native trees left in the West Taupo area. They require much support if their endeavour to save endangered birdlife, such as the Kokako, is to succeed. The remaining areas of virgin podocarp rainforest in New Zealand, such as the West Taupo forests, are so unique that the Wildlife Service has even suggested that they become part of a world-wide Biosphere Reserve.



Labour, Social Credit and Values have already put forward policy statements that call for a halt to logging in this area, but National have been the last to move. If it is possible for the Labour Party to promise to stop the logging while still maintaining employment, then why shouldn't the National Party. Alternatives for employment are available by redirecting pinus radiata to existing mills which would be forced to close anyway when the forests are logged dry within the next few years.

The other statement of importance made by Richard Prebble of the Labour Party was that the Environmental portfolio should be independent. At present Venn Young holds the conflicting portfolios of Forests, Lands and the Environment.

If Venn Young continues to delay or in any way compromises with the decision write to him c/- Parliament Buildings. No stamp is required. Or else write to your local MP or phone him, telling him about your feelings and that you demand a halt to the logging immediately.

It is vital that the logging stop now -- both for the Kokako and the forests. Currently logging continues on the Wildlife Service's proposed sanctuary in Pueora, the last remaining long-term habitat for the Kokako. Logging plans are also underway for Waihaha, while Whirinaki continues to be logged.

So, if the forests - your heritage - mean anything to you, don't vote National. Decide now to vote for your forests. The Native Forest Action Council has a campus-based group. They can provide you with further information. If you would like to join them write your name and phone number on their noticeboard in the Quad.

Down By The Lakes

Down by the lakes all is quiet. Students attend lectures, drink coffee and lead a merry little life. Waikato is the newest of New Zealand's universities, a compact, flash new campus it is usually linked with the agricultural universities such as Massey and Lincoln as one of those rather dull wee places.

No longer. Over the last few weeks all hell has let loose and the humble town of Hamilton has been rocking to the WSU (Waikato Students' Union) hassle. Four times in two weeks 'troubles' in the University have featured on the front page of the Waikato Times. Things even got so hot that Nexus had to pull out of the National Students' Issue in order to bring out broadsheets. So what's the guts?

On June 27 a staff member of the Waikato History Department, Professor John Jensen, issued defamation writs totalling \$717,500 against three defendants: Paul Clark, a former editor of Nexus, the student paper (\$417,500); Wanganui Newspapers, printers of Nexus and most other student papers, including Craccum (\$285,000); and Carl Gordon, a former Waikato student and contributor to Nexus (\$15,000). Professor Jensen claims that as a result of Nexus articles printed between 1972 and 1976 his professional and personal reputation has been injured and he has been brought hatred, ridicule and contempt.

The story behind the writs is a long and involved one and due to the fact that our printers consider the matter sub judice we are unable to relate it fully in written form. Presumably though the Waikato Times provide ample legal umbrage, so quoting from their issue of June 27:

'The trouble started when Professor Jensen told a promotions advisory committee of the University Council that he could not support liberal historian Lewis Fretz for promotion. Things became bitter when Professor Jensen and Dr Fretz disagreed on markers for masters student's thesis. In July 1973 Dr Fretz resigned from the university, later claiming Professor Jensen had inaccurately portrayed feeling within the history department against him.

The student newspaper Nexus took the issue up in 1974 and gave publicity to tensions between the two and also outlined a dispute between another masters student and Professor Jensen over marking In 1974 Dr Fretz was reinstated at the university after wide student support and an agreement was formed between Professor Jensen and Dr Fretz with the University Council that legal battles would not be waged.

The issue has been highlighted by Nexus since and an issue of Nexus this year mentioned that writs from Professor Jensen were still possible.'

When Nexus attempted in their latest issue to provide students with a full account of the history of the 'Jensen Affair' Wanganui Newspapers, understandably, refused to print it.



Beneath this row another was brewing. In June Brian Sweeney, the editor of Nexus, announced that an exhibition of Nexus covers encompassing the last ten years of publishing would be mounted in the University Library. On July 4 the Librarian, Jenny King, censored seven items on display in the exhibition. Consequently the entire exhibition was removed by the Nexus Administration Board and hung within the Student Union buildings.

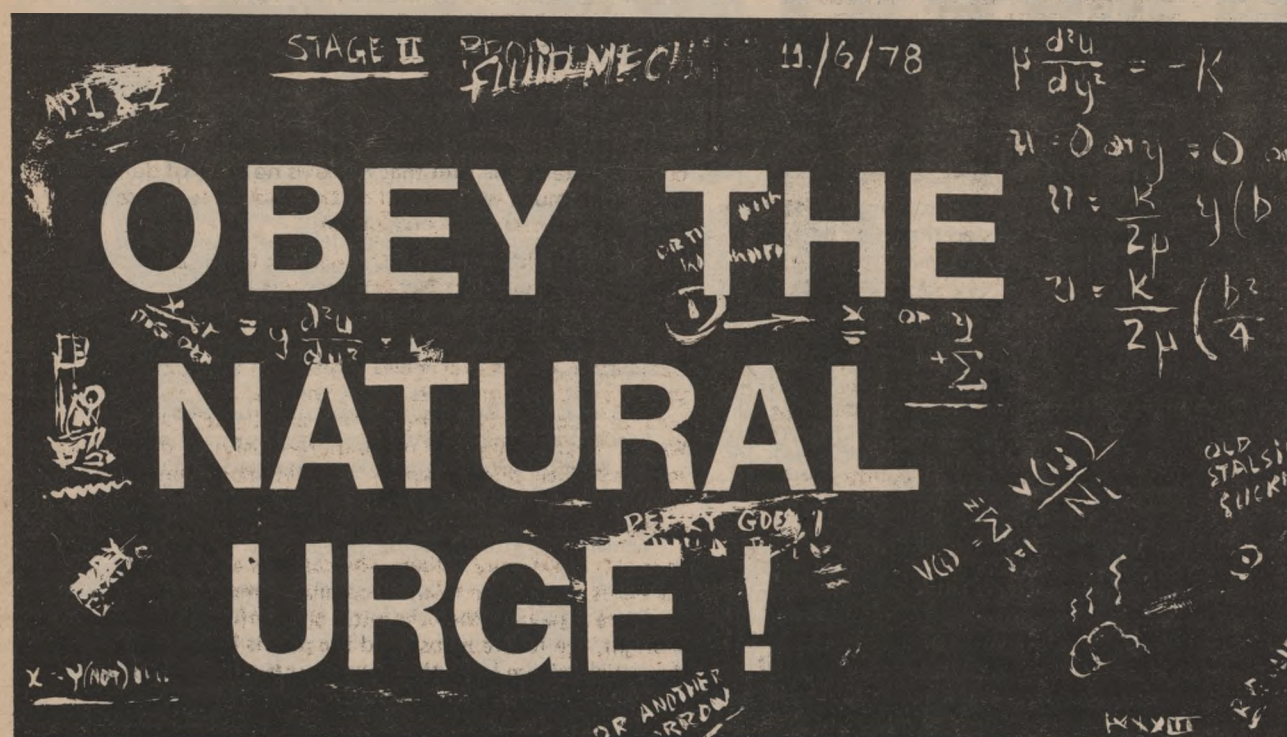
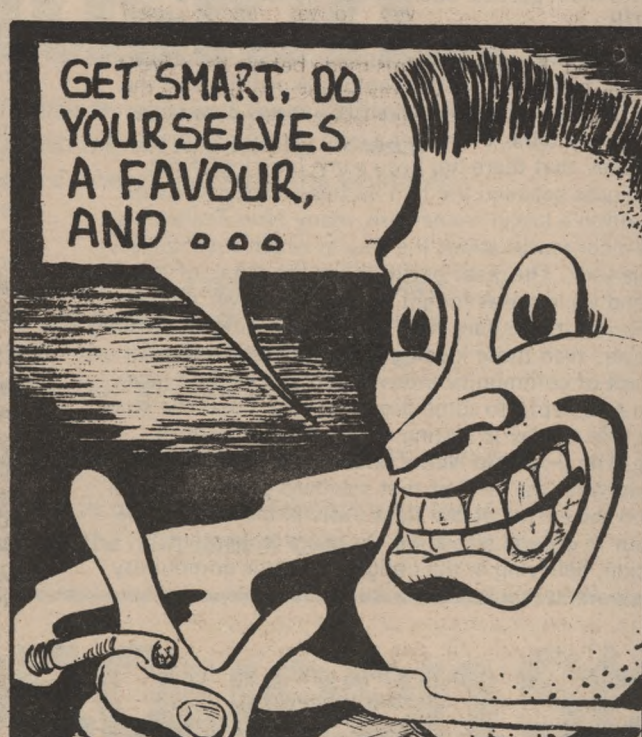
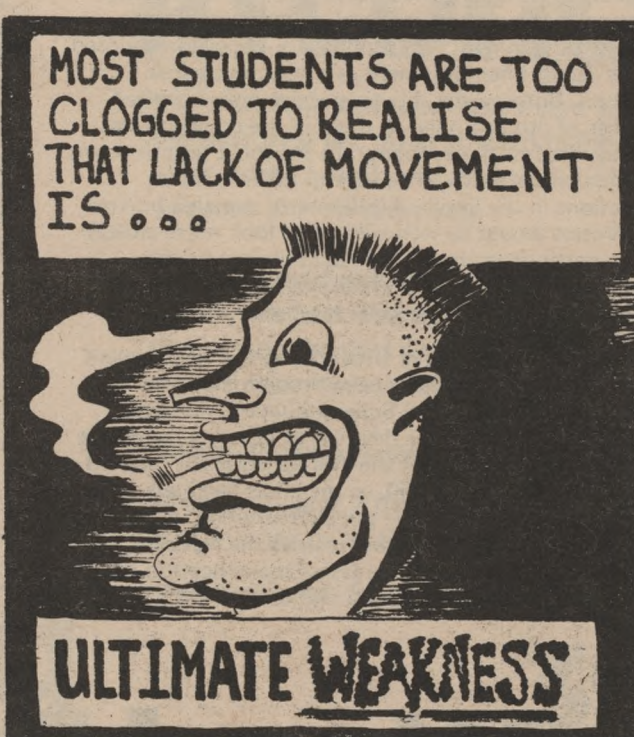
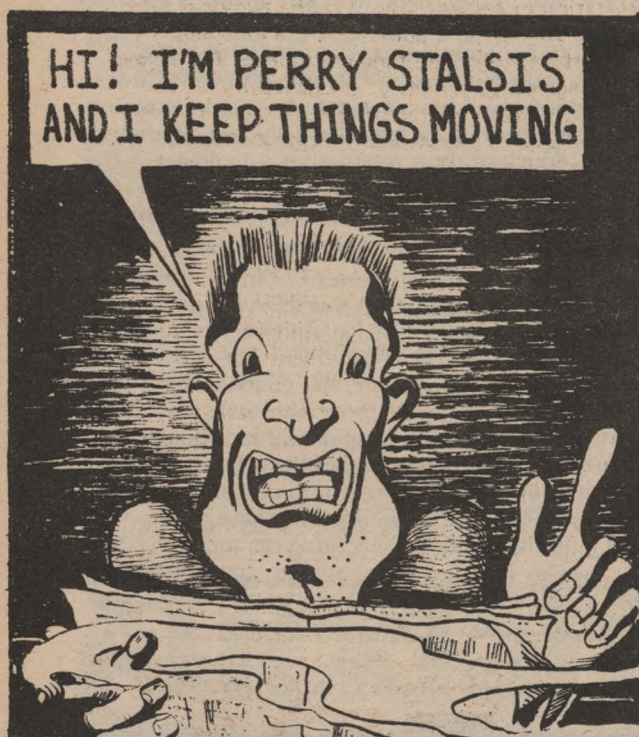
Of the items censored, three related to the 'Jensen Affair', two from 1974 and one from 1976. None of these covers had been censored by the printers. In addition a poem written by James K. Baxter for Nexus in 1970 about the Vietnam War was censored on the grounds that the printer had originally refused to print it. Other items removed were explanatory notes attached to the covers which the Librarian maintained were 'factually incorrect'.

Brian Sweeney was quoted, by the Waikato Times again, as saying: 'This is an historical exhibition, and there was no intention to highlight specific issues raised by Nexus in the course of the last ten years The whole aspect of freedom of expression and speech is being jeopardised by the Librarian. To display the exhibition with some covers removed would not present a true picture of the issues Nexus has raised in the last decade ... If the Librarian saw fit to remove everything she considers 'inappropriate' there would be a lot of books taken out of our library.'

The Librarian on the other hand was not quite so talkative. She did not think it 'appropriate at the present time' for the censored covers to be exhibited but refused to elaborate upon that point. The decision to remove the covers was entirely Ms King's, made in her capacity as Librarian.

So if an SGM to discuss the rolling of our president seems like the political highpoint of the university year, just look to the Waikato. And although Craccum may not be plagued by writs and rampant censorship it's an interesting phenomenon when related to the student press. Just how far should we be able to go? Or, even more important, when related to Craccum - your own student paper - are we going far enough? I don't like blacked out words, sentences or paragraphs, but should fear of censorship either by our own lawyer, who checks every issue before it goes to print, or the printers themselves stop us from writing 'the truth'? The censorship issue, although localised in this instance, affects us all. What do YOU think about it?

L.C.



NZ Film: Swelling To A Dribble

A few years ago a day-long seminar for New Zealand film-makers would have turned up perhaps a dozen local writers and directors, but today, Dr Roger Horrocks - the sheep in Woolworths' clothing of local film academia, was - God bless - able to assemble a cast of dozens of professional film-makers. As an outsider I felt rather like Marilyn Monroe must have done when making 'The Prince and the Showgirl' with Laurence Olivier. When he tried to tell her about enunciation she thought he meant something to do with the birth of Jesus. These men and women were speaking a language of their own and the language was decimal currency. Film finance, though not advertised as such, was the main topic of the seminar.

Theoretically, the format was to present representatives from all areas of local film-making - television as well as feature film making - film - financiers (the QEII Arts Council (dec'd.) and the Film Commission), major film-makers (TV2, the National Film Unit and independent producers) and writers. Actually most of what these people had to say boiled down to the issue of money - who was going to get issued with it. Shall I tell you about it? I don't see why you shouldn't suffer as I did.

The history of local film-making, as presented at the seminar, is largely the history of film-finance. In the past, a director like Rudall Hayward financed his films by selling his soul. More recently, Roger Donaldson and Tony Williams have mounted major productions by mortgaging personal property, begging and threatening nervous breakdowns. The only other way to finance a film was to become a government department like the National Film Unit or the Broadcasting Corporation.

Oh sure, there were occasional Arts Council grants to private film-makers, rising from \$9,700 in 1973 to \$76,098 in 1976, and thereafter gradually plummeting. The Council's representative at the seminar, Dr Volkerling, revealed that in 1976 the Council discovered, with what surprise I leave you to imagine, that development of the local industry had been 'haphazard due to lack of funding.' But by then the Government's Film Commission, eventually established late last year with \$100,000 in its first year and \$500,000 for each of the next three years for the funding of films, had been conceived and was preparing itself for birth. Exit the Arts Council, relieved of responsibility and unabashed. Essentially films made before the advent of the Film Commission were made possible only by the titanic personal efforts of their makers, which explains why there were so few. You can only sell your soul so many times. Unfortunately the Film Commission has obvious limitations of its own - too little money.

There are three other possibilities for production finance. The most obvious one was only advocated by one person at the seminar - Piers Davies, writer for 'The Cars that Ate Paris' and 'Skin Deep'. He pointed out that though financial considerations 'may limit what you write about, they do not really restrict it.' Films can be made in any financial range. In other words, fewer scenes of napalming in the Coromandels ('Sleeping Dogs') and more of small town life ('Skin Deep') do not necessarily mean a worse film and are certainly easier to pay for. Secondly, a film-maker can try to get financial support from large businesses. He can also try getting blood from a stone. Business finance was obtained for 'Sleeping Dogs' and, to a lesser degree, for 'Solo'.

But, as far as the film-makers at the seminar were concerned, the most promising future source of money is co-production with overseas interests. There is just not enough money in New Zealand to finance a feature-film industry. Ian John after being refused finance by both TV channels for the documentary series 'Spirit of Asia', as well as help from the Film Commission, managed to arrange a co-production deal with the American Public Broadcasting System. This not only means that his series can be produced, but also that it will definitely be shown, in the United States at least.

And the disadvantages of co-productions? These went unobserved at the seminar but are based on the principle that if someone gives you money they want something back. All one's investors have to be satisfied. A New Zealand film financed with American and Australian money therefore would have to be acceptable to American and Australian audiences. Picture, if you dare, the scene as the two cowboys face each other down the length of Queen St. They advance. They draw. At the noise of the guns startled Kiwis fly from the surrounding eucalyptus trees. One cowboy falls. The other's face registers no emotion as he mounts his kangaroo and rides off into the sunset. Co-productions may mean no compromises for New Zealanders and no deviation at all from the film-makers original vision. Only time will tell. At present they seem to be the only acceptable financial alternative.

But why is all this so important? Why go to all this trouble? Tom Hutchins of the School of Fine Arts seemed to put the matter in a satisfactory, if hyperbolic, nutshell when he called film-making 'taking spiritual



'Sleeping Dogs'



'Angel Mine'

possession of the land'. The fiendishly witty Arthur Baysting expressed the same thought with his usual deft satire when he said, 'If we're going to see shit, why not see New Zealand shit?'

The increase in film-consciousness in this country in the seventies means movies are playing a larger part than ever before in structuring our reality. We have our own literature, painting and other media; we must have our own films. If the view of New Zealand their writers present be a limited one - a common accusation on rejection slips from the TV channels - so much the better for demonstrating the possibility of other views. What is an unlimited view, anyway? And, limited or not, the important thing is that the view is of New Zealand.

Which somehow leads me to another important issue which received scant attention at the seminar - the so-called conflict between art and commercial films (Oh look - money again!) Don Blakeney of the Film Commission revealed that the Commission does not, thank God, regard these as two mutually exclusive poles. Commercial success is one of their main criteria when considering a project and only the release of 'Killer Curry', 'Sons for the Return Home', 'Skin Deep' and 'Angel Mine' will show whether artistic success has played an equal part in their decision-making. We have the lesson of the execrable 'Hunter's Gold', which everybody forgets was appalling because it sold well overseas, to deter us from joying in commercial success alone.

It is more important to recognise that the art/commercial distinction is a false and limiting one in itself. There are not two sorts of film which must be combined. Rather, 'artistic' films (whatever that means) should be commercial (whatever that means) and vice versa. If any distinction exists in New Zealand it is between two sorts of film-maker. The commercial sort was present at the seminar in the person of Harry Reynolds - the grand old wet blanket of New Zealand film - from Reynolds Television. Harry warns us that sponsored films are sensible, speculative ones suicidal. To a point I agree, but after all, no one makes films not to sell - every artist wants his work appreciated by as many people as possible and if the public has sometimes suffered when he has succeeded, it has more often benefitted. There also exist to play along with this ridiculous distinction a little while longer, artistic New Zealand film-makers - people like Tony Williams who, to refute Reynolds, can make films according to an uncompromising vision and still avoid penury, not by including 'commercial elements' but because quality somehow sells.

And the future? There are around a dozen features under way at the moment, from those whose scripts are still being worked on, like 'The End of the Golden Weather', to those well advanced in post-production like 'Angel Mine'. Last years trickle would seem to have swelled to a dribble, so we are at least assured of some future.

The need for greater unity among local film-makers in the future emerged from the seminar, even if only by the revelation of present disunity. The National Film Units Tom Williamson's admonition to independent film-makers not to isolate themselves from TV seemed rather disingenuous in light of the difficulty independents have had in getting work from TV after the channel split. Tony Williams major work between 1975 and 1977 was a Crunchie commercial. Independent producers have always had trouble gaining access to the facilities of well-established (ie government-funded) film makers like the NFU and TV, and once bitten forever shy was an understandable attitude in this light. Now, however, there seem to be moves toward greater co-operation. There are about forty independent production houses in New Zealand and large reserves of local talent (much of it overseas getting paid) the combined resources of which could do great things. So buck up, boys and girls, stop paddling your own canoes, bury the hatchets, rally round the flag and play for the team. Either that or go under.

It is also imperative that film-makers working in the country at the moment be encouraged to stay. Why people (nay, saints!) like Ian John who could easily find work overseas insist on remaining in the country and killing themselves to get their films made is largely a mystery to me. It's surely not the wonderful cinematic qualities of the scenery - as Piers Davies pointed out, the weather is so lousy you can never film it properly anyway. All we can do is thank these men and women by paying to see their films. And the only way to encourage the more diffident of our film-makers to stay is to allow them to produce more films (and who are we to disallow them, anyway?) The momentum which has recently developed must not, therefore, be permitted to cease. It is one of the bright sides of the current state of the film that it shows no signs of doing so, though much will depend on the public's response to those films currently in production.

Writers are slightly better off. There are (only just) more opportunities for freelance writers in TV - especially TV2 which requires at least one new writer a week to satisfy its strange lusts - than there are for freelance directors. Vacancies foreseen in the next fifty years - none. But one does not, I imagine, achieve very great artistic fulfillment by writing scripts for 'Radio Waves'. Feature films are much more satisfying, if not as well paid (Gee - money again). And the more films a writer can work on, the better he or she becomes, and so the films get better, and so more are made, and so on.

In short: the money is there, the cameras are rolling, the lights are on, the talent is coming home, the audience is paying, the usherettes are confused, the sky is bright, the future is rosy and the past is Doris. After this article please leave the newspaper by the back pages.

PAUL LITTLE

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The Entertainer

GORDON DRYLAND talks to Katherine White about
his newest play, which had its premier at New Independent
Theatre last Saturday night.

The title, 'Casa Mabel', is the name given by Mabel to the boarding house she runs. Casa - the house of - Mabel. And the play is about the boarding house, the people who live there, about Mabel and her sister, her relations with these people. It has a number of secondary themes - running through it, all relating to Mabel, who is the central figure. Her's is a big acting part; I'm very lucky to have an extremely good lady doing that, Audrey Truman, who's done a lot of musical work, and has a marvellous sense of rhythm which comes through in her speech. I feel very strongly about rhythmic writing, because the rhythm of the spoken word is one of the most important aspects of writing for the theatre; even to the point of changing the order of words and truncating phrases.

So I am, obviously, into word-type theatre. Not that 'Casa Mabel' is a particularly wordy play; some of them, like 'Africa', have been in a much grander manner - a bigger type of theatre. 'Casa Mabel' is more like 'Fat Little Indians', in that it has colloquial speech, rhythmically constructed. It's conversational, it has no big, set arias - which 'Indians' did have. I think I've discovered that they are a little self-indulgent on my part, although I must confess I love to watch actors doing a big speech.

There are no extended arias in 'Mabel'; the nature of the story and the situation don't demand them. Its much more interchangeable, with scattered dialogue. You can't impose big, theatrical acting on a play where it isn't suitable; you see that happening sometimes, it's too big for the size of the play, it's a bit embarrassing.

'Casa Mabel' is designed for a fairly traditional stage. When I wrote it I had in mind three playing areas, not with a realistic set, and what we have devised at New Independent is not a realistic set. There are two raised rostra, and the centre stage downstage. There are 'pretend' doors, free-standing doors, but no walls, so that you can see through. This has caused problems, because you've got to be able to see over the furniture in the living room into the raised areas, a kitchen on one side and bedroom on the other. It is possible to walk from the kitchen, through the living room and up the stairs into the bedroom. Mabel does at one time, with a change of lights.

I had thought of it being done without real things in the kitchen - the stove, refrigerator, sink, cups and shelves and all that - but we've got all that, because it's the kind of work that New Independent does. I can see it being done though, at Theatre Corporate for instance, with a painted suggestion of kitchen. I didn't specify it in my play; I never do. I give the barest outline of what I ask for on the stage, because that's the director's and designer's business. I don't want to set it up for them, or tell them one thing and make them anxious wondering if their own ideas will do justice to the play. I'd much rather they go out on their own and do what they think they'd like to do with the play. Once they've got it in their hands it's theirs, as long as they don't change the words, or put new lines in, or cut too much out of it. I always hope of course that they understand it, but that hasn't always been the case.

I always do quite a lot of work with every first production; it's very easy to misunderstand lines unless you nail it down by giving instructions to the actors. For instance, I use punctuation very carefully. A full-stop is a full-stop; I want the actor to stop. And if I've got two full-stops before the next line takes up with a capital letter, that means two beats in a linked pause. If I've got four dots, that means four beats, which dictates the length of the pause. A capital letter starts a new sentence and suspension points tail off the line, where the actor thinks the rest of it but doesn't actually say it. It's actually very hard to make actors notice punctuation and stick to it.

We haven't cut the play at all, instead I've added a little bit. Usually I do cut them, but before I even offered this one to the theatre I did a lot of cutting - so no one will ever see the bits I cut out. I've put in a couple of extra lines, funny lines, and in one instance I've linked two scenes together with a little extra dialogue, just about 3 lines. This play has certainly been easier than any of the others - possibly because I'm getting better.

I like all the characters in 'Mabel'. I have written plays in which the audience is invited to greatly dislike some of the characters, but in this play they're all sympathetic characters. All the characters have reasons for what they

do; I would never write a character who was entirely unsympathetic, because that kind of character is likely to be untrue, and is also simply boring!

I think Mabel herself is very funny, and very outspoken. She can't stand people who are phony, or hypocritical with themselves, and a lot of her humour is hitting out at people for affected or untrue things that they say - cutting them down to size. So she's a tough lady. She's also very warm-hearted, although not in the least sentimental - any kind of sentimentality she would dislike in others and despise in herself. It's not her style.



Paul Barton

Gordon Dryland

This is my sixth play, and the fourth one to have its first production at New Independent. It's being directed by a lady, Audry Brown, the first time that she has directed one of my plays, and the first time, incidentally, that a premier of one of my plays has been done by a lady director. Her approach has been very different; she's come at it from a much more sympathetic point of view, much less brash and theatrically forward than some of the other directors.

I am often accused of writing American plays; it doesn't hurt my feelings, but I have lived all my life in New Zealand. I've only been in the States once, for about eight months. I have been very much influenced by American movies and theatre though - I went to the movies from about the age of five. I was obsessed with the movies, I'd go three or four times a week by the time I was eight ... to the vast despair of my family. I saw everything that was ever available. I'd go miles by tram to see a particular movie, so that I could tick that one off. I used to collect bottles and sell them, steal firewood and sell that to pay for my film-going. I never did particularly well at school; I was always thinking about the movie I'd just seen, or the one I was going to see. And although I never went to University, I'd say that my University was the movies.

No, I'm never actually conscious of having to cater to public taste in writing my plays. I am in the entertainment business, I want to entertain people, and the public likes my work, so I suppose to a certain degree I do cater to public taste. I wouldn't think of writing something that had no possibility of production, or of writing a radio play that wouldn't be accepted, or of writing for television along lines that are not suitable to television as it is set up in this country. I wouldn't write something simply for my own benefit, as some writers do; I think this is simply showing off. After all, I am in the entertainment business, I am writing commercially - that's the way I make my living!

KATRINA WHITE

Reviews

QUARTETTO BEETHOVEN DI ROMA
CHAMBER MUSIC SOCIETY CONCERT
TOWN HALL JULY 17

The Quartetto Beethoven di Roma must surely be one of the finest chamber music groups around. Playing music seems to come from them as easily as talking. Their relaxation and ease was an important feature of this gem of a concert.

The piano quartet is the most delightful combination in chamber music. The inclusion of piano with strings broadens the tonal possibilities; the instruments of this group are all well-matched, and the pianist is very fine indeed.

The programme opened with Beethoven's Quartet No3 in C Major. This was one of only three piano quartets which Beethoven wrote. They were his first venture into the realm of chamber music and are also the first examples of composition for this combination of instruments. This shows that Beethoven was an individualist from the start. The Quartet is lyrical in quality, full of folk tunes and easy listening. Their entries were precise and I was immediately struck by the spirited quality of their playing. We are used to the serious Germans and the sometimes sober English that the flamboyance of the Italians is a delight. They take such obvious pleasure in their playing.

The Mendelssohn piano quartet in F minor op 2 was to be next. This quartet, as with Beethoven's was composed at the age of fifteen. However this unusual piece was deleted and instead we heard the Mozart piano quartet in G minor. This late work is full of chromaticisms and contains the very famous and beautiful Minuet and Trio.

After the interval was the Faure piano quartet in C minor op 15. This gorgeous, gutsy piece is, for many, the greatest of all piano quartets ever written. It is bursting with feeling and, for me, recalls the sea with its eternal ebbing and flowing. The fine quality of this quartet left us with the feeling that we had got our money's worth -- and much, much more.

The Brahms encore was a perfect crowning point to an exceptional evening of musical entertainment. The large audience responded with an enthusiasm not seen for a long time, to those four men who play as one.

C.H.M.

RY COODER
WARNER BROS (THRU WEA)

Jazz is a new area for Ry Cooder to enter, though not in an unforeseeable direction in the light of his ability in other blues-related fields. His latest album is a fine collection of atmosphere, spirit and humour and, though the field is new, his enthusiastic presence is unmistakable. Cooder travels through the back streets and ghost towns of American music bringing back rare treasures and delights for our pleasure, but he's no academic, his music no dry anthropological display, but glowing with the light and life of the artist.

His sense of humour is one of his biggest assets, second only to technical ability, and this shines right from the start in 'Big Bad Bill is Sweet William Now', an R.Crumb style comedy of tough guy pacified in marital bliss. The band bounce the rhythm with tight brass harmonies, and Gueneri's talking cornet quips with Cooder's guitar through the break. Later in the album the humour returns with the four voices of Bill Johnson's brilliant quartet; their tight but light touch is a delight in 'Shine' and 'Nobody' - they add the vaudeville atmosphere to these popular songs of 1910 - 1920.

Cooder's appreciation of American religious music is manifested on this album in the three Joseph Spence spirituals. These have a rather disconcerting Salvation Army sound provided by the tuba bass, and Joseph Byrd's otherwise delicate arrangements become somewhat muddy. The cymbalum helps though, with its bizarre brittle sound.

But if the spirituals are disconcertingly pious, 'The Dream' makes up for them with sheer sleaze. Described by Cooder as a 'slow drag, whore-house number', this tango features the raunchy combination of Earl Hine's piano and Cooder's bottleneck - an excellent team for funk and jive as proved on his previous album.

The three Bix Beiderbecke numbers are delightful 'atmosphere music'. Beiderbecke's impressionism is strange and evocative as the titles 'Flashes' and 'In a Mist' suggest.

Those who complained of the lack of backing at his concert will be pleased at the quality and variety of the musco's here, although it seems to me that Ry Cooder is always in excellent musical company, even when playing alone.

MATHEW DART

GENERATION X
GENERATION X
CHRYSALIS (THRU FESTIVAL)

Way back in early '77 yer average working class punks in England (and a good deal of the pretend ones too, I'll warrant) were accusing Generation X of being middle-class. Writer/bassist Tony James stuck up for the Great Middle, complaining about rapidly evolving punk cliches. Not long after singer/writer Billy Idol appeared in 'Pink' (ooh, in 'e fab girls), and was also spotted in a trendy London health food restaurant. All this I vastly appreciated so what about the album?

It surprised me a bit, in view of what went before, that a lot of the lyrics on the album have a fairly self-conscious 'punk' cast: 'Youth, youth, youth, don't wanna be an adult, / Youth, youth, youth, don't want no books of rules'. These sound as if they've been lifted straight from back copies of the NME. A couple of the songs, though, show more potential lyrically, 'Kiss Me Deadly' and 'Invisible Man' perhaps. When you're sweating over the notes it's too easy to forget the poetry.

The album is well produced, simple, direct, with special effects kept that way: special, not common. Idol's voice comes over youthful, strong, and quite tuneful. The guitar plays dangerous lead runs, but the bass always comes to the rescue. The drumming is constant: start-plummet-stop. The nature of the songs is closer to pop than to 'Anarchy in the U.K.', but it's still pop with a punch. They're more like the Damned than the Sex Pistols; but more like Gary Glitter than the New York Dolls. (In fact Gary tells me - ahem - that 'X' do his own 'Rock On'). If that crude triangulation means anything to you, you probably won't believe it anyway. So while this record doesn't have the power and bile of the first wave, the new Generation should get your feet tapping at least. I'm looking forward to hearing a more mature album from this band. It'd be excellent.

BRETT SALTER



ENCORE
TANGERINE DREAM
VIRGIN

Ah yes, music to read or have 'Close Encounters' by. Dear me, these German chaps certainly do tend to occupy a musical niche all to themselves - how on earth do you classify it? Answer: don't, just sit back, equip yourself with a long drink, douse the lights and listen. Let Tangerine Dream take you for a quick tour of the universe without leaving the security of your own stereo - just stop every 20 minutes to refuel with a fresh album side.

Tangerine Dream must be the only band in the world that caters specifically for one's astral body - everything else is for body, soul or brain (though where the Osmonds fit in I can't imagine). But Tangerine Dream creates music of a dreamlike quality, brilliant colours, smooth textures - vast expanses of ocean, snow and galaxies - feeding all the senses at once.

This new Double album was recorded live in the US and won't disappoint if you're already a fan. If not, you may find it hard to get into. Don't expect a 5 minute song you can sing, hum or dance along to. Don't compare them with anyone (vaguely Pink Floydish is as close as you'll get). Don't attempt to analyze the music. As the name implies, Tangerine Dream music is for dreaming along to. And if you do like TD then keep an eye out and an ear cocked for keyboard player Edgar Froese's solo excursion 'Ages'.

R.J.S.
RADIO B

APPROVED BY THE MOTORS
THE MOTORS
VIRGIN (THRU RTC)

All the reviews of this album in the British rock press have been in terms of stunned surprise. What can I add but that I'm surprised too. The Motors had, somewhat unjustly I feel, acquired a reputation as a potent but limited slambang guitar outfit. Though their debut 'The Motors 1' was not long on variation a deceptive amount of skill went into producing the tight punch displayed there. Nevertheless they were categorised as a dour bunch of headbangers. With their new album 'Approved by The Motors' the band has driven the critics to a reassessment and won their approval.

Into the backseat goes the hard nosed rock of guitarist Nick Garvey and in behind the steering wheel comes bassist Andy McMaster, with a set of unashamed pop tunes. If that alone wasn't risk enough for a band who established their following on hard rock they have steered away from the comparatively safe ground of early 60's pop and gone for the late 60's sound of The Love Affair, The Grass Roots and in particular The Foundations. The Motors obviously intend to innovate. They want success in their own right and it looks like they will get it.

McMaster show a deft touch as a tunesmith, putting immaculate arrangements to his appealing melodies. 'Forget About You' is an outstanding example. From the bright piano intro the number bounces along and into the kind of great chorus that makes you want to play and replay the track. 'Soul Redeemer' is just as likeable though the lyrics verge on the banal. So it goes on, a tender ballad in 'Today' and a twisted love song called 'Do You Mind' which features an amazing Gothic style bridge with pounding keyboards, eerie strings and massed vocals. On the new single 'Airport' they move into 10 cc territory and would not suffer from any comparisons with that group at its best. Personally I think 10cc's sort of clever pop with its use of contrasting melodies a chancy proposition. Though The Motors bring it off here they might do better to avoid it in the future.

Nick Garvey does get to shift the band into top gear on four tracks. The pick of them is 'You Beat The Hell Outta Me'. Here the thunderous guitars of Garvey and Bram Tchaikovsky drive the number along with admirable vigour. Drummer Rick Slaughter also obviously relishes the opportunity to set a hot pace. These additions are no compromise but rather serve to show the impressively broad scope of this band's ability. This is further evident in the improved lyrics of the new album. One example which appealed to me was this laugh up the sleeve at New Wave 'social comment', 'I was born in the city/ with rats in my shoes/ I learned how to hate/ never learned how to lose/.' Great stuff.

This album is as daring a change of direction as you will ever see in a rock band. For that alone it deserves to succeed. But as well as audacity The Motors have the talent to back it up. They could just be the next big thing. So if you want to be in on it early check out this album.

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Theatre Reviews

THE RIVALS
R.B. SHERIDAN
MERCURY ONE

My trusty old copy of 'The Rivals' (The Kings Treasures of Literature Series, for use in schools, first issued 1925) comes complete with an 'Acting Appendix' which begins as follows: 'There is probably no long play in English with which an amateur dramatic society can better make a beginning than The Rivals. The cast is not large, there are only two small parts, characters are exuberantly drawn and strongly differentiated, staging is extremely simple, and the play makes an unfailing appeal.' - advice of a sort which seems to have been generally well-heeded as Sheridan's comedy must surely vie with 'The Importance of Being Earnest' and 'The Winslow Boy' for the place of 'all-time favourite' on the church-hall circuit. However, one looks to a professional production of The Rivals to elevate the piece above the status of mere rusty rep by providing a performance which is in some way original, striking and, above all, polished. Odious though comparisons be, it seems fair to note that my personal standard for the production of Sheridan was set by last year's memorable televised version of 'The School for Scandal' with its accent on stylisation and its complete command of eighteenth-century stage conventions. The Mercury production makes obvious gestures in the direction of this stylised approach but ultimately, through a sheer lack of overall consistency, falls flat on its face in a manner more appropriate to burlesque than ballet.

The fault does not really lie with the company who in fact turn out some fine individual performances. For example David Weatherly's Bob Acres is energetically and refreshingly bluff without being excessive and he actually manages an accurate Devonshire accent. There is good work too from Warwick Slyfield, who with true theatrical versatility continues to lose a leg for the role of Sir Lucius O'Trigger, and Robert Shannon as the ingenuous and nervy Faulkland. Only Lee Grant in the much-prized role of Mrs Malaprop is obviously too 'exuberantly drawn' and, aided and abetted by an extraordinary befeathered costume, she is guilty of a good deal of scene stealing. The good work of the cast is however sadly let down by a general weakness of production.

Essentially the fault is one of style, or at least the failure to select and realise a unified overall style appropriate to the demands and conventions of eighteenth-century comedy. This is perhaps best summed up by the choice of incidental music from the works of Handel - not in the clear, precise original versions but in a murky post-Romantic arrangement by Sir Thomas Beecham which unfortunately characterises the general lack of precision in the production's attempts at Stylisation. Choreography fares a little better - the idea of covering the scene changes with formal dances is appropriate enough,

however the difficulty of dancing and moving furniture simultaneously seems to have rather defeated the company with the result that these interludes fail to add anything to the overall elegance of the production. Similarly the rather twee but potentially quite charming set is marred by an imperfectly executed trompe l'oeil effect which results in a regrettable confusion of perspectives and again detracts from the production as a whole. Clearly no attempt has been made to match set with costumes or the costumes with one another and this produces a not surprising sense of visual confusion.

These criticisms may seem unduly carping, however such details are literally responsible for the difference between the production's potential success and the relative failure with which it must regrettably be accounted. With so much happening in Auckland theatre at the moment one need feel no pangs of conscience at leaving this production to the Mercury's faithful band of subscribers. Judging by the number of favourable comments from the audience at the performance which I attended, it seems that second-rate presentations don't even need to glitter anymore in order to be mistaken for gold.

MURRAY BEASLEY



Roy Billings in 'The Caretaker'

PAGE 20 JULY 24 CRACCU

THE CARETAKER
HAROLD PINTER
THEATRE CORPORATE

The stage lights are on as the audience filters in; the narrow Corporate stage has been transformed into a room -- brown, badly painted walls, one small window at the back with sacking tacked across it, iron bed frame, piles of paint cans, newspapers, an old gas stove. The debris of a K Road flea market has been assembled. Rain drops into an iron bucket suspended from the ceiling. The unshaded lightbulb flickers and blinks.

This then is the setting for 'The Caretaker', a play that has retained a distinctive air of England, early sixties, with all its background of tea and rain, lower class poverty, parochialism and racial prejudice, and the System -- a seedy upstairs room in an old London house. And the three characters are of an appearance to match the room: in an ill-fitting grey suit, frayed mittens and worn shoes, or spiv's leather jacket. Three men, all at odds with each other and with themselves.

Roy Billings as Davies presents an admirably belligerent vicious-tongued and cunning old tramp, whose bluster and spite only break down with the final lines of the play. His assertive portrayal of this potentially pathetic old man creates a vigorous centre to the production, and is a suitable foil to the passive vulnerability of Sidney Jackson's Aston, the older brother disabled by previous shock treatment in a mental hospital, and to Paul Gittin's Mick, the callous, calculating younger brother who owns the house. All three characters are extremely well-matched; the silent solidity of Aston is as integral a part of the performance as the controlled assurance and threat of Mick. In his efforts to ingratiate his way into the house permanently, Davies rebounds from one to the other -- and finally comes flat up against the inexplicable accord and understanding between these two.

Timing and movement are of Corporate's usual flawless execution; the tension in Pinter's extensive use of silence is never dissipated, but admirably sustained, especially through the disciplined eye contact. The thin-legged wooden chair stands in the centre of the room, becoming a manipulative island around which conflicts and power struggles attack or retreat.

Nevertheless, towards the end of the play the pace does perhaps slow a little, notably in Aston's demanding confessionary speech about his shock treatment. Use of an almost imperceptible long fade for the end of scenes adds to the uncanny and menacing undertones of the performance; the unpleasant and macabre is ever-present, resurfacing into immediacy with each of Mick's sudden reversals of aggression. And yet director Raymond Hawthorne also presents an extremely strong level of superficial humour, a black comedy which would no doubt be as antagonistic to Davies as the Indian family across the road. This is a play which could affect the audience into uproarious laughter, and then by the end of the same scene reduce them to a chilled silence. A compelling play which invites you to much more than a light evening's entertainment.

KATRINA WHITE

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KATRINA

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LOUISE C

'1789'
M NOUCHKINE
MAIDMENT THEATRE FRIDAY 14

On Bastille Day three fine performances of this French play were presented by the Alliance Francaise in conjunction with the Drama Diploma Course. Selected extracts from the play were smoothly put together; a grim and biting commentary of the social conditions in France at the time of the Revolution, of the extreme poverty of the peasants, and wealth of the aristocracy. This was subtly portrayed in a lively display of pantomime mime and comic innocence, and a superbly colourful and rustic set and costuming. It is only unfortunate that this visual prettiness, a commendable effort in its own sake, did at times seem to mask the intentions of the play.

An especial mention of the debut performances of Pierre-Yves Sonalet as narrateur, and Mairi Gunn as chanteuse. Drama Diploma student Sandra Kyle has coached her cast through a virtuoso performance, and congratulations must go to both the French Department and the Drama Diploma Course for their skill and polish in this co-operative venture.

KATRINA WHITE

GOIN' TO DJIBOUTI
RED MOLE
HIS MAJESTY'S JULY 1

Red Mole produced a bumper 34 page programme for this their last show in New Zealand before leaving for the US. Unfortunately 32 pages of the programme were Alan Brunton's poetry but the remainder tells a sad story. Quote: 'The theme of the show will be Red Mole's conviction that the world is facing a crisis between freedom of the individual and totalitarianism, a suffocation of the spirit which could come from either left or right..... The passionless people are mercilessly taken apart and a new vision of what society could be if we all learned to enjoy each other's company.'

Promises, promises, and all, in the Red Mole tradition, unfulfilled. Red Mole credit themselves with the trademark of 'savage and irreverent satire; it is they however, who should be catching the punches. For self-deception is a heinous fault, especially in the fantasy world in which Red Mole imagine they live.

In the past Red Mole have alternated between the visual extravaganzas of the type last seen in 'Ghost Rite' and their often politically-inclined cabaret shows. 'Goin' To Djibouti' attempted - and failed - to straddle the two. And although patchiness was, perhaps, inevitable, one would have hoped, with experienced performers such as these, for something above the level of a capping revue.

Two pieces - both apolitical - saved this production. Sally Rodwell and Deborah Hunt created a beautiful dream of two women, perhaps flatmates, in a flying lesbian fantasy. Although excessive at times, the mundane and the fantastic were superbly juxtaposed. Along the same lines was the mimed surrealist scene. Masks and props were used to the full to set into clock-work motion the works of Magritte, Ernst et alia. Slow-moving and stern this sketch was pure dream-time.

But as for 'savage satire' perhaps it's time Red Mole read the papers. A Muldoon piggy mask and a pillow-stuffed belly do nothing to expose the political state of this country. Sure, they'll make us laugh, but is Muldoon funny? Again and again Red Mole missed opportunities for brilliant parody and satire; again and again they turned political commentary into burlesque of the gaudiest kind.

As always Jan Preston's musical arrangement was excellent and the addition of a new female singer, also a member of the performing troupe, has raised even higher the calibre of the band. A shame that such musical talent is largely wasted on the poor material it accompanies. They're still around so catch them before they go to meet their fate in the US.

Red Mole however would not attract capacity audiences on two consecutive nights were they without talent. They're not. Individually, and as a whole, they are professional performers; they can dance, sing, turn somersaults and eat fire. They are imaginative and idealistic; they have an exhaustive range of original ideas. But, perhaps due to the size of the troupe and its insular nature, they are self-indulgent and excessive. And some day they too may realise that.

LOUISE CHUNN



Paul Barton

SALOME
OSCAR WILDE
LITTLE THEATRE

'All art', wrote Walter Pater in 1873, 'aspires to the condition of music' and it is hardly surprising that Oscar Wilde, one of the most devoted disciples of that guru of late nineteenth century decadence, should have born this dictum in mind when creating his drama on the story of Salome and Herod, which had already proved a source of inspiration to the French Symbolists of his day. Indeed the piece is so musical, both in the euphony of its words and phrases and in its constant repetition of key images and ideas, that it has been traditionally regarded as theatrically unfeasible -- something to be languished over at one's leisure rather than translated into concrete action on the stage. It is interesting too to note that the most theatrically successful version of the play has been Richard Strauss' operatic setting for, as in opera, it demands that the audience temporarily suspend rational disbelief and enter into the spirit of its stylised conventions. Director Simon Phillips is thus to be congratulated for attempting a production of this problematic but still practicable work. In many respects he comes near to scoring a resounding success.

The problems are essentially those inherent in any student production -- slenderness of resources and unevenness of talent. The first problem has been dealt with courageously, if not totally successfully, by exploiting the Little Theatre's potential for staging 'in the round' and creating a set with simple outlines in Beardsley black and white. What a reincarnated Oscar would think about the use of stainless steel ladders and black polythene backdrops is uncertain - he would possibly think it all rather chic -- but I for one must express some reservations about the way in which Iokannan is raided and lowered out of and into what looks like a large polythene envelope, a touch not really consistent with the style of the play. Nevertheless, for the most part, set and costumes work admirably together and make for vivid visual stylisation.

It is in casting that the production's most obvious weakness lies. To return to the operatic analogy, it is essential that all the voices in a piece with pronounced musical qualities should blend to create the precise nuances which are essential to the creation of an overall shape. This means that, moreso than in most other plays, all the parts from the leading lady to the third slave should ideally be played by first-rate actors with a definite sense of the significance of their individual contributions in relation to the overall structure. This is obviously too much to demand of a university production and one feels that some of the actors in the smaller parts are overwhelmed by the sheer extravagance of the lines which they are required to deliver. Add to this the unfortunate miscasting of both Nicholas Tarling and Herod and Helen Butcher as Herodias and you're skating on pretty thin ice.

The situation is however rather gloriously saved by Jose Entrican in the pivotal role of Salome herself. This is a Salome totally in control both of herself and her situation, quietly venomous and burning with an inner passion which surfaces only as her unnatural desire is consummated. She provides an explanation of why men have for centuries languished before the stony gaze of 'la belle dame sans merci'.

Thus the production is redeemed and Theatre Workshop is to be congratulated for at least attempting a piece which frequently sends other companies scurrying for the protection of a ten-foot barge pole.

MURRAY BEASLEY

ASHES
DAVID RUDKIN
MERCURY 2

'Ashes' is a play about guilt. An enormously powerful, painful excursion into the emotions of a childless couple, it is a play that also incites guilt among its audience who may at times have pointed the finger at the phenomena now portrayed before them. Seen on the stage it is no longer strange, humorous or threatening; it is a sad and bitter tribute to society's moves.

Colin and Anne have failed as creative artists and were forced early on to accept their failure. Now as a couple they fail to create children. This 'inadequacy' they find far harder to accept; through gynaecologist and seminologist they seek a remedy to their shared sterility. Individually they are capable of producing children; together they are biologically incompatible.

They become then not only freaks in society, but freaks to themselves. Colin bears the burden of a bisexual past and the rejection of his Irish family and background. Anne suffers a bed-ridden pregnancy ending in a bloody and soul-destroying miscarriage. Together they are rejected by that same child-producing society they so strongly desire to join. They are labelled 'abnormal'.

Bridget Armstrong is best known in this her country of birth as a comedian of sorts, the scatty blonde dolly bird type. As Anne she is stripped of such associations, portraying the childless wife with desperate conviction. 'Ashes' is not however without its humour, of a black nature of course, and Ms Armstrong exploits every self-mocking barb with a painful, and pained, irony. Paul Robinson as Colin sucks the same venom out of his lines, making the couple a suitably strong dramatic force.

'Ashes' is not a play for blind optimists. It is an agonisingly real, statement about marriage, standards and groundless guilt in our society. Above all, it is one of only a handful of dramatic works that succeeds in 'teaching' the audience. It is a lesson too long coming and too little heard.

LOUISE CHUNN

THE BOAT
JILL SHEARER
NEW INDEPENDENT LUNCHTIME PRODUCTION

'Red Sails in the Sunset
Way out in the Sea

The audience concentrates on trying to recognize the slowly-appearing figure on stage, as the house-lights gradually lift to reveal Sel (Philip Ridge), fishing 'Way Out In the Sea' on his living room floor.

Indeed, if you aren't familiar with this old, but appropriately-placed introductory piece, you may well be disadvantaged as to grasping fully the significance of the play. Here was a piece of music which not only put the audience in a mood appropriate to enjoying the play, but also, through listening to the lyrics provided substantial insight into the circumstances of Sel's 'being', that is 'Red Sails in the Sunset, I'm trusting in you

Although it is not clear to the audience the situation first presented to us is the result of being deceived by the firm he has served consistently for 30 years. He, now, only knows the peace his manner of 'pretense fishing' brings to him and through this he survives, if only at his family's expense. There were times when Philip Ridge seemed 'cold' and out of character though perhaps this can be put down to Sel's indecisiveness.

Credit can be given to Vicky Rosie (Mary) and especially Ross Mackie (Brian) for believable portrayal of their characters in a believable situation of mother-son unity. The meek wife suffering on her husband's behalf came across strongly.

The climax to the play starts to develop when Brian's girlfriend, Jane (Dallas Smith), arrives and feels qualified to handle the family crisis. Her confrontation with Sel was shown with poignant desparation and even though it is vital to the relevance of the play, the stress of her being American daunted the success of her role. The accent was unconvincing and would have been better left out.

Apart from this, for the running time of the production a great deal of 'food-for-thought' has been incorporated and I recommend it for it's innovation, frankness and invasion of our private lives.

TONI PHAIL

AUCKLAND ACCOUNTANT'S AND
COMMERCE STUDENTS SOCIETY

FILMS

Thursday 3rd August at 5.30pm

Choral Hall 1, ALFRED STREET

2 management training films
and a short discussion
by Mr J. Elmsly -
(Management Studies Dept.)

COST : 50c

BALL

N.Z. Society of Accountant's ball
Friday 4th August 8pm - 1am
at Trillos, Downtown

TICKETS (\$22 double) available
from Hilary Smeeton, at
Commerce Faculty Office

EAT ON CAMPUS

MILKBAR

9.00 ~ 5.30

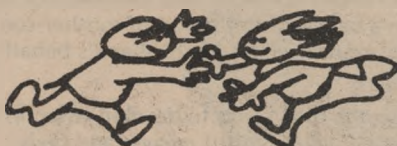
NEW SNOFREEZE

RESTAURANT

5.00 ~ 8.00

NEW MENU

LOVE
CAREFULLY!



FOR CONTRACEPTIVE ADVICE
CONSULT YOUR FAMILY DOCTOR,
STUDENT HEALTH SERVICE
OR FAMILY PLANNING CLINIC
N.Z. FAMILY PLANNING ASSOCIATION
INC.

IAN SCOTT
LATTICE PAINTINGS 1977-78
PETER/JAMES GALLERY

Ian Scott's Lattice paintings, so called because the image as such could represent a few square inches of a garden trellis, are executed in a way which could be representative of just about any country in the world where enough western media coverage ensured visual knowledge of contemporary Western art issues. This internationalism concerns itself with introverted relationships of aesthetic concerns; the same concerns are seen in Ian Scott's paintings - a combination of hard edge and hard colour in an essentially complimentary arrangement. There is no other reference to the world of visual sensations and relationships apart from surface, shape and colour as intrinsic elements in themselves, and it is really only the scale of the square canvases that attempt to elevate the patterns of straight lines and synthetic colour from decoration into a more monumental concern.

So if one is not going to see a more humanistic approach in this style of painting and yet not view it entirely as decorative, one relates it back to the viewer by making the size of the painting work in a special way with the viewers presence. My own view is that this has led to the ultimate decorative device - one for the public space, as the size usually precludes any inclusion in a contemporary domestic situation. From this point Ian Scott's painting falls slightly short; their scale is suited to a domestic situation, with the largest work seventy inches square. Because of this relative smallness they hover uncertainly between the monumental and the sort of decorative element of interior design.

Given this situation, it is the fact that the use of colour and shape fall into a strict non-compromise situation that the paintings work. Lines are very sharp, and where bleeding occurs under the tapes I assume it is intentional as it is consistent in the works where it occurs. Colours are largely modular, thin applications of flat paint of a synthetic 'coldness' with some subtle shifts in reds to red/orange, and green to turquoise. These combine with taut white canvas surface to produce an overall 'hard' image.

Three works which I feel do not work in this context are 'Triangular Light', 'Triangular Colour', and 'Yellow Light'. Their Ultra-sharp edges of a similar paint quality to the other works enclose a simple arrangement of triangular themes, but beside the more powerful lattice paintings - especially the dominating black and white lattice No. 47 - the simplicity tends to look a little empty.

I feel it is good to see the professional approach that these works have been constructed with, given the particular stance Ian Scott works from - working inside this tight aesthetic delineation there is no room for imperfection - but I wonder whether we have already seen the results. The approach is no longer avant-garde and can easily become a type of academic image manufactured for tasteful interior decoration.

PHILLIP McKIBBIN
ELAM CRITICISM CLASS

EASY LIFE RAGTIME REVIEW
MAIDMENT THEATRE
JUNE 30

Well, the carpet in the Old Maid is still in excellent condition, you'll be pleased to know. Like too many smaller, less commercially or politically oriented student activities, this show didn't get the attention it deserved. However, Craccum has already wailed about the silent thousands somnambulating past the noticeboards and posters, so I shall confine myself to the happier aspect of the show itself.

Made up of two separate groups of entertainers, The Easy Winners Ragtime Band from Auckland and The Puny Little Life Show from that place where they do seem to think life is puny, Wellington, the Revue has been touring various North Island campuses, and this show was their final one. Practice had made them as perfect as they could aesthetically allow themselves to be, and their performance was greatly enjoyed by the very small audience.

The Easy Winners Ragtime Band is a genuine reproduction of the original artifact - the ragtime band of pre-war (first war, sonny) years. Playing selected wind and assorted brass instruments, drums, piano and syncopated foot-taps, they punctuated the skits with tunes by Joplin and his contemporaries; they half-timed, as it were. Except for their extraneous toe percussion, their pieces were impeccably played, and they provided,

ONE-EYED JACK
GARLAND JEFFREYS
A & M THRU FESTIVAL

Overheard in the coffee bar last Thursday:

- Say man, you bought any good records lately ?
- Oh yeah, just bought a new release - guy called Garland Jeffreys.

- Who's he, man ? I've never heard of no Garland Jeffreys before !

- Shit, really ? He's a mixedup guy who's black, white and Puerto Rican and sings about heavy street scenes, social unrest and all that stuff.

- Yeah ?

- Yeah ! He played with Lou Reed, Eric Burdon and John Cale at the Balloon Farm in 1966 when they were setting up the Velvet Underground. And after that he went solo. D'you remember that song 'Wild in the Streets' back in '74 ?

- Oh yeah, a real classic.

- Well he did it all. He put out an album last year called 'Ghost Writer' for A & M which got some rave reviews. I think this one's even better. Y'know it's pretty difficult to follow a brilliant album but he manages quite easily.

- Yeah ? Did he change the line-up much ?

- No. The only change was getting his guitarist Alan Freedman to help with the arranging along with Dave Spinoza.

- Well, what's it sound like ?

- It's sort of polished, less cutting reggae but it's just so perceptive. Some American critic compared it to a cross-town bus ride that allows glimpses of the confrontations, social unrest, joys and disappointments of the city'. Musically its bloody skillful, lyrically its really bold and compelling - almost haunting.

- Yeah ? Well which are the best tracks ?

- Well there's one called 'She Didn't Lie' which was on his first solo album in March 1973. There's a repeated riff from the horn section which sounded a lot better in the earlier edition when it was done on guitar, and he's cut the length down by a couple of minutes. There's also a perverse track 'Scream In The Night' which features Jeffreys' scream, really freaky. He does one track with accompaniment by Phoebe Snow, which is really good. That's the one called 'Reelin'. Oh yeah, and do you remember that song by Vincent Ford 'No Woman No Cry' that Marley and the Wailers did ? Well Jeffreys does that too; not so reggae sounding as Marleys version but just as good.

- Shit sounds alright.

- Yeah, its the sort of record some aspiring reviewer for Craccum would call musically polished and lyrically intelligent and emotional

TONY MATTSON



with their light-hearted tunes, a perfect counterpoint to the darker shades of the other half of the revue.

The Puny Little Life Show, acted by Paul Hagen, Jeremy Jay and John Newton, tore great dripping hunks out of life with delightful sang-froid, and did unmentionable things to them. Consisting of a number of sketches written by Roger McGough and the Scaffold, suitably altered in appropriate places for the benefit of the small Auckland audience, it ran through all the cliches of NZ with a very sharp satiric sword. Paul Hagen especially, as preacher, pedagogue and pervert, kept the near-empty house laughing with his interpretive dance to a solo rendition of 'If I Can't Have You BAY-BEE' by Jeremy Jay, and his constant cry of 'Fancy Goods' (Suburban Survival Packs ! Valium, mauve slippers, used condoms ! Genuine house-trained Vietnamese orphans ! Cheap !). His announcement of 'Interval... very reasonable terms' was unwelcome relief from the revue's onslaught, and the finale, an audience participation number where we all stood to sing 'God Save The Queen', got the ten performers a standing ovation. Partly because we already were, but I am sure that all present would agree that it was well deserved.

DAVID KIRKPATRICK

Dear Diary...

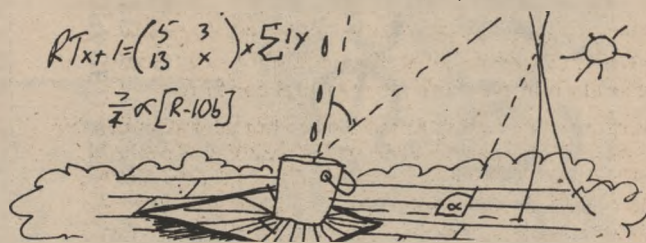
Well then, wasn't last week's a right-wing little issue? As if the tasteful blue lettering on the outside and the advertisement on page two weren't enough it even had to go on to pretend to deal with education - since when have genuine subversive student scum ever interested themselves in anything as mundane as that? It's just about as bad as assuming that they need to be exposed to beer advertisements.

It's been a dull old week really - witness the way in which everyone's been queuing up to refrain from voting in the **PRESIDENTIAL ELECTIONS** (well almost everyone - **SIMON CURNOW** has apparently been getting quite enthusiastic about it all and has actually suggested the introduction of voting by bulk for reasons which are no doubt most apparent to himself.)

The really bored among us have been paying regular visits to the library to check out **N.J. GIBSON-SMITH's** latest object art process sequence. This involves the strategic placing of identical plastic buckets at points which are predetermined by existing high concentrations of leakage/seepage water presences. The water, in droplet concentration units, follows a free-fall plummeting trajectory from the point of penetration at ceiling level until making contact with the interior surface of the particular bucket acting as receptor in the given droplet/bucket, subject/object process. Spectators are invited to participate in certain cases where the bucket is plainly inscribed 'Return to Circulation Department' - the removal of a bucket from its assigned place on the water concentration matrix highlights the functional rationale of the bucket's primary presence and provides a contrast in terms of absorption and resistance phenomena between repellance/containment characteristics of the bucket's plastic subject matter (ie its ontological quidditas) and the tendency to soakage and water-logging on the part of the pre-existing carpet fibres, inherent to the library environment and providing a textural contrast to the paper fibres in the books whose presence is also an elemental requirement of the artistic process, which would now experience full receptivity to droplet inundation. Head Librarian **Mr PETER DUREY** has personally rehung some of the drapes on the **MEZZANINE** floor in honour of the exhibition which provides an interesting and worth-while contrast to the more conventional paintings currently on display in the main stair lobby. Apart from **Gibson-Smith's** exhibition, which will continue indefinitely depending upon

meteorological probabilities, the following **EVENTS** are coming up this week:

- FIRSTLY** our old mates in the **FOLK CLUB** are having another busy week as follows:
- Tues 25 Guitar Lessons - 6 pm - 7 pm WCR and LCR 10c
 - Advanced guitar lessons - 7 pm - 8 pm LCR 50c
 - Banjo Workshop - 8 pm - 9 pm FREE
 - Wed 26 Club Night in the WCR, 7.30 onwards, 30c.
 - Special guest will be **Audrey Todd** who sings traditional British folk songs.
 - Refreshments available.
 - Thurs 27 Morris Dancing, 6.30 pm, Old Judo Room (over WCR). FREE - Bring 2 Handkerchiefs.
 - English/American folk dancing. This could be the last week of dancing if it is not better supported - so come along and bring your friends. No experience needed. Only 50c - Dance Studio, REC CENTRE, 8 pm.



POLITICKING:

1. **LABOUR CLUB** meeting, Mon 24, B10, 1 pm - John Kirk speaks on 'Democracy in Government'.
2. **YOUNG SOCIALISTS** discussion on Introduction to Marxism in **EXEC. LOUNGE**:
Tues 25 - 'Logic (sic) of Marxism'
3. **EVANGELICAL UNION** - Hear J.O. Sanders speak on John 15 in the **SRC LOUNGE** at lunchtime on Tues 25.
4. **CORSO MEETING** - 'Land Issues in the Third World' - Speaker: **CHANDRA DE FONSEKA** from Sri Lanka who has been involved with the Freedom from Hunger campaign and Action for Development.
Tues 25 7.30 pm; Wed 26 1 pm - Both in B10.
5. **POLYNESIAN DANCE CLASSES**: Beginning last week of July either Tues at 4 pm (25 July - 29 August) or Wednesday at 6 pm (26 July - 30 August). Still only \$4.50 per six week series. In Dance Studio of the **REC CENTRE**. Fun for everyone - call Charlene on Ext. 665.

MAIDMENTARIA:

- MONDAY 24 JULY, 1.00 PM 'LIP SERVICE'** - Free. Yes it's free! Hear this great band who carried off 12M's Battle of the Bands Trophy, featuring David Marshall ex Waves - in the Maid.
- TUESDAY 25 JULY, 1.00 - 2.00 PM UNIVERSITY MUSIC GROUP**. A free concert preview open to the Public. Don't miss these enjoyable lunch-hours - also in the Maid.
- TUESDAY 25 JULY 1.00 - 2.00 PM - LOWER LECTURE THEATRE. WINTER LECTURES 1978 - ECONOMIC ASPECTS OF NEW ZEALAND'S FUTURE.** Professor B. Philpott, Victoria University of Wellington: 'The Role of Government in Maximizing Future Economic Growth'.
- WEDNESDAY 26 JULY, 1.00 PM UNIVERSITY DANCERS SPECTACULAR** - A great colourful show of entertainment - disco - costumes - humorous dances - theatre pieces - fun for everyone and it's free - in the Little Theatre.
- THURSDAY 27 JULY, 1.00 PM & 8.00 PM. THE FULKERSON CONCERT** - an excellent presentation of Dance, Music, Slides and Film including 'I'll tell the Prime Minister'. Tickets \$3.00; students \$1.50 - Old Maid.
- FRIDAY 28 JULY, 1.00 PM LUNCHTIME CONCERT** given by the Conservatorium of Music - free - Old Maid.
- SATURDAY 29 JULY, 8.00 PM - OLD MAID 'MOSAIC 78'** an exciting review of international dance and entertainment by overseas cultural clubs. Tickets \$3.00; students, concessions \$1.50.
- STUDENT CHRISTIAN MOVEMENT**
1. Tues 25 - 7.30 - 9.00 pm: meeting in Rm 143 (Beside TV Room)
 2. Thurs 27 - 1-2 pm Lunchtime meeting, Ray Nairn's room (G46 Psych Dept, Choral Hall - see SCM notice-board for directions)
- AMNESTY INTERNATIONAL** - Thurs 27 1 - 2 pm, Rm 203 Student Union.
- their news on 'our' prisoners in Indonesia, Ghana and East Germany.
 - support Campaign for the Abolition of Torture (CAT) specifically with regard to two Mexican prisoners.
- TRADE-AID STALL (CORSO/SCM)** - Fri 28, Quad, 1 - 2 pm. Help provide Third World producers with a just return for their work.

STUDENT UNION RESTAURANT



NEW MENU

Grilled Rump Steak & Cafe de Paris	\$2.50	Chef's Daily Special (Always a Pleasant Surprise)	Priced Daily
Grilled Sirloin Steak	2.50		
Scotch Fillet & Red Wine Sauce	2.90	Vegetarian Salad	1.70
		Desserts (As chosen by our Chef to constantly arouse your interest)	40
Ham Hawaiian Steak & Pineapple Glaze	2.50	Cheese & Biscuits	30
1/2 Roast Spring Chicken	2.90	Fruit Juice	30
		Additional Coffee	20
Sole Meuniere - Pan Fried in Butter	2.75	Inclusive with Your Meal	
Crumbed Flounder & Crab Filling with Hollandaise Sauce	2.90	Bread Roll	
Crumbed Oysters & Tartare Sauce	2.90	Side Salad or Vegetables in Season	
		French Fried Potatoes	
		A Cup of Coffee	

*** NEW SEAFOOD DISHES FROM AUGUST**
TRY SCALLOPS, SHRIMPS etc. FROM
THE 1st OF AUGUST!

OPEN TERM: MON - THURS 5 PM - 8
FRI 4.30 - 8 **VACATION:** MON - FRI 4.30 - 7.45

Limerick Competition

A LANDLORD FROM MAIGUESIDE, O'TOUMY,
HATED VERSES, LONG WINDED AND GLOOMY,
ON THE LIMERICK HE HIT,
FOR ITS SCARIFYING WIT,
IN A SETTING SUFFICIENTLY ROOMY.

WRITE A LIMERICK FOR CRACCUM. MAKE IT FUNNY' DIRTY OR SILLY --- BUT MAKE IT GOOD ! YOU COULD WIN A \$20 BOOK VOUCHER FROM UBS.

ALL ENTRIES MUST BE TYPED, DOUBLE-SPACED AND HAVE THE AUTHOR'S NAME, ADDRESS AND PHONE NUMBER ATTACHED. BRING THEM UP TO CRACCUM OR PUT THEM IN OUR PIGEONHOLE IN THE RECEPTION AREA OF THE STUDENT UNION BUILDING.

Closes Friday August 11



CRACCUM



ELECTION RESULTS INSIDE