

# CRACCCUM

## Executive Elections

In the traditional manner, after the first election we move onto the second election. To many students the best seems over. We've got the President, the other members of Executive are of little consequence. Untrue. If nothing else, this year disproves such thinking. Many of the problems encountered by this year's President have been a direct result of his inability to handle his Executive and their reluctance to help him.

An important point to remember when voting is that portfolio holders must not only be capable of handling their own duties - eg welfare, cultural affairs, sports etc - they must also be competent Executive members and be able to work with the President. No Executive member can claim to be truly apolitical -- unless s/he abstains on all political questions.

**NIGEL GOODINSON (Chan/Heeringa/Hamilton)**  
Nigel is a fourth year Commerce student who has been involved in Orientation planning and is a student representative on Finance Committee. He is also a member of TKS, Tramping Club and Table Tennis Club; he is 21 years old.

'Basically I am standing for this position because I have been disappointed with the performance of NAO's in recent years. Previous National Affairs Officers have tended to concentrate on one or two basic areas in which they are interested - eg Women's Rights, Bastion Point - and neglected many other important areas of this portfolio. In 1979 I aim to try to make AUSA more effective politically, with the help of the Resource Officer, by carefully researched submissions to Parliament in areas of student interest. Another reason I am standing is for more social life on campus, which has declined greatly in the four years I've been here (everyone promises but no-one delivers) to ensure that Executive does indeed work together as I'm against excessive backstabbing. Moreover my interest in Executive is wide-ranging also being a member of Finance Committee this year and working on Orientation. In my opinion the NAO should keep up to date with national occurrences and be prepared to act on any issue that students support whether he supports it personally or not.'

**KEVIN HAGUE (Curin/Pascoe/Dillon)**  
Kevin is 18 years old, a second year Science student and a member of the Bike Club, the National Club and the Engineering Society.

'I am convinced that the AUSA Executive has become separated from student opinion. As far as I know Exec members have not spoken in lectures to find out what people think, and to explain what Exec is doing for us. This is wrong. Executive members are elected by the student body and are controlling student money. The vast majority of students are moderate people and decisions are being made which are not representative of student opinion.

As far as I am concerned the most important 'National Affairs' are student affairs. The first priority of Executive should be STUDENTS - their education, their welfare and their social and recreational facilities and activities. On some of the other issues:  
Bastion Point: I oppose the Bastion Point protesters. They are not representative of the Ngati Whatua or of the Maori people as a whole. However, I might be more sympathetic towards, say the Raglan protesters.  
Abortion: The present law is not satisfactory, either legally or morally. I feel that it must be reviewed and liberalised, although I am not in favour of abortion on demand.

Nuclear Power: I am totally against the introduction of fission power into this country. Even the overseas experts who design and build nuclear reactors don't really know how they work and New Zealand can postpone their introduction here quite considerably by the development of other resources.

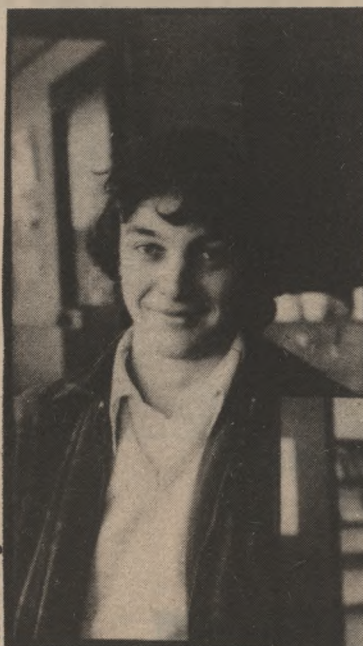
The term 'silent majority' has been bandied around in recent weeks, in these pages and elsewhere. It is time that the silent majority became involved - even if only to vote. For only if those people vote can we hope to reach a more moderate, rational, student-orientated approach from Executive. From YOUR Executive.



Nigel Goodinson

Caroline O'Callaghan

## National Affairs Officer



Kevin Hague



Chris Tennet

The only tangible common denominator shared by most of the seventeen candidates for Executive positions is youth. A large number of those standing are either first or second year students, aged between 18 and 20. This is not however necessarily a negative point. Another noticeable theme is that few of the candidates have been involved in the Students' Association, at Executive level, before. Again, this is quite possibly a good thing.

The elections will be held on Tuesday and Wednesday August 1 and 2; polling booths will be situated in much the same areas as for the presidential elections. Vote -- it can affect the average student, and it does affect your Association.

**CAROLINE O'CALLAGHAN (Roth/Minola/Cutforth)**  
Caroline is a second year Arts student aged 20. She is a member of the Maori Club, the Maori Land Rights Action Group, University Feminists and Friends of the Pacific.

'The constitution says that the concern of the National Affairs Officer is that of the internal affairs of New Zealand. I think that the National Affairs Officer should be concerned with current student issues and the need to play an educative role - to organise things such as learning hui, forums etc, to make the student body awake and active within student campaigns.

One issue concerning most students is that of unemployment, due to a pitiful bursary that leaves us extremely dependent on holiday and part-time employment. I support schemes such as the student services programme and affirmative action for women as well as the retention of our living standards. I see the need for students to fight against infringements on our civil liberties such as the S.I.S. Bill. Special attention must be paid to students who are at a greater disadvantage within this society eg Maoris, women, overseas students and gays.

I support and demand that justice for Maori land issues be given. We cannot ignore issues like Bastion Point and Ngati Hine. We as students must be concerned and as a Maori I am especially so. I call for the return of Bastion Point to the Ngati Whatua and the end of further alienation of Maori Land.

If elected National Affairs Officer I will join with the Overseas Students Officer, in fighting any immigration restrictions on overseas students and I support their right of employment while studying in New Zealand.

As can be seen a Students' Association with the rights of the student body as its priority is my main concern. I feel that I am the best candidate for the position because although I have not been a member of the Executive I have been actively involved in the policy areas I have outlined. If you want a National Affairs Officer who will fight with your interests in mind, vote for me.'

**CHRIS TENNET (Dreyfuss/Pirie/Gleeson)**  
This year's Societies Rep, Chris is a third year Law student, also on the Education Co-ordination Committee, the Societies Grants Sub-Committee and the Deed of Management Re-writing Committee. Chris is 20 years old. 'I am standing for National Affairs Officer because I believe that AUSA needs political officers who are willing to implement the policies students have decided at General Meetings and SRC and who can inform students about events outside University that concern them. I would not selectively action AUSA policy according to what I think of it nor would I use the position as an 'easy' seat on Executive.

I would, if elected, work in the following areas: civil liberties (especially police and SIS phonetapping, drug law reform, gay rights and racism) and Maori land rights (which AUSA supports). I would also work with other portfolio holders in the areas of bursaries, education, overseas students cut-backs, abortion and nuclear ships and power. Should students determine new policy in new areas I would action that too.

Being Societies Rep this year I know how the Association functions and through involvement with various causes, such as last year's SIS Bill. I am reasonably well-informed on these matters and know how far AUSA policy extends.



# Welfare Officer

**BARRY HOOK (Ellis/Vernon/Poole)**

*Barry is a 21 year old third year Science student involved in the Tramping Club, Folk Club and other sports and recreational activities.*

'Well, I'm presumed to be a 3rd year Science student who is standing (perhaps against better judgement) because he feels that it's about time he got off his fat .... and did something instead of just complaining. It is my opinion that the student campus has died and the Student Union is heading to its final hour unless something is done. At present it yields and presents, at its best a proverbial marshmallow towards the society it should affect. What do you see at University? You'll all have seen those people nose to the grindstone oblivious to all but that which our peers demand - 'education they say'. The result is often loneliness and the loss of those nicer things of life, not forgetting severe frustration.

The position I am standing for is Welfare and it is your welfare you'll be voting for, or at least about, so take care! My beliefs and actions will extend to school visits (warning the blighters about this place before they arrive) and Contact (a place which presents an opportunity to solve those problems or at least put you in contact with someone to help). There is more but not too much, for it is not my welfare I must care for but yours! And as such you'll have to tell me what you want.'

# Publications

**JAMES GILDERDALE (Dudding/Gosling/Pawley)**

*James is a second year Arts student, a member of this year's Publications Committee who occasionally helps out with TITWTI. He is also a member of the Labour Party, TTM and TKS.*

'In a generally administrative position it is rather difficult to formulate a general policy statement. However, it is of importance this coming year that we have a high quality capping magazine. TITWTI will also be produced regularly to keep people informed of campus activities. I would also like to see more money go to clubs' and societies' publications next year. It would encourage more social activity and political awareness.'

**PHILLIPPA POOLE (Monteith/Vernon/Ellis)**

*Another Young National member Phillippa is also in the Territorials and a second year Science student. She was the editor of her school magazine (Diocesan) and spent last year on an AFS Scholarship.*

'Through contact with many students I realise the need for improved awareness of both other students and events on campus. This is only achieved by better communications, and the written word is one of the best media which can be utilised to attain this end. I will enthusiastically devote imagination, efficiency and economy to ensure that the students of Auckland University are well informed through our publications.

I am also concerned with the allocation of student funds and hope that my 'say' on Executive will be to maximise value for money in services provided for students, as well as continuing the present high standard. I will give anyone with reasonable policies a chance of fair representation. This will improve communications on campus between students and administration so that students again are the instigators of ideas as to how their university is run.'

# International Affairs

**PETER WILSON (Leigh/Shenken/Bassett)**

*A first year Arts student, Peter spent last year in the US on an AFS Scholarship. He is a member of the University National Club, and an active Christian.*

'If elected International Affairs Officer I plan a moderate, balanced, but just as active course of activities in the field of foreign relations. I will work to push AUSA policy in NZUSA and before the Government. I agree with AUSA policy on Israel and will be especially vocal in this area. In the area of human rights, South Africa will be included along with such important topics as the treatment of Soviet dissidents, imperialism in Africa and, closer to home, suppression of democracy in South-East Asia. Events in the South Pacific will be carefully scrutinised as will marine environmental policies - I wholeheartedly support Project Jonah and its objectives.

Many students ask 'why concern ourselves with international affairs?' To them I answer that we must lift our sights above Varsity life and as one of the few democracies we must be vocal in condemnation of abuses of human rights. I hope to create much more awareness on campus in this area.'

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Barry Hook



Bryan Dowdle



James Gilderdale



Phillippa Poole



Peter Wilson

# Societies Rep

**RUSSELL BARKE (Jaduram/Jones/Overton)**

*Russell is a second year Arts student, a member of TKS and the Secretary of Tonight's The Night.*

'I believe that the position of Societies Rep is one of great importance as it is a position linked heavily with student activity on campus. It is because I feel that students and student clubs and societies should be encouraged to be more active on campus, especially during Orientation and Capping that I am running for this position. I believe, that as AUSA finance is that of the students of this University, more of it should be put into areas of student involvement and this I see as being the clubs and societies. As Societies Rep I will endeavour to see that more student money is used for student use in the form of grants to clubs. I seek solely to encourage student activity on campus and to overcome student apathy. I am not out to obtain for myself a position of personal power for being on Executive. For me students and student societies come first.'

**BRYAN DOWDLE (Monteith/Kersley/Hutchinson)**

*A second year Arts student, Bryan is a student rep on SUMC this year and a member of the Tramping Club, Evangelical Union, Aviation Sports and Bike Club.*

'Through my involvement with SUMC as an Association rep this year, I have an understanding of the Association, its policy and function. I have had previous administrative experience in a number of different roles. I hope to encourage greater student involvement by more effort and better publicity particularly during the Orientation period. I intend to evaluate the present grant system and, if necessary, reform as well as advocating greater amounts to be given in grants.'

**GRANT ELLIS (Robertson/Miller/Hook)**

*Grant is a third year Commerce student, a Rotaract president, Territorial and Chairman and Treasurer of the Young Nationals.*

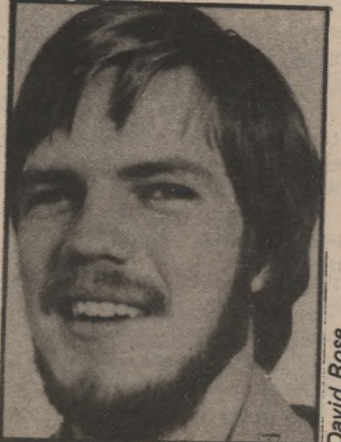
'Like many students in the past I have either avoided or taken a passive role in on-campus activities and, apart from active participation in pub crawl and some involvement with the National Club, and Tramping Club my experience of campus life has been limited. It is only in the past year or so that I have become more aware of the wealth of activity and possibilities of participation in University life outside the ceaseless round of lectures, assignments and terms tests. I have also become aware of just how many other students must be in the same situation as I have been and I believe that I may be able to do something about it. I am no political activist, aspiring member of the ruling clique or firebrand with revolutionary ideas for AUSA. I am simply one of those people that student politicians insist on calling the 'average student', standing for an office where I may be able to make campus life a little more liveable and entertaining for us in our short stay here.'

**DAVID ROSE (Leigh/Macleod/Scobie)**

*David is a 19 year old second year Arts student. He is Treasurer of Theatre Workshop, on both Finance and Catering Committees and a member of the History Department Staff-Student Consultative Committee.*

'Many, it seems, regard the handing out of money as the Societies Rep's only real job for the year. But while I see it is important, particularly for those receiving money, I think acting as an efficient spokesman on Executive for our 90 plus clubs and societies is of at least equal importance. The present Executive it seems to me, largely forgets it is here to serve its student members and as such its clubs.

As someone who has had trouble getting money myself I realise the irritation a slow running Grants Committee can be. I hope to have the Grants Committee operating by April although some money must be kept over for the unexpected and those clubs that suddenly appear in the middle of the year.'



David Rose



# Cultural

**PATRICIA MINOLA (Roth/O'Callaghan/Peteru)**  
*Patty Minola is a third year BA/LIB student, aged 22. She is a member of the Maori Land Rights Group, the Maori Club and Friends of Mana, the multi-cultural Auckland magazine.*

'Basically I see the role of Cultural Affairs Officer as that of a mediator. There is a definite need for continuous communication between the University and the public. One way of approaching this would be to arrange different cultural and social events that actively involve people from the community and students together, which, in turn, would provide varying and stimulating entertainment.

There are a tremendous range of facilities available at the University that have yet to be fully utilised. Campus Arts North has already done a lot of valuable work and has set up communications with many other organisations, groups and individuals. I would work closely with CAN, supporting it and pooling resources. Another way of utilising these facilities would be to help promote individual artists, poets and performers who would otherwise not have an opportunity to perform in front of the public.

The position of CAO offers countless opportunities for interpretation and communication between different groups and individuals, on and off campus. If elected I will endeavour to carry out this idea by relying on feedback and participation from students and by presenting programmes to the Executive for action.'

**RUSSELL TAYLOR (Hawkins/Williams/French)**  
*A member of the Underwater Club and VirgSoc, Russell Taylor is a fifth year student completing his Masters in Chemistry. A Briton by birth Russell has been in New Zealand for three years and is 25 years old.*

'Having a wide range of interests in music and the arts I feel I would be able to effectively represent the interests of most students. For too long now I feel that the Cultural Affairs Officers has catered only for a minority of students. I would like to arrange international cultural evenings, to bring together different ethnic groups. If elected I would hope to increase student awareness of cultural events on campus and maintain good liaison between the cultural clubs, members of Executive and students in general.'

Patty Minola

Russell Taylor



## SRC

**ANDREW BARCLAY (Gosling/Vigar/Barclay)**  
*A first year Law student Andrew is aged 22 and is a member of the Soccer Club.*

'The SRC is the policy-making body of the Association and is capable of exerting a considerable influence over the decisions of Executive. Given these powers the function and policy of the Chairperson should be apparent. During the meetings of the SRC the Chair should function as an independent controller of the proceedings ensuring as far as possible the maximum value being obtained from the meetings. Outside the actual meetings the Chair should be available for advice on the SRC, how to utilise it and its functions, as well as bringing to the attention of all members of the Association current, future and possible topics for consideration.

In the capacity as a member of the Executive, the SRC Chair should ensure the representation of SRC decisions. Consequently the SRC Chair should have a working knowledge of the Association, be receptive to ideas from

Andrew Barclay

James Nield

Belinda Vernon

Association members and be politically non-aligned. The effectiveness of SRC depends largely on the level of member participation and awareness which must be promoted to the fullest possible extent.

Although I have not previously held an official position in the Association I do not regard this as a liability. I first attended Otago University in 1973 and since then have spent some years working here and overseas. I returned to Auckland University mid 1977 and since then have taken an increasing interest in Association activities.'

**JAMES NIELD (Foster/Robertson/George)**  
*James is a third year Commerce student and also a member of Fuck the System, Tonight's the Night and the Aviation Sports Club. He is 19.*

'The SRC determines the policy of the Association and because of this I think it is important that it should have a sensible and steady chairman. I am not in favour of this policy-making role being binding on Executive and will do my best to have this power, and the power to donate students' money to outside organisations, removed.

SRC should, I feel, be an opinion-expressing medium with only an advisory role. By making opinions expressed by the pressure groups that attend SRC binding on Executive, the Executive is prevented from continuity of action. At present they are under the cloud of whichever pressure group can raise the biggest attendance.'

**BELINDA VERNON (Cooke/Curin/Dillon)**  
*Belinda is currently National Affairs Officer, a member of Rotaract, and the National Club. She is also on the Education Co-ordination Committee; she is 19 years old.*

'The idea that AUSA is a representative democracy in which SRC is the student voice is becoming an increasingly popular illusion. The scene of an SRC meeting which only achieves a quorum because it is being stacked by this, that or the other pressure group is becoming more and more common. Most people don't even know what SRC stands for, and as far as I'm concerned this is just not on.

I am standing for SRC chairperson because I do not believe that SRC represents the views of the bulk of students, and the chief concern of the Students' Association must always be the opinions and the activities of the ordinary student. If I am elected I will at least guarantee that every student knows what SRC means, what it does and when it meets, and I will do my utmost to encourage students to participate and make the Student Representative Council a REAL representative council.'

# Dirty Dealing

B28 was packed. There must have been about 400. And then the Engineers arrived. En masse. With boxes of chalk, kegs of beer, toilet paper and an imitation police siren, they brought the total to around 600. A miracle in these times of student apathy, and all to hear the case against Mervyn Prince, the President. Supposedly to decide whether or not students want him to remain in office.

Approximately ten speakers addressed the crowd; of those only two spoke in favour of the motion that Merv should be removed from presidential office. The cards were quite clearly stacked in his favour from the very beginning. With the Engineers quite openly intimidating the voters, by way of chalk-and-toilet-paper-pelting, it would have been almost suicidal to support the motion. And that's a sad thing.

The Special General Meeting was called to put the case before students. This was not achieved by the speakers at the SGM. While, in all honesty, I must admit to being delighted at the massive support shown Mervyn, somehow it did not ring true. Greg Pirie and Julian Leigh, who, respectively, moved and seconded the motion calling for the meeting, undoubtedly had suspect motives. But their opinions should have been heard. Both were re-elected to Executive only a fortnight ago, and yet, at the SGM, calls for them both to resign repeatedly rang out.

Neither of them, however, came out fighting. Both are good public speakers; it looked suspiciously as if they had resigned themselves to losing before they even began. The large number of sycophants who took the microphone only to repeat their support of Mervyn in the face of overwhelming animosity to Mervyn-haters, did an equal amount of harm. And if anyone other than Leigh or Pirie had wanted to voice concern over Mervyn's



Greg Pirie



Mervyn Prince

Mairi Gunn

performance, the aggressive tone of the meeting would certainly have prevented them from doing so.

Very little new 'evidence' was raised by either Leigh or Pirie. In fact their case was further weakened by their sinking to depths of silliness. Example: 'The Dean of Arts (Nicholas Tarling) refers to our President as Idi Amin'. (Pirie) What could be expected but a comment from the back - 'Change the Dean Of Arts'. Petty reasoning does not however invalidate their case, whatever it would have been. And, sadly, we'll never know exactly what they had in store.

The SGM did have its positive effects. Overwhelming support such as was shown for Mervyn (only about ten at the maximum voted in favour of him resigning his office) will undoubtedly bolster his confidence. And that will, hopefully, make the remainder of his term as president easier for him and his Executive. The negative aspects are, however, frightening. Although not totally to blame, the Engineers succeeded in making a mockery of what should have been a serious and important forum for discussion and debate. Blind support means nothing without real understanding of the issue.

The results of the SGM do not automatically 'bind' Executive to a state of palsy-walsiness with Mervyn. Many Executive members find him difficult to work with, and Julian Leigh's promise of support and a tentative handshake after the voting was done, does not fool anyone. One speaker - an Engineer - pointed out that there was a great need for students to get behind their Executive and help them. Hopefully the aggressive feeling that pervaded the Special General Meeting will not affect such a move. Because now, more than before, they need that support. And it should be active - not pent-up for another bunfight in B28.

LOUISE CHUNN



# THE BACCHAE

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10am-6pm

# TAKE NOTE

## WINTER TOURNAMENT

If your sport is listed here you should be getting organised to come to the Tournament to end all Tournaments -- at Massey. You'll have to act fast because entries must be in our hands by July 29.

'WHY should you come?' Because this is your chance to compete against other varsities and prove you are the best. And if you have the odd spot of bother on the field you can always shake off the Blues at the Socials being held every evening. The Massey Boys have had their fingers out for some time now and everything is hanging on the people coming, i.e. YOU. If your Club officials don't know anything then contact your SPORTS OFFICER and he will fill you in.

The Car Club are starting things on Sunday with their first time trial and then on Monday the other sports will start their competitions and there will be plenty of high quality sport to watch or be involved in. There will be no shortage of attractions for the lucky few with spare time and we assure you you'll all be at the climax of Tournament - the Ball which is held on Thursday night.

## SPORTS:

Badminton, Basketball, Harriers, Soccer, Squash, Table-tennis, Rugby League, Billiards, Golf, Netball, Car Club, Small shooting and Swords.

Speaking of drinking, we're pre-selling stir tickets. You get one stir fee if you block buy NOW. Order them from your Sports Officer and we'll send the tickets to you. The Drinking Horn is on Wednesday afternoon and should be a real cracker. Don't forget get going NOW. Time is bloody short. Hoping to be buried in mail.

## TORTURE IN MEXICO

On May 20 1978 Miguel Angel Romero Romero and Vicente Mendoza Martinez were kidnapped from their homes in the state of Oaxaca, Mexico. Some of the kidnappers were recognised by witnesses as regular members of the state police force. They have since disappeared and it is likely that torture will take place.

There have been serious incidents in the state of Oaxaca over the past eighteen months. University support for the claims of the local peasants regarding land tenure has met with violent repression. In late 1977 university students and teachers were abducted and tortured. The University Rector of the Universidad Autonoma Renito Juarez, who had protested about brutal and illegal actions by the authorities, was himself abducted and tortured early this year. Disappearances have continued and it is alleged that there are as many as eleven unofficial detention centres in the state of Oaxaca.

The Campaign for the Abolition of Torture is calling on all concerned individuals to protest against state brutality and torture in Mexico, particularly in the case of Romero and Martinez. Telegram or write to: Excmo Senor Jesus Reyes Heróles  
Ministerio de Gobernación  
Ministerio de Gobernación  
Mexico DF Mexico

Please send copies of appeals to:

Sr Director

Excelsior (Mexican newspaper)

Paseo de la Reforma 18

Mexico DF Mexico

Or you can write to the Mexican representative in New Zealand:

Consul-General

Consulate of Mexico

96 Tory Street,  
Wellington.

Please phone Margaret Oborn at 498952 if you do write a letter of protest. The Campaign for the Abolition of Torture hopes to keep up a constant flow of letters and telegrams.

## ELECTIONS

The election results printed in last week's Craccum were somewhat confusing. Not only was the 'no-confidence' vote for President incorrect (587 votes rather than 695 as we had claimed) but it was unclear exactly who had been declared elected. So ....

JANET ROTH ..... PRESIDENT  
GREG PIRIE ..... A.V.P.  
JULIAN LEIGH ..... TREASURER

## BASTION POINT

The results to the referendum held a fortnight ago are: THAT SRC condemns the Government's action in evicting the Bastion Point protesters.

YES 756  
NO 901

THAT SRC call on the Government to drop the charges against the 222 people arrested at Bastion Point and call upon it to return the land to its rightful owners, the Ngati Whatua of Tamaki.

YES 728  
NO 919

## PLENTY OF ACTION

On the evening of the day of the now infamous Special General Meeting, Executive had a meeting and a number of important things happened. An attempt to hold a re-election for the president for 1979 was defeated. The motion, moved by Greg Pirie and seconded by AVP Simon Upton, caused much discussion among Executive members and was based primarily upon the Craccum photo cock-up. Finally, however, it was decided, by a clear majority of Executive, to accept the election results as they now stand.

After which both Greg Pirie and Jocelyn Gibson handed in their resignations. Greg, current SRC Chair, claimed in his letter of resignation, that this move was a 'response only to my inability to suffer working for the Association while Merv is President.' As regards the outcome of the SGM - 'It would appear that my expectations and standards are higher than those of the 'majority' of students'.

Jos's resignation as Welfare Officer resulted partly from dropping out of varsity and a wish to 'no longer be involved in the petty politics of this place'. She stressed that Executive's decision not to call for a re-election had no bearing on the timing of her resignation.

## STOP PRESS STOP PRESS STOP PRESS STOP PRESS

Late Thursday afternoon two-thirds of the second year Architecture School class staged a sit-in to protest an examination being held at the time. The group believe that a two hour exam is an inefficient way of assessing knowledge on the subject (Construction) and, at their informal meeting, the students discussed alternative methods of assessment. At the time of going to press no comment has been forthcoming from the administration.



Almost everyone feels queasy or nauseous at some time or another. Possible causes range from the medical, like a gastric condition, to the emotional - the receipt of bad news. Perfectly healthy people are as likely to suffer as people prone to illness.

Nausea, that queasy feeling of the stomach, often relieved only by vomiting, is a symptom which can be induced by all kinds of common situations. Over indulgence with food or drink, sensitivity to a food or medicine, or an infected intake of any of these are probably the most common causes of nausea. An emotional response to something, a revolting smell, sight, touch or even sound (the sound of someone vomiting, for instance) are just as likely to make you nauseous.

Then there are the medical and surgical causes: inflammation of the stomach, intestines, liver and gall bladder caused by infections, irritants or obstructions cover most of them. Disturbance of the body's balance mechanisms through disease, or due to unusual movement in the inner ear while you're in a boat or on an aeroplane, are other causes. As most women know, even normal healthy states like pregnancy often cause nausea, especially in the early stages, and for hormonal reasons, the pill can do so too. Lastly, a migraine headache can cause vomiting with or without nausea. By far the most common cause of nausea when no disease can be found is 'nerves'.

## S.P.U.C.

Dear Madam,  
The article published in Australia for herself admits, with experience, and to be ending her leaving the clinic 'somewhere' - li argument about

Her point about answered and in writing. S.P.U.C. experienced unp with them. If th members of S.P. Pregnancy Help, which helps in e involved. The w residential, finan

As evidenced by it IS far more d often stays with in the difficult t didn't your writ

Yours faithfully  
Deborah J. Pen

P.S. Pregnancy

## TWICE BITTE

Dear Craccum,  
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Yours wistfully  
G. Roseman



# LETTERS & STUFF

S.P.U.C.

Dear Madam,  
The article published last week from the student who had been to Australia for an abortion made very sad reading. As she herself admits, she is 'a mass of contradictions' about the experience, and she earlier tells us that she considers abortion to be ending human life. And yet ..... I Her poignant thought on leaving the clinic - about the thirteen babies that must still be 'somewhere' - lingers in the mind long after all the philosophical argument about ends and means has been forgotten.

Her point about S.P.U.C. members - I am one myself - must be answered and indeed provided the main impetus for my writing. S.P.U.C. members DO care - many have in fact experienced unplanned pregnancies or been closely associated with them. If they did not care about the total situation, members of S.P.U.C. would not have initiated the setting up of Pregnancy Help, an organisation now autonomous from S.P.U.C., which helps in every conceivable way to lessen the burdens involved. The work is done voluntarily, and includes medical, residential, financial, legal assistance ..... you name it!

As evidenced by this, the alternative to abortion is no easy path - it IS far more demanding and time-consuming. (Pregnancy Help often stays with a family it has helped for several years, to help in the difficult toddler stage, for example.) But the rewards ..... didn't your writer say something about human life?

Yours faithfully  
Deborah J. Penk

P.S. Pregnancy Help's phone number is 372-599 (anytime)

## TWICE BITTEN .....

Dear Craccum,  
I wholeheartedly agree with Jeffrey Spiro about us the silent majority. Students today have the testimony of the sixties to show them the ultimate outcome of student idealism and of any outcry made by them. Particular in a conservative country like ours the student opinion is like a voice in the wilderness, hardly worth comment in a politician's conversation. The student of today is certainly a different creature than that of his predecessor of 8 or 9 years ago. Of all the people I know at university over 90 per cent of them are here only so that ultimately they will be earning good money in a desired field. Beyond trying to have an enjoyable time during their stay, there is no lofty talk of the inspiring and revealing days of university, only in some, a looking forward to the completion of the degree, myself included.

Many will think of this as a one eyed attitude towards one's university years, but I, personally can find nothing in it to apologise for. As I walk through the student union building at lunchtimes, containing supposedly a fair cross section of students, I hear conversations about cars and bikes, proud descriptions of someone's degree of pissedness the Friday night before, whos sleeping with whom these days, etc. Very rarely do I hear concerned (if ever) conversations about East Timor, Apartheid, Bastion Point etc. And even then these conversations are usually held by pseudo trendy looking people who look suspiciously like staff of Craccum.

What I am hoping to see is greater attention given to the wants and needs of the Silent Majority in Craccum, the centrefold on pubs was good and also the feature on Tenants & the Law was a step in the right direction (It would have hit home place if it had come out when it should have - 4 months ago).

If these had been my opinions alone this letter would not have been written. But I know I am very far from being alone in my views. It would be sad to think of our own student paper being merely the tool of a few political activists; and who knows? If that average student in the student union building for lunch ended up reading Craccum for more than five minutes before discarding it, a miracle might happen, and the silent majority might not be quite so silent anymore!

Yours wistfully,  
G. Roseman

## A COMMON FALLACY

Dear Louise,  
Regarding your letter from Ian Bach last week I would only like to say that I agree with him wholeheartedly, and also like to reprimand you for your comment above his letter viz 'BITE YOUR BUM'.

As a first year 'Logic' student I would like to point out that your comment was indeed a fallacy. Instead of attacking his argument you attacked him, this is known as an 'Ad Hominem' fallacy. I would prefer to see the editor of my student newspaper refrain from such childish behaviour (which is only befitting of politicians).

Yours,  
Count Nbritsky

## TO SOCRATES & BEYOND

Dear Mr Alex,  
I was pleased to read that yourself, and an old lady sitting next to you on a bus, both applied your intellects in trying to unravel the age old philosophical problem, namely, the purpose of philosophy. For as such, you join the ranks of great thinkers, going back to socrates and beyond. Yet, I say you are greater than all, for in your powers of reflection and insight, you aspire to answer metaphysical questions that lie at the very periphery of consciousness.

Disappointed as I am, to read that you and the old lady have not found an answer. I feel confident in the belief that you will both continue your pursuit of knowledge and truth, not faltering in your fervour,

Yours respectfully,  
D.J. McHugh

Dear Christopher & G.L.I.D.,  
Sorry -- we cannot print your letters, obscenity laws being what they are and all. Try the NZ Women's Weekly. -- Ed.

Dear Louise,  
I am only a stupid student, and thus do not understand the vagaries of a democratic election such as we just had, and so could you please tell me how 1888 people voted for president, 1743 people voted for A.V.P. and 1750 people voted for treasurer (figures calculated from results published in Craccum July 24), when all votes were filled in on the same form, and 'invalid' and 'no vote' have been included. Something's fishy somewhere!

Also, what are the exact figures from the referendum; the results seems to be glossed over in Craccum July 24.

Yours querringly,  
Disgruntled Medical Student

In answer to the queries posed by this letter, I would like to state that the figures in Craccum were incorrect, the final total as per the declared results, (see your A.U.S.A. Noticeboard) were, 1780, 1743, 1750, respectively. These figures are of course incongruous, but do not affect the results of the election, and can only be attributed to 'counter fatigue'. It took over six hours to count. -- Peter Monteith, Returning Officer.

Please see the 'Take Note' page for the referendum results. We apologise for not printing them last week. -- Ed.

## ON THE ENGINEERS

Dear Craccum,  
In the past, when people have accused Engineers of being cretins and the like, I have laughed off such accusations with my usual egalitarian tolerance. That was before the SGM on Thursday. I went along with an open mind, ready to listen to both sides of the argument. But all I heard was one side, very loudly. The Engineers and cohorts turned up in force to support their leader. Showing all the open-mindedness of a Nuremburg Nazi Rally, they proceeded to pelt the only two speakers for the motion of no confidence with anything they could lay their hands on. They didn't stand a chance and neither did a democratic decision. Well I hope the boys had fun.

Yours scathingly,  
Martin Van Beynen

## A GAY REPLIES

Dear Editor,  
I would like to correct a few of the factual inaccuracies presented by Messrs Lovett and Nielsen in their last letter attacking the Gay Rights forum speakers and the Movement as a whole. I also express my disgust at the abusive language they employ. Firstly, the forum was arranged literally at one hour's notice for the gay speakers involved (one of whom was the writer). Thus it was difficult to prepare anything properly. This is unimportant, however, because Chris and I believe we made our point adequately. Secondly the P.A. system was not working properly as the two writers know very well. Someone managed to fix it just before Chris came on, however, and he was perfectly audible to the crowd. The lack of response from the crowd was, we believe, a symptom of the general apathy towards anything political expressed by students at this university. The two writers ascribe the lack of response to 'the desperate presentation' of our own cause. What a strange choice of words! Do they agree that our cause is desperate, that we are struggling for the very right to exist in this hostile society? If so, then they should blame the audience for not responding to a plea for human rights, as strongly as we blame them.

As for our challenge to Catholic members of the audience, that was perfectly justified since Catholics are, as I am sure the two (Catholic?) writers know, at the fore-front of the attack on Gay Rights, Women's Rights and human rights - in general. Catholic students attempted to vote down the Gay Rights amendment to AUSA policy a few months ago. Thus, on this campus, it is clear that Catholics are in the vanguard of the attack on Gay Rights.

Finally, I would like to suggest that Messrs Lovett and Nielsen pluck up the courage to oppose Gay Rights on the basis of the issues and principles involved and not by bitchy, slanderous side-swipes based on obvious lies.

Yours,  
Michael Makin

## SALOME

Dearest Louise,  
I wish to voice my disapproval of the recent review of 'Salome' by Murray Beasley in Craccum July 24. While it is only fair for a reviewer to speak his mind, it is also only fair to attempt at very least, to be objective and constructive in one's criticism.

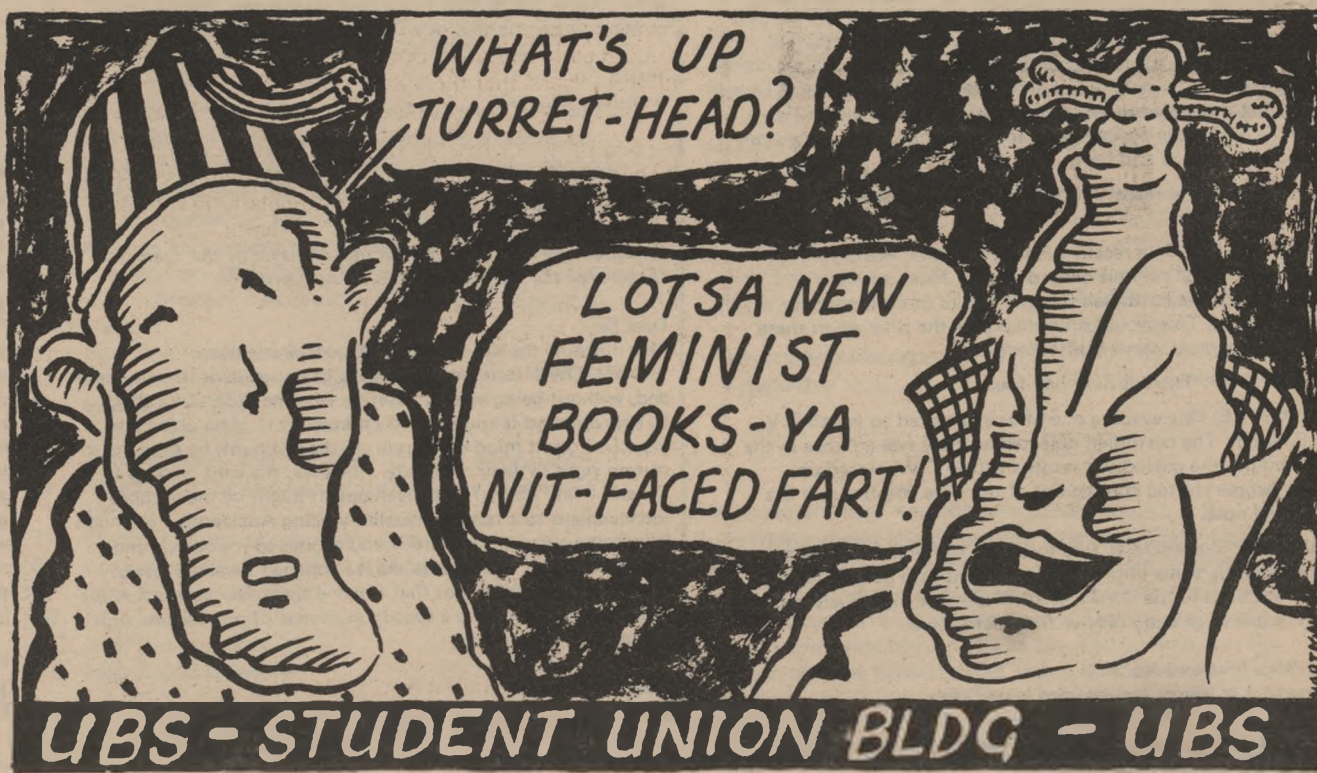
Mr Beasley comments that the most successful version of the play was that Richard Strauss' conversion to an operatic setting and proceeds to review the recent performance by alluding to the opera. However when Strauss made the play into an opera, it was confirmation of Wilde's major standing in Germany, rather than the setting, which gave the production its strength. Following 'De Profundis' which had achieved a very wide degree of success in Germany, the play 'Salome' could not have failed to win widespread support, particularly as it had been refused a licence in England.

With regard to the recent production of 'Salome' the setting could have been treated in two ways: - either with the flair for aestheticism Wilde possessed, using braziers of perfume and incense, elaborate terracing, and giant stairways (as Wilde suggested), or - in a very simple, less pretentious manner. Director Simon Phillips chose the second and created a deceptively plain, simple set. The power of the four diametrically opposed stagings was amply sufficient for the task required. The 'large polythene envelope', representative of the dark cistern in which Iokannan was imprisoned, succeeds particularly well in this respect.

I must also question Mr Beasley's statement that Nicholas Tarling and Helen Butcher were miscast as Herod and Herodias. While Ms Butcher did sound forced at one point, her portrayal of the exotically jealous wife was quite delightful. And as for Nicholas Tarling; his Herod was everything Wilde had wished to portray - Tarling skilfully depicted the lubriciousness and the distractedness, the lust and the despair that Wilde had given his Herod. The only better casting for this type of role could be an actor in the style of Charles Laughton.

Admittedly the performance had its faults, but there is no need to count poor, inconsistent reviewing to them, nor is there any justification to do so. I remain,

Yours in anguish,  
Tony Mattson





# 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 TYPEWRITERLESS MAJORITY

Dear Craccum,  
Too long have we, the typewriterless majority, suffered in unprintedness! At last we see (apparently) non-typewritten epistles on your previously unattainable pages. Issue 17 includes a spectacular announcement as to a competition for aspiring typists - under the somewhat misleading heading: 'Limerick Competition'.

Surely the fundamental concept of such a proposed poetry competition designed for members of a tertiary institution (where over 400 courses are taught using the traditional method of handwriting, and no courses are offered on building and operating typewriters!) should be that entry qualification and subsequent judgment are based on poetic excellence, or some such literary criterion. Instead, we limerick 'writers' are to be treated as if we are NOT. Well, I definitely AM! And if a handwritten contribution/entry (much as under the conditions over in the top left hand corner of the page, governing letters such as this) is not good enough for your competition, I should appreciate your alteration of the competition notice so as to read: 'Typing of Limericks Competition'.

Phil Robinson,  
Pen Person

Dear Phil,  
There seems to be a bit of confusion over this non-issue. Much as I would like to see all letters, notices and articles typed, this is rarely the case. As you can see, we do print hand-written letters, but we prefer typed copy purely because there are fewer chances of us mis-quoting, and it is far easier and quicker for our type-setter. — Ed.

## WHAT A SILLY LETTER !!

Dear Such and Such,  
We all feel in a really happy mood today so we thought we would cheer ourselves up by writing to Craccum.

MOAN ONE: A dwdful fing happened to me last Wednesday. As I was filling in my little voting form in the proper democratic manner, what should I spy with my little eye but a little girl copying down my form number next to my name. I duly complained about confidential voting etc., but to no avail. The fact is that there is nothing confidential about the recent elections held when anyone with access to the voting papers can discover who voted and how.

MOAN TWO: Too many people are moaning about things these days.

MOAN THREE: On a recent evening one of us was trying to frequent the local campus billiard saloon. Much to his consternation the custodian refused to hire out billiard cues in the evening. This would presumably be the time when these services were most wanted, after lectures.

MOAN FOUR: There is no moan four.

MOAN FIVE: One evening one of us attempted to watch T.V. at 10.30 pm. The custodian objected as there was a dance in the Cafe and he (the custodian) wanted it (the T.V.) closed up before people started coming out of the Cafe. We feel this is a bit on the nose.

MOAN SIX: We would all like to object to the heinous crime perpetrated by some library staff, of coming up behind tired sleepy students in the library at 10.35 pm and vigorously waking them with a large and noisy archaic instrument.

The Peace lovers of No. 7  
Margaret, Liz, Gerry and last and least Dave.

## YOUNG NATS DIVE FOR COVER

Dear Louise,  
Having just spoken to Chris Gosling with regard to his planned expose' of the National Party plot to seize power on Executive, I feel it incumbent upon me to defend the so-called 'plotters'.

Let me first point out that there is no move afoot from the National Party to 'take over' the Association, and while several of the candidates are members of National Club, neither our facilities nor our funds have been used in connection with the elections. All the candidates whom Chris has named are standing because of a genuine interest in their particular portfolio. If we were to accept Chris's rather naive suggestion that National Club was running a team of candidates just to control Executive, it seems a little strange that we conspirators have not put up any candidates for the positions of President, AVP, EVP, Sports Officer, Cultural Affairs Officer, Welfare Officer, and Societies Representative.

Another basic misconception that Mr Gosling seems to have is that National Party members will reverently follow 'the Party' and its policies through every facet of their lives. He would probably find a meeting of National Club an enlightening experience. People join Young Nationals because they believe in some basic principles i.e. that the most important element of society is the individual and the Govt should interfere in the affairs of the individual as little as possible. Anybody who takes the trouble to examine the policy statements of the various candidates will note that the idea of the National Club running a blanket ticket is plainly ludicrous.

While I regard Chris as a friend, and have a great deal of respect for his views under normal circumstances, I cannot but regard this latest tirade as a gross exaggeration and distortion of the facts.

K.G. Hague

## VOTING SLIPS

Dear Editor,  
I wish to express my support for W.J. Grant's letter of protest (Craccum Issue 17) at the way the recent executive election was conducted. Accordingly, we both agreed that 'the recording of voting slips' numbers against names is a travesty of the principle of the secret ballot in that voting preferences can be traced back to individual voters.'

Conscious of the fact that it is often inadequate just to criticize a particular system without offering any constructive remedy, I wish to suggest how we could go about preventing double-voting without resorting to the present numbering system of voting slips.

Provisions could be made, on the students' Identity Cards, to classify students according to the faculties they belong. This could be done, during enrolment by stamping the name of the appropriate faculty to which the student belongs on his/her identity card. Hence, in any executive elections or referendums held during the year, students may only vote, upon presentation of their identity card at the polling booth set up at their respective faculties and not elsewhere around the campus. Such a scheme will ensure that one may pick up one and only one voting form and that the principle of the secret ballot remains intact.

I will leave you to forward this letter to the appropriate authorities for consideration. Thank you for your kind attention.

Yours faithfully,  
Stephen Yee

## OF CHIPS & THINGS

Dear Craccum,  
With my last few pitiful cents that I have now left I will buy a typewriter ribbon for this occasion. Why? To complain about the OUTRAGEOUS prices at the Cafe. The amount spent on a few lunches there would be enough to buy a Royal Doulton tea service. I'm not saying that they're expensive but I had to use my mother as a down-payment on a filled roll last week - and then the \$10 note I handed over was just greeted with a yes. Surely we as students should get food a little bit cheaper - not the same price or even higher than other places. The might of the Students Association must be brought to bear on those responsible and punishment served - make them eat their own chips aargh! I hope that something can be done before I have to take the drastic step of writing to ..... ROBMAN and BRIAN!!

Yours,  
A Hungry Student

## A.R.A. AGAIN

This is a copy of a letter sent to the Manager of the Transport Division of the Auckland Regional Authority.

Dear Sir,  
This morning the driver of one of your destination 'DOWNTOWN' buses took a dislike to my student identity card and, without being able to describe what he didn't like about it, appropriated it and insisted on keeping it. If he objects to my I.D. I don't mind being refused the discount; he even has a certain right to deny me a ride. However, the card belongs to me and I find its theft inconvenient. It might be much more inconvenient to a foreign traveller visiting Auckland. You might have some claim to the card if you produced it yourself and rented or lent it to students. As it happened I walked out of the bus with his bag - not that I blame the driver as much as his superiors - and enjoyed a speedy exchange of possessions with the help of the police.

Yours faithfully,  
Denis

## BLUES PERHAPS

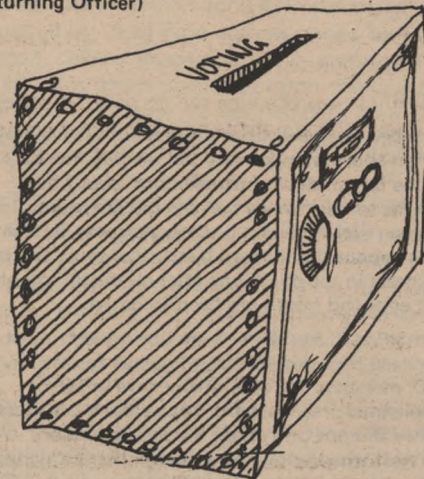
Dear Craccum,  
W.J. Grant in his letter last week protests at the conduct of the recent Officeholders' election and the accompanying referendum. As Returning Officer I feel I must answer the criticisms involved.

The system of writing numbers on a computer sheet is not dissimilar to that used in General Elections, as I presume Mr Grant will find out this year, where only a piece of sticky paper maintains voters' anonymity. Added to this, the massive job of searching through approximately 2000 voting papers would seem somewhat daunting. And I suggest that our elections are not of such great moment as to warrant any would-be 'intimidator' being able to gain a hold on any 'victim'. It may, also be noted that voting papers are stored in locked bins until 7 days after the election and are then burnt to preserve the secrecy of the ballot.

The alternative system suggested by Mr Grant would indeed preserve the secrecy of the ballot, and I can heartily agree with the sentiments involved, but it would mean that if double voting had occurred the whole election would be invalidated as it would be impossible to remove the offending votes from the poll.

As to my political convictions and the aspersions upon my honesty occasioned by them I would like to state that the election results are correct, as can be verified by any one of the counters who were of great assistance in counting your votes. And I think the Executive, which includes three National Party members and three of the candidates (all of differing political views) would not have appointed me, the only nomination, if my impartiality had been in question. I suggest Mr Grant is seeing Reds under the bed!

Yours  
Peter Monteith  
(Ex Returning Officer)



## THE OTHER SIDE OF THE STORY

Dear Louise,  
I hope that the behaviour at the SGM of the 27th was not a reflection of that of the majority of students. When people can blindly decide how they will vote before they even hear the arguments is, to me, totally irresponsible. Many points brought up in the meeting were important and should have been expanded. However, there is no point in trying to explain or even talk to sheep!

One such point was that concerning the University being our only enemy. How true!! So one of the Students' Assn's (and therefore President's) main functions is to endeavour to stop the University from ripping students off. This is a difficult job in the best of situations due to the permanency and authority of the University administration and personnel compared with the transient nature of student 'politicians'. It was also pointed out that the President is the only member of the Exec whom the University are prepared to deal with or listen to. I have had personal experience of this. So, how do the students of that SGM expect Exec members to 'help' the President in his private dealings, etc. with the University when they have no respect for him and he, himself, often seems to suffer from the delusion that University personnel are demigods who are always in the right.

The only way that this Assn can work in important issues, not just free booze-ups, is by having a strong, competent President who can make the University aware of the fact that this Assn is not a subsidiary of them, but an independent organisation with different, though complementary, aims and objectives. But, it was stated that Merv has not the Assn this year. I would question this in the light of my above statements.

I would like to point out, further, that as everyone knows an Exec of 12 members is elected each year to administer the Assn. The activities of Exec members is largely unknown to most 'ordinary' students and I think it is impossible to expect otherwise. These 12 people and any helpers involved around the Assn office are the only people fully aware of what goes on. It is also only these people who have any real concern for the Assn and, occasionally, the students who are its members. If anyone thinks that there is personal gain apart from some selfish satisfaction then they are dreaming. More often than not involvement in StudAss has a detrimental effect on academic studies.

I have been involved in Assn activities, either on the periphery or right in the middle, on Exec, for nearly five years. So, I think that my decision this time last year to run a No Confidence campaign against the presidential candidates, and my part in asking the elected person to resign, last year, and my decision to vote for the motion of No Confidence in the President this year were based on informed, responsible reasons. If a bunch of uninformed, irresponsible students want to tell me I am wrong, without being prepared to listen to any reasons then I am sorry I have wasted my time trying to be of some service to them in my position as Welfare Officer. My resignation has been received by Exec.

Yours sincerely,  
Jos Gibson  
Ex-Welfare Officer

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# Ivan Illich

This year's Sir Douglas Robb lectures will be delivered by world-famous educationalist and philosopher Dr Ivan Illich. He will be giving three public lectures in B28 of the Library Building at 8.15 pm on Tuesday August 1, Tuesday August 8 and Thursday August 10 on the general theme of 'The Art of Suffering'. Dr Illich will also be addressing students at a lunchtime lecture on 'Knowledge-Capitalism' at 1 pm on Thursday August 3, also in B28.

The evening lectures are based on Illich's ideas contained in his book 'The Limits of Medicine'. He believes that society degrades the art of suffering, the individual's competence in 'shaping a culturally pre-determined style of coping with unpleasant experiences.' Both evening and lunchtime lectures are open to public and students. Seating demands will be heavy but the overflow audience will be able to watch the lecture on television sets in neighbouring B10 and B15.

Ivan Illich was born in Vienna in 1926 and studied theology and philosophy at the Gregorian University in Rome. He gained his PhD from the University of Salzburg in the philosophy of history after which he carried out studies to doctoral level in natural science at the University of Florence. But instead of entering the academic or religious world, he decided, in 1951, to leave for America, where he spent five years as a parish priest in the Puerto Rican ghettos of New York.

From 1956-60 Illich was the vice-rector of the Catholic University of Puerto Rico, where he established courses in Puerto Rican culture for priests and social workers. While in Puerto Rico Cardinal Spellman made him America's youngest Monsignor; at the same time he became associated with the radicalisation of those Catholic clergy who work among the poor in South America and who were responsible for the 'theology of liberation' movement which emerged in the Catholic Church in the 1960s.

Having been asked to leave Puerto Rico, following his refusal of support for the Church's opposition to the government's birth control programme, Illich went to Mexico where he founded the Centre for Inter-Cultural Documentation (CIDOC). The Centre was established to teach Spanish and Latin American history and culture to Catholic missionaries, but it evolved into a kind of free university at which a drastic critique of industrial



society - and particularly of its relations with developing countries - is nurtured.

In 1968 Illich formally left CIDOC, for fear it would become a 'place of pilgrimage', but remains there as a 'researcher', although he returns to the United States regularly to give seminars and lectures. Upon his own request, in 1972, he was permitted to drop all religious titles and has ceased to exercise priestly power. He is, however, still a priest and he is certainly still a Catholic.

'Deschooling Society', possibly his major educational work, was influenced by his experience with the South American schooling system. In it he claims that 'in the shadow of each national school pyramid, an international caste system is wedded to an international class structure.' The institutionalisation of knowledge, says Illich, deprives too many people of their own potential capacities; the poor and the underprivileged in highly institutionalised societies are worse off, in this lack of ability to cope, than the poor of a medieval society, for they have lost their own resources for survival and cannot participate in the institutionalised structures - for fear of them.

With much the same vigour Illich has attacked mechanised transport, primarily in the United States. Americans, he claims, spend 20% of their lives in 'compulsory traffic' - that is acquiring means of transportation, riding in them, and waiting for them. Transport crosses a watershed when 'vehicles have created more distances

than they help to bridge; more time is used by the entire society for the sake of traffic than is saved.'

It is, however in the sphere of health services that Illich has most recently, and controversially, spoken out. Society, says Illich, has given an extraordinary amount of power to the medical profession - power not only over life but over most of the important phases of living. Although the United States now spends 8% of its gross national product on health care, Illich quotes a recently-retired US Secretary of Health, who maintained that 80% of the US health budget went to produce iatrogenic illness (sickness caused by doctors) or to treat it.

Although Illich sees public dissatisfaction with health services chiefly in terms of this iatrogenic epidemic, there are two other important consequences of going to doctors. One, which he calls social iatrogenesis, is the 'medicalisation of society'. Illich says, 'once a society is so organised that medicine can transform people into patients because they are unborn, newborn, menopausal or at some other 'age of risk', the population inevitably loses some of its autonomy to its healers.' The other important consequence Illich calls cultural iatrogenesis - an over-dependence on doctors. This reliance has undermined the ability of individuals to accept pain, impairment, decline and death as inevitable and often irremediable. Because of this Illich is staunchly opposed to national health insurance; it serves only to feed the crisis.

Illich's views on medicine comply very neatly with his general philosophy. He argues that our present industrialised world, whether capitalist or communist, cannot survive much longer. Individuals are dictated to by political and social institutions, rather than vice versa. What is needed to rectify the present situation is a fundamental change of consciousness which Illich calls a cultural revolution. Present development goals are, in his view, neither desirable nor reasonable, but anti-imperialism is no antidote. Although exploitation of poor countries is an undeniable reality, current nationalism is merely 'the affirmation of the right of colonial elites to repeat history and follow the road travelled by the rich toward the universal consumption of internationally marketed packages, a road that can lead ultimately only to universal pollution and universal frustration.'

## A Re-evaluation

Ivan Illich, when he wrote 'Medical Nemesis' subtitled 'The Expropriation of Health'. The implication was that doctors were expropriating the responsibility for health care from the people onto their profession. I would like to suggest that this 'expropriation' has not taken place in isolation but rather, against a well-defined social background. In this, the abrogation of responsibility (by individuals) is a large factor. It continues to be so.

We live in a decade, and indeed in a century which has been marked by increasing complexity and specialisation. Science, and technology, its virile offshoot, have assumed gargantuan importance in our daily lives. No housewife (or househusband) feels complete without a teflon-coated electric frypan, electric toothbrush, and analyst to take care of her needs when her husband dies (or walks out). With this specialisation has come an increasing ignorance about not only the specifics of adjuncts to daily living (which is defensible) but also an ignorance of broad generalities (which is indefensible). As people live their lives surrounded by ever more complex consumer gadgetry, they tend to pass off the responsibility for the maintenance of that gadgetry to the appropriate technocrat.

And so it is with health. We tend to think that because medicine is such a complex business, it is the doctor's responsibility to maintain us in good health. Nothing could be further from the truth. Most New Zealanders will die of diseases which are associated with affluence. In a recent address to the NZ Medical Association Dr R.F. Elliot, its President stated: 'The clear implication is that any worthwhile improvement in the nation's health can only be achieved by individual effort. No amount of medical endeavour, no government direction can make a significant improvement in our citizen's health without the motivation of an informed public. Each man is truly an island unto himself. Each island is subject to the erosion of time, and death is inevitable; however the rate of erosion is controlled by the individual lifestyle.'

(NZ Medical Journal p 197 March 9, 1977)

The best book on lifestyles I have read is written by John C. McCamy and James Presley. Entitled 'Human Lifestyling - Keeping Whole in the 20th Century', it identifies 'four horsemen of health': ecology (the

environment), nutrition, exercise, and stress reduction. Each of these is expanded upon under the following areas:

- (1) Ecology: (a) slowing down (and stopping) material growth (b) conserving and recycling our resources (c) phasing out pollution (d) stabilising population
- (2) Nutrition - biochemically - we can be no better than what we eat. The following areas are examined: (a) sugar and white starches (b) protein (c) fats - saturated and otherwise (d) liquids (e) additives and poisons (f) supplements (g) drugs, (including alcohol, nicotine, and caffeine) (h) smoking (again) (i) food and freshness (j) weight control
- (3) Exercise - especially aerobics, like running, (push) biking and swimming.
- (4) Stress reduction: (a) from approaching the stresses of life in a realistic manner (b) relaxation techniques to help the body and mind recover from stress. from stress.

Appropriate attention (they say) paid to each of these areas can radically improve an individual's chances of celebrating his(or her) 70th birthday. They take coronary heart disease, which is the biggest single killer in NZ today. It is responsible for over one third of all deaths. Furthermore, it is a complex disease, the causes of which are many, and are still under debate. McCamy and James list twelve 'coronary risk factors' which they believe to be important.

- (1) age - the risks increase with each year
- (2) smoking - especially cigarettes
- (3) obesity - if gross
- (4) lack of exercise
- (5) feeling tense - the so-called 'type A' personality
- (6) depressions or feelings of inadequacy much of the time
- (7) family history of coronary or stroke
- (8) consumption of refined carbohydrates
- (9) high blood cholesterol
- (10) high blood sugar
- (11) high blood uric acid
- (12) high blood pressure

Upon all of these factors one must add one even more fickle ..... luck (or lack of it)

Therefore, the control of one's own health is too precious to be left to someone else. We can all entertain dreams of a long and healthy life, but these expectations need tempering by realism. Obviously, interference by others with our own chosen way of life is intolerable. However, it is equally absurd to expect a trouble-free run from a body which is not driven according to the manufacturer's instructions.

CHRIS MILNE

## CRACCUM

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Editor .....	Louise Chunn
Technical Editor .....	Brian Brennan
Arts Editor .....	Katrina White
Photographers .....	Paul Barton
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Peter says I must mention the wine; Katrina is squawking about the disgusting language; Brian hates the music; Martin is deceptively quiet; Mairi's gone to the Elam Party; Janet and Chris S. are NOT canoodling, Paul S. is performing intellectually; Donna just might too but she's not here (she's at the Elam Party too!) Barbara did the type-setting; Helen and Jamie'll distribute the thing, and me? I'm looking forward to tomorrow .....



# One Flew Out of the

The following article was first published in the June edition of 'The Republican'. This is the first of two instalments; the second part will be published in next week's Craccum.

Lengthy and detailed though the article is, Craccum considers it to be of great relevance to Auckland students. DR HARRY ALLEN, the author of this 'Red Book For University Staff?' is a member of the University of Auckland staff, a lecturer in the Anthropology Department. Any critical comments from staff, either academic or administrative, and students would be most welcome, and if necessary could be sent anonymously to Craccum.

This analysis is an attempt to clarify in my own mind how Auckland University works and to understand my own role within the university. Though it is mainly a personal document it does throw some light on the role of the university within contemporary New Zealand society. The only sources of information are my experiences as a staff member in a teaching department in the faculty of Arts over the past six years. The sum total of most experiences over that time has been confusing. Hence this attempt to sort out some ideas.

As a lecturer at Auckland I have a number of special privileges. I am well paid, enjoy high social status, can generally teach topics of my own choice, arrive at morning tea-time, select my own research projects and leave early in the afternoon if I have fulfilled my teaching commitments. Much of the work I do is unsupervised, I can often work at home, sneak a few sleep-ins, have long holidays and generally be my own boss. There is power and a considerable amount of freedom attached to my job. Powers are mainly in respect of students whose future careers depend on the support, encouragement and influence of staff members.

Despite the privileges and powers, my own perception of my position was/is often one of helplessness and powerlessness. This has become a personal contradiction, one that I hope is explained below. I have continually wondered how it is possible to be simultaneously powerful and powerless whilst filling an important position within the university.

The source of my confusion about how the university works has generally stemmed from fruitless attempts to resolve rather than understand similar contradictions. I now believe that many contradictions, e.g., the presence of strong controlling mechanisms within a 'free' institution, are structurally essential for the operation of the university in its present form. They are not resolvable at the personal level.

In revealing some of the underlying realities of the universities' political processes, it is not my aim to criticise or insult any individual or group within the university. The governmental structure of the university concentrates power in a few hands. This is neither morally wrong nor is it reprehensible. It does, however, have certain consequences for staff members. My own ignorance of these consequences has prompted me to set them out here for discussion and change.

## The Arts Faculty

I apologise for beginning with a somewhat legalistic description of the Arts faculty. It is, however, the only forum available to sub-professional staff and is important for that reason. All permanent members of the teaching staff are eligible to attend its meetings and to vote. Within the faculty, teaching is organised at the departmental level and is the responsibility of the head of the department, but every course requires faculty approval.

The Arts faculty is a powerful body. Its deliberations are binding on both staff and students. Its powers, however, are limited by its dependent relationship with the University Senate. The Senate consists of the professors, heads of departments, and representatives of other groups within the university such as sub-professional staff members. The Senate is a legal entity, its powers and membership being defined in the University of Auckland Act, 1961. The various faculties are an entirely different kettle of fish. They are not mentioned in the University Act. In the rare official documents which describe the governing structure of the university, faculties are described as 'sub-committees of Senate', so presumably they exist through operation of Section 35 of the University Act. This section enables the Senate to delegate its powers and duties to committees. However, each such delegation is revocable at will and no delegation prevents the exercise of any power by the Senate (Section 35, 2) so the faculties rest on very shaky ground if they have any conflict with the Senate. In any case, the faculties operate in an entirely different manner to powerful Senate committees such as the

Academic or Dean's committee so the word 'committee' is a misnomer when used to describe the relationship between the faculties and the Senate. Faculties are quite subordinate. They are instruments of the Senate having only those powers and duties which are conferred or imposed on them by the Senate.

The Arts faculty spends most of its time on apparent trivialities such as course numbers, titles, prerequisites and course assignments. Rarely is there a discussion of important issues or principles. If such issues come up they are generally gagged. In any case, even the most mundane items require Senate approval. The control of factors which affect the quality of education within the faculty such as the allocation of staff, finance, teaching assistance, equipment or facilities, does not rest with the faculty. Senate and Council are responsible for all decisions in those areas. The majority of university teachers have no say in these matters, have no access to Senate, Council or their committees, are ignorant of the processes whereby decisions are made, and are denied access by the fact most of these decisions and deliberations are confidential.

Powerwise the faculty is spineless. Its membership, however, turns it into a jellyfish. There are two classes of members: sub-professional staff who are eligible to belong only to the faculty; and professors and heads of departments who are members of faculty but who also belong to the Senate and who might be members of powerful committees of Senate or Council. When the faculty decides an issue, how the Senate members vote is a good indication of its eventual future. Sometimes the voting of just a few powerful members of the Senate is a fair indication. How everyone else votes is largely irrelevant.

In 1972 there was a committee formed to examine aspects of university government. This committee saw as one of its tasks the rationalisation of the administrative structure of the university. This was achieved by reorganising various committees and by giving sub-professional staff and students greater representation at different levels of the administration. The committee did not examine the distribution of power within the university and consequently its recommendations have not altered the old relationships. The existence of the faculties as well as increased representation on other bodies has not given sub-professional staff any more power. Rather, their inclusion within the administrative structure of the university has made the exercise of power by others much easier. Staff now accept many onerous and highly restrictive rules and regulations as if they had played a part in their formulation. These regulations were drawn up with little reference to the majority of university teachers but we are now forced to live with them. They are extremely difficult to change. By going along to faculty meetings, by accepting faculty membership and by accepting representation on Senate and Council, staff accept and comply with rules and regulations they would otherwise reject.

## Faculties, Department meetings, staff-student committees.

The university has the outward appearance of being democratically run. This is achieved by having a large number of ad-hoc committees, meetings and consultative committees. These forums share a common lack of power and there are great similarities in the way they are set up. I am most familiar with faculty, departmental and staff-student consultative committees so I will discuss these.

The membership of these committees, the agenda items, i.e., 'normal business', the areas of discussion, and the framework of rules and regulations which constrain their discussions are determined by other committees, generally the Senate. Contentious and important issues do sometimes come up. They generally fall into two categories. In the first category are measures or plans to which the Deans or the Senate are likely to be hostile. For there to be any chance of success in these cases, the head of the department needs to claim strong pressure from staff or staff-student committees. These measures are generally introduced by the head of the department. In the second category are issues which come up under 'general business' or 'other'. They are introduced by staff or students who don't know the ropes and they have a high mortality rate. Time runs out, the issue is probably beyond the defined competence of the committee discussing it, and in any case it has to be framed in a way acceptable to the Senate whose eventual approval will be required.

New plans or ideas for changes run up against two common blocks. They are either against present



Mairi Gunn

university regulations or else they are good ideas but there are insufficient resources available to implement them. Control of policy and resources, especially money, centres power in a few hands at Auckland. University finance is spent under four main headings: administration, teaching, staff employment, and buildings and equipment. Students and teaching staff members are absolutely ignorant of how the money is allocated, how it is spent, and of the policies and politics that determine these decisions. This ignorance and the fragmentary knowledge available about how the university operates serves as a powerful conservative force. Few people know how the university cake is cut up and the people doing most of the teaching and research at the university seem to have no say at all.

Arts faculty, departmental and staff-student consultative committee meetings cover no more than the day to day business of running the teaching side of the university. The meetings bog staff and students down in deadlines for information required by the administration, lists of courses, credits, calendar items, examinations, enrolment and prizes. At one level this is trivia, but staff and students are continually constrained by these decisions. They are made more difficult to oppose because we co-operate in the process of their determination and implementation.

The existence of staff-student committees, departmental meetings and faculties gives the false impression that staff and students play some part in running the university. The meetings simply assist the efficient implementation of decisions taken by the Council, the Senate and others, who retain the power to decide policy and allocate finance. Decisions are made at the top and implemented by those at the bottom, in this case by the sub-professional staff. It is a highly authoritarian governmental structure masquerading as a representative and democratic one.

## Heads of Department

Professors and heads of departments have long been regarded as bogeymen within the university. They are half-way between the administration (including the academic executive) and staff and students. They operate as flak-catchers, foremen who are responsible for seeing that teaching and departmental administration gets done and gets done according to the rules. Heads of department are on the front line, dealing with students, staff and teaching problems the whole time.

The teaching staff has power over students but not over themselves. Heads of Department have power over staff but they are ruled by Senate and Council. Some pro-

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# Of the Cuckoo's Nest



The most destructive kind of head of department is one who is a conscientious teacher who genuinely tries to involve staff and students in running the department, and who tries to shape university policies to a form compatible with academic, humanistic or democratic ideals. Such well-meaning and well-intentioned efforts inevitably result in mystifying staff and students about the nature of the university. The result of oppressive policies is that staff are continually frustrated, squabble amongst themselves over trivial issues such as seniority, and rarely get much satisfaction despite their efforts. Heads of department deflect these feelings away from their rightful sources (and rightful targets of anger) by pushing for departmental unity, by promoting calm discussion and by channelling dissension back within the university governmental structure where it is most effectively dissipated. The teaching department itself is an integral part of the university bureaucracy, yet it is often portrayed as fighting to preserve scholarship and teaching against the inroads of the bureaucratic university administration. Teaching departments and the Administration operate in concert to achieve defined aims; the head of the department is the pinion that binds the two together.

Promotion, leave, research and research money.

Staff members are eligible for a number of goodies. These are promotion, research money and leave, and study leave (sabbaticals or conferences). A variety of senior committees dole out these goodies. However, these privileges do not exist as of right and they can be given or withheld by these committees for any reason. They constitute, therefore, both a privilege and a potential source of oppression.

Each year, most staff members fill out the necessary forms and send them off to the committees responsible for decisions in these matters. The only access to these committees is through the appropriate forms.

At the end of each year, except for research grants where there is an interview, staff members receive personal and confidential letters telling them if their applications have been successful or not. No list of successful candidates or of those refused is made public. No reason for the refusals are given and there is no provision for an appeal against a committee's decision. No decision has to be justified and committee deliberations are confidential.

There are no guidelines set out and available to staff which, if followed, would reasonably ensure a successful application, though rumours and hearsay advice is available. It is tough if your chosen field of research (often one that the university encourages you to teach) happens to be one that the research grants committee has an unspoken policy of not funding. After two or three refusals one accepts the inevitable.

Promotion often seems to be awarded for time-serving. This creates a system based on seniority rather than one based on ability or academic excellence. While there might seem to be certain advantages and safeguards in a seniority system, it is one that encourages conformity and subservience. Provided the promotion committee justified their decisions, less reliance on unwritten rules and less fear of setting precedents would promote a happier result. The current official version is that promotion takes place according to merit, but the practice is promotion according to seniority. The leave and conference committee, promotions committee and research grants committee work together. For example, if you want leave, you often have to get promoted first, when all you want is leave.

Sub-professorial staff have representatives on Senate and Council committees, but this representation is quite useless. The representative's presence is a safeguard against any abuse, but this is hopeless when the normal, usual way the university and these committees is run goes against the interests of most teaching staff members. Representatives can only protect us against abnormal or unusual practices, decisions contrary to the regulations. They cannot protect us from the regulations themselves. These committees keep university staff in a subservient position, and the presence of our representatives makes us accessories in this oppression and further legitimates the concentration of power over university staff being in a very few hands.

In any case, it is easy for the wool to be pulled over our representative's eyes even if we know he/she is working in our best interests. Covert prejudice, innuendoes, lukewarm support from the head of department, any of these things can wreck a staff member's chances.

There is now a firmly established policy within the university of giving greater representation on governing committees to groups demanding more say in running

the university. This expedient does not alter the distribution of power within the university but it effectively thwarts the legitimate demands of students and sub-professorial staff. Staff and students go away believing that the presence of their representatives means that they play an effective part in policy and decision making. This is not the case; it can never be the case.

Relations between the Council, the Registry and the Senate.

The University Council is, by statute, the governing body of the university and is therefore at the top of the official hierarchy. Its membership is composed of a strange, polyglot collection of appointees (by itself, by the Governor-General, by the Senate and the Students' Union) and of electees (by the Court of Convocation, by the Boards of the State secondary schools and sub-professorial staff) and finally the Lord Mayor and Vice-Chancellor (ex-officio). Its disparate membership makes it unlikely to be the focus of much real power within the university.

Committees of Council are really more powerful than the Council itself because:

- (1) The Senate has control over all academic matters and over staff appointments.
- (2) Senate members form a majority of most Council committees, as the membership of these committees is not drawn solely from the Council. Senate has the right of appointing additional members to the following Council committees or sub-committees: promotions, honorary degrees, non-academic staff, student accommodation, student welfare, Student Union Management, and works. This is in addition to the Senate members who are already members of Council or who are on committees such as the education, finance and joint relations (medical school) through their ex-officio functions as Deans, chairmen of Senate committees, or heads of departments. Senate members stack Council committees and are able to manipulate the other representatives or simply out-vote them.
- (3) Council committees are the point of articulation between the large administrative set-up, the Registry, and the academic side of the university. The Vice-Chancellor and the Registrar are on the Council, and on most committees of Council. They, and the academic registrar, finance registrar and a number of assistant registrars control various sections within the registry such as finance, works, personnel and the academic section.
- (4) Council committees have access to and control over most of the information necessary for decision making within the university. Council can do little other than rubber-stamp committee recommendations.

The Vice-Chancellor, the registrars, and the most powerful members of the Senate (those whose names appear most regularly on Council and Senate committee membership lists) through their membership of these committees effectively control the academic and administrative sides of the university.

When members of the government talk of preserving the 'autonomy' of the university, they mean preserving the right of a small 'caretaker' group to run the affairs of the university on their behalf. The government still maintains overall control as all changes or new developments require money and hence government approval. Committees within the university, whether powerful like the Senate or finance committee or weak like the faculties or Council, can do no more than maintain the status quo.

The rules under which the university was set up and the rules for the Council, Senate and faculties have the inevitable result that power over university affairs ends up in the hands of a few small groups of men. These rules correctly reflect the distribution of power within the university and within the state.

The state ideology is that the university is a relatively democratic/representative institution. Analysis of how the institution functions reveals the existence of powerful controlling groups. Conservatives seeking change work through official channels; radicals seek to effect change by putting pressure on powerful individuals and groups. Both tactics, and in the end, suffer frustration. Changing the university would seem to require that pressure for change be maintained through all means, while at the same time we refine the analysis on which actions are based. Only then will our efforts not be wasted and we can be saved from the exhaustion and the cynicism that flows so naturally from efforts to change forces as intractable as the ones which today mould the universities.

Continued next week.



Sometime in March of this year there was a meeting where it was suggested that what-we-need-on-campus is an Information Centre. It was about ten years ago, that this same idea was first mooted. It became known as Contact, an information and referral service, and a subsidiary of StudAss. In the late 1960's there were twice the number of students regularly coming on to the Quad as there are now; student activities in general were at their peak; and 'Contact' was just one of the many schemes put forward to 'help' students. 'Contact' subsequently had a chequered career. During 1976-77, when it was on it's last legs, the office had been moved several times and the whole concept of Contact was changing; peer counselling was being seriously considered, and the thinking moved from prevention to cure. By this time it had become fairly clear that the Information Centre had to be permanently located in a fairly centralised position on the Quad. If there was to be a return to the idea of peer counselling, it was suggested that Contact staff should be very carefully screened.

And generally speaking counselling smacks of the same authority, that induces the problems for which people are trying to find relief. As for preventative information, it is interesting that the early Contact suffered because it could not get access to important information. This is built into the bureaucratic system. Students have never had access to this sort of information, although they have tried to acquire it through democratic procedures, elections, etc. StudAss does have access to a certain amount of information, but much of it is via being involved in their activities - which the majority of students are not. No organisation would want total access to all information anyway, since the sheer bulk of it would be overwhelming and impossible to process.

We live in a world of overspecialisation, and the University is no exception. Every department/organisation in a University depends for its existence on access to highly specialised information/knowledge. Contact was not and could not be this sort of organisation. It dealt with general bits'n'pieces, wide-ranging, unrelated, and not very deep. The movement towards counselling was a natural reaction to this, a desire to have more responsibility and to become more heavily involved. Still Contact ended up being something of a passive receiving centre for the bruised and wounded, who were presumably provided with information/solace and then suitably despatched into the world again.

Recently there have been other schemes put forward to 'help' students. One is peer group learning (co-projects, and studying with those in a tutorial group), and Stuff Wednesday, (another revitalised scheme from 1968-1972) where students and staff get together informally to discuss broad-ranging topics. Like Contact, these schemes have a precarious existence, if they begin at all. They have their uses, but the energy that is poured into schemes, and organisations like Contact, are in excess of what they actually accomplish. More important is the tendency to get carried away on the details, and miss the overall perspective. This is why in this article I put Contact into a broad historical perspective to emphasise that no one group (and no one person) is an isolated entity.

The trouble with Contact, the source of all it's problems, is that not only did it not change the status quo, it was actually designed to prop it up. But it is not unique in this. Many of the schemes and reforms that emerged from the late 1960's and early 1970's fall into the same category. It is rather sad and not a little ironic that for all the agitation and discontent of those days there has been little radical change inside the university - or outside of it. We have achieved certain reforms, we are more socially aware, and we are certainly better educated than in any other time in history. But the violence, the discrimination, the oppression carries on. Is there something in us, something in our liberal education and our political system that encourages this brutalising process?

It is not without good cause that during the 1968-1972 period the University Administration reacted quickly to student demands for more participation in the University government. By instituting various reforms, they took the punch out of the revolt. Nor is it without good cause that the students of those days, in attempting to alter exam and course assessment (resulting in the mess we have now) set out to formulate 'worthwhile reform with the minimum of system bucking ..... and without requiring an overhaul of the whole system of academic government'. Nor is it without good cause that we have a Student's Association that presses for reforms and improvements through the democratic machine.

Just as the University is involved in social movements over which it has no control, so Contact was caught up in the University and its affairs. Social movements usually have good and bad periods; if things get worse, they generally get better or vice versa. But sometimes there is a point of no return - as there is during a chronic illness where nothing short of a miracle will prevent total disintegration. And that is where we are now. The rot has been there for some time, even during the 1968-1972 period. If this particular revolt was short-lived, it was because it was superficial, but at least the potential for change was there. The difference between now and then is that frustration and discontent was openly expressed.

Like the University, Contact has two roles, on the surface providing information (limited), underneath encouraging communication. If Contact is to survive it has to be based on something much more fundamental and well-defined than it was in previous years. But if it doesn't 'get off the ground' (at present tenders are open for the building in the Quad) I don't think it makes these issues any the less urgent, or detracts from their importance. Contact emerged in the first place out of a need to do something, anything. And that feeling is still there. If anyone is interested in joining Contact, have a chat with Jos Gibson at the AUSA office. She is usually in after 1 pm, but if she isn't - persevere, hang in there. don't give up. If you'd prefer leave a note with the secretary.

## GLYNIS GAIN

It is unusual for a company to achieve such success with the help of a consultant. But Alun Bollinger



# Movement Theatre

Supple bodies moving: legs and arms bend and circle, leap and gesture in violent shakes and gentle arabesques, and after this morning's work-out in the dance studio, a round of applause for their tutor and then straight off to a school performance. Dancers are always dancing, and Movement Theatre, as the name implies, spend their time moving with thought and grace, something not often seen in NZ. We can consider ourselves fortunate to have their talent in our midst - and we can consider ourselves fools not to take more notice of them.

Modern dance is one of the most neglected arts in NZ, and sadly it is the fault of the potential audiences and not of the artists; they are pleading deservingly for recognition, going into schools to introduce the children to modern dance as well as having a full performance schedule. Yet there are undoubtedly many people who know nothing of Movement Theatre or even of dance itself.

Movement Theatre was formed three years ago, with three women and one man; only Raewyn Schwabl is left of those four, and she leads the present group of five, with Robin Nicholls, who joined the troupe last year, and Melodie Batchelor, Stephen Clements and David Morrison, who joined at the beginning of this year after auditions in late '77. All are widely experienced dancers with a diverse background in the art, and with their own van and sound system and doing their own choreography they are a self-contained unit. A business manager takes care of their business affairs, and the Theatre is an incorporated society with a committee to organize publicity and assist the dancers however they can. They are affiliated to AUSA, which enables them to use the dance studio in the Rec Centre for rehearsals, and are financed primarily by their own performance receipts and grants by the QEII Arts Council and the Mt Eden Borough Council. A typical working day involves a workout in the morning, with either rehearsal or a performance in the afternoon, and various evening shows.

As well as these public performances, the group places a lot of emphasis on their role as teachers. They are closely involved with the University Dancers, and as well as going to schools they also hold dance classes and help organize workshops. Raewyn is very conscious of the early stage that modern dance in NZ is at, and realizes that the group must look after the interests of dance generally as well as its own professional interests. This is one of the reasons why the school performances are so important.

These performances are really lectures on modern dance - a typical one begins with the dancers on stage warming up, and works through basic rhythmic move-



ments and the use of different parts of the body to the introduction of emotion into dance and thence to interpretive work. Audience participation is encouraged from the start, and the group has a set of programmes to cater to the tastes of different ages. At the performance at an intermediate school that I was lucky enough to be able to see, instruction and comedy were mixed to keep the young audience interested, with music by Satie and Debussy as well as Supertramp and the Bee Gees. Volunteers willingly came on stage to improvise with the dancers, and Stephen and Raewyn kept them roaring with laughter.

All the members, however, admit that there are problems working with schools. Often the staging is not suitable to dance (but who can be blamed? Who would have thought that those pre-fab halls would ever have been used for such a strange purpose?) and there can be difficulties in working out a suitable programme. But most often it is the attitude of the children: Auckland children are often much more blasé about the whole thing than Hamilton or Tauranga pupils; secondary school students are sometimes blatantly rude. And although a number of questions are invariably asked at the end, Raewyn, who is a qualified teacher, wonders how much stays in the heads of even the kids who ask the questions. Her hope is that at least a few are motivated by their visit to learn more, and that most will at least regard the art of dance with more tolerance having been exposed to it.

And so Movement Theatre keeps dancing for the love of dancing, and not for the screaming hordes or the school tea and biscuits. Melodie joined because she enjoys to dance, and because the Theatre is a good place to explore the art, and all five agree that the Theatre is a welcome challenge to their skills and talents. It is not a job in the sense of 9 to 5 and industrial awards, and it is much more arduous than most other artistic pursuits.

As Robin says, if money were a consideration, dancing would be low on the list of wanted jobs. They are artists, and not tradespeople, and that is the attitude which should be kept in mind when watching them.

One of the criticisms of modern dance, a criticism which has been levelled in Craccum before, is that it can be too obscure, too unapproachable, and that its pretensions can obscure its pleasurable, but it should be realised that every art form has its pretensions, and theatrical art forms are the most pretentious of any. Dance without meaning is not dance but slapstick, yet the Theatre's interpretive work is neglected while people congratulate them on their disco or their twist dancing because it's simple and repetitive and they

simple and repetitive and they don't have to try very hard to relate to it. Stephen feels that things are opening up, and that modern dance is freeing itself of the cocoon which has shrouded it in the same way theatre and film were shrouded by the coating of meaningless pap that the mass demand. Movement Theatre in any case is pleased with what is happening and is confident of the future of modern dance.

As for the company itself, there will probably be more auditions at the end of this year, and the group will begin to move away from schools (though by no means entirely) and more into shows of its own. The constant pressure of school productions has meant that there has been little time to develop new pieces and hence the group could petrify without the impuse of a constant, discerning audience. Although tours are planned, the group intend to stay in the Auckland area and build up the state of modern dance. Raewyn feels that tutors are especially needed to consolidate the interest shown by schools and also a more sympathetic attitude to the small groups around Auckland. Movement Theatre is in need of a base to give it some sort of place to call its own; even a permanent place to park the van would at least save them the hassle of finding a parking place close to the Rec. Centre so they could rehearse without worrying about a ticket.

Their coming big production is the 'Rubber Legs and Jelly Bellies Show', which they are performing with the Trunk Fools in the Old Maid at 1 pm on the 28 August, 29, and 30, for which they are costumed in the photos. The show promises to be funny and enlightening, and should be well worth the effort of going to see. Dance has been the neglected child of the theatre for too long, and now with talented groups like Movement Theatre it is due for a revival, but it needs audiences as well as artists, and that's where you come in.

DAVID KIRKPATRICK

## 'A Work Of Genius'

An important New Zealand film will receive its first Auckland screenings this week at the Classic Cinema - 'A State of Siege', a 50-minute film version of Janet Frame's novel. The film was produced by Timothy White and directed by Vincent Ward, both Fine Arts students at the University of Canterbury. I have not yet seen the film myself but I have noted the amazing reviews it has received in other cities.

Albert Johnson (the American film lecturer who gave some lectures in Auckland before the Film Festival) has described it as 'a work of genius', a film 'that goes beyond promise.' He gave warm praise to Timothy White and Vincent Ward as 'very much a part of what is going to happen in New Zealand cinema'. E.M. Trueman, film reviewer in the 'Christchurch Star', spoke of 'the excellent acting of Anne Flannery' and the strong emotional atmosphere built up by 'a skilful use' of lighting and sound. Maurice Askew, President of the Christchurch Film Society, described it as the most provocative N.Z. film yet made'. 'A State of Siege' played to sell-out audiences at Christchurch's Academy Cinema.

In Wellington, the film received an equally warm reception. It was given a prominent place in the Wellington Film Festival and praised as 'a fine achievement' by Catherine de la Roche (film reviewer for the 'Dominion'). She summed it up as 'a disciplined work that reflects a genuine endeavour to do justice to the cinema medium without easy tricks.' Other enthusiastic reviews suggest that 'A State of Siege' is 'a must' for anyone interested in N.Z. films or literature. It will be screening at the Classic (321 Queen Street) for a week, hopefully longer.

It is unusual for two students to score such a critical success with their first major film, but their attitude was thoroughly professional. The film was photographed by Alun Bollinger ('Wild Man') and edited by Chris King



Anne Flannery in 'A State of Siege'

(who edited 'Hunter's Gold' for TV2). Ann Flannery is an experienced actress whose previous work includes 'The Woman at the Store'. In this film she takes the part of Manfred Signal, a retired art teacher who moves into a peaceful seaside cottage, only to find her new life becoming a nightmare. To quote Catherine de la Roche, 'Manfred's arrival at the seaside cottage where she hopes at last to do some painting herself, and the beginning of the stormy night that brings memories of her deepest experiences, are recreated with admirable economy of expression.'

White and Ward found the task of adapting Janet Frame's novel 'a tremendous challenge' in terms of conveying 'the complex emotional and psychological themes'. The film emphasizes images and sounds rather than dialogue. 'We try to establish a mood and atmosphere', Timothy White has said. 'We set out to capture what Janet Frame calls 'the room two inches behind the eyes,' a subjective vision of light and darkness.'

The film was made on a budget of \$15,000. White and Ward invested \$1500 each. The quality of their work attracted further finance from the Arts Council, the Film Commission and the Education Department.

It is very much to the credit of Jan Grefstad that he should showcase this film at his Classic Cinema, on the assumption that there are enough Aucklanders interested in seeing such a film. It is important that 'A State of Siege' should be well-attended since it is, in some respects, a test of support for the imaginative, low-budget New Zealand film.

Richard Turner's 'Two Rivers Meet', a 45-minute film about contemporary Maori poets, will accompany 'A State of Siege'. Its screenplay and narration are by Rowley Habib.

ROGER HORROCKS



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# Reviews

THEATRE PIECES  
UNIVERSITY DANCERS  
LITTLE THEATRE JULY 26

From the cardboard ballerina that greeted us at the door to the soda-sipping ladies who waved farewell from their island paradise, the University Dancers had obviously gone to a lot more trouble than usual for a once-only Wednesday Lunchtime Event. Advertised as 'Theatre Pieces', a straight dance programme should not have been expected. Thank heavens that these dancers didn't take themselves too seriously as is the tendency among dancers. Gone are the days when every piece had to be 'meaningful' with a capital M.

The opening piece 'Tuxedo Junction' was a less-than-original jazz piece, the sort of thing that works only if the timing is spot on. It wasn't. 'Heart's Desire', a disco dancing take-off, in spite of a more adept performance by Debbie McKinlay and Jo Smith, didn't quite make it either. And 'A Mime Piece' was too long for what it was - boring. 'Memory', with the benefit of previous performing was tight and controlled.

Perhaps Norelle Scott, Peta Rutter and Elizabeth Piggins and partners will never win gold medals for their tangoing but 'La Cumparista' was delightful in its novelty. Visual impact of some of the pieces, rather than the actual dancing, made the programme an interesting and varied one. Varied in the pieces, but also varied in the standard of performance. Taking into consideration that it was an opportunity for some less experienced choreographers and dancers to present their work to an audience, it was worthwhile. More rehearsal would have improved the performance, and with regards to the pieces, it is only a matter of taste (or lack of it) as to whether the audience enjoyed it or not.

J.B.

THE PLAGUE & WARM JETS  
MAIDMENT THEATRE  
FRIDAY 22 AND SAT 23

This was the first on-campus concert by a newly formed band with strong University links. As a category of music, The Plague can probably be fitted into 'political punk'; sufficiently broad to attract an audience that ranged from regular Zwines' attendees, Maidment sycophants on their way home from Salome, to open-minded parents and friends. This was a unique form of new wave, at times coming close to an aggro form of the great-new-zealand-spoof.

The Warm Jets played, as their lead singer Andrew McLennan said in introduction, as an inoculation against The Plague. They are a young band, of mainly North Shore (!) origin; their drummer is only sixteen years old. They presented three songs from Iggy Pop, two from the Motors, a Roxy music number and three originals, including one inspired by The Plague's song 'Private Property' which they called 'Minor Biological Disease Co.' Lead singer McLennan presented some compact vocals and keyboard work, for what was their first public performance.

The Plague themselves played for two halves and an encore, to a largely full house. From the first their stage act was dominated by the highly theatrical antics of backing vocalist The Snoids, who, in between their harmonising, managed to include three

outrageous costume changes, a china-smashing session and some enthusiastic mime. The energies of The Snoids (Miles, Sally and Charlotte) sustained the audience's interest through any musical weaknesses of the evening.



Richard von Sturmer and The Plague

While one side of the stage was reserved for the antics of The Snoids, the band on the other concentrated on the music they were presenting. (With the exception of lead guitarist Tim Mahon, who at one point collapsed dramatically on top of the group's vocalist Richard Von Sturmer.)

Their sound is ambitious - all but one song were original compositions - but at this stage their playing still lacks a certain cohesion. Saxophone player Gray Nichols has only been with the Plague two weeks, replacing former guitar and clarinet player John Schmidt. He played two competent solo instrumentals, and did work well around the Plague's pieces.

Most of the music was composed by Tim Mahon, whose bright red socks provided the most strikingly 'punk' note to the evening. While there were some inventive pieces of playing, there was sometimes a lack of overall arrangement apparent.

In centre stage position, and the driving force behind the Plague, was lead singer Richard Von Sturmer. An accomplished poet and mime artist in his own right, many of the songs derive strongly from his poetry. The force and commanding imperity with which he addressed the audience conveyed the centrality of the Plague's biting lyrics. His words cut close to, and exploited all aspects of, the enzed (mutton) bone: from suburbia unlimited in 'Auckland' to 'Carcinoma (Cancer)', and 'I'm For a War', dedicated to the RSA. Their act closed with a daringly slanderous, simple little number entitled 'Frank Gill' (the Idiot), and an encore of 'Mr Muldoon'.

In keeping with the performance, the ladies had prepared a dazzling supper on sale in the foyer, a real New Zealand treat of sponge, sticky buns, and biscuits - all of it covered in reds, greens and blues fit to make me Mum feel all queasy. Perhaps the audience's enjoyment of the evening would have been somewhat lessened if they had not felt themselves suitably removed from the objects of attack, safely enclosed in the ivory tower up there on the hill.

C.J.P.







Selwyn Crockett and Liam Sweeney in Theatre Corporate's production of 'Endgame'

#### HEART OF SATURDAY NIGHT TOM WAITS WEA

This is Tom Waits' second album and his best. Released a few years ago it is a masterpiece of small time America, travelling through smokey bars, the small sad hours of the morning and the lives of America's most mournful shadows -- hookers, waitresses, truckdrivers' girls, sailors. And through all this moves Tom Waits, moving easy.

'And the wind bites my cheek through the wing/it's these late nights and this freeway flying/Just makes me want to sing.'

He is a very limited performer, but explores his own limits with his booze-bluesy voice, his words and his spare instrumentation: piano, upright bass, Jim Gordon scattering his wire brushes across the drums, the occasional guitar or sax.

His songs carry the experience of his years working in small West Coast nightclubs, interspersing long humorous raps with free verse. Discovered and put on record by Zappa's manager Herb Cohen, his words are strung together with strong rhythmic and melodic sense. The songs are tender, very beautiful; 'New Coat of Paint' and '(Looking For) The Heart of Saturday Night', about people trying to find their old love by going on the town; 'Please Call Me' about admitting and accepting faults - 'If I exorcise my devils/My angels may leave too.'

In 'Depot, Depot' about drifting, dreaming, waiting, Waits stretches his voice in a fine piece of jazz singing reminiscent of some of Tim Buckley's finest work. 'Diamonds on My Windshield' is a free verse rap getting to the essence of wandering - Neil Cassidy and Kerouac are strong influences on Tom Waits. 'Shiver Me Timbers' finds this same wanderlust - 'Ol Captain Ahab ain't got nothing on me.'

This is a fine album packed with strong, well-written songs, working in an area of America almost neglected by rock. Which is perhaps best, as it is much better handled by jazz. If you're ever looking for an album to play to yourself at 3 am you should check this one out.

ADAM GIFFORD

CASA MABEL  
GORDON DRYLAND  
NEW INDEPENDENT THEATRE

Up to the time of this production I had never seen a play by Gordon Dryland. After seeing 'Casa

Mabel' I do not really wish to see any more. It is a sad state a country is in when the sights of the 'home-grown culture makers' seem to be continually aimed at a place three feet below the eyes. Crutch level theatre, particularly when it is not sure whether it is drama, comedy or farce becomes tedious and boring, at times totally offensive when it is the only theme sustained through the total play. This, sadly, was the case in 'Casa Mabel'.

For a playwright to juxtapose random experiences, from life and hope that they will cohere into a workable dramatic script requires more work than I feel this script received. The idea that the audience will intuitively perceive the themes in the play by the vicarious association of ideas really demands a clarity of mind in the playwright as to the ideas he wishes to portray not an assumption of the common experience of the audience. Of course if all you write about is sex you will naturally be communicating to a wide range of experience, but that does not necessarily make a good play. Dryland may have had sympathy or even empathy with the emotions he has his characters portray, but the dramatic potential of these emotions was sacrificed for the sake of commercial titillation.

Dryland says in his interview, which appeared in last week's Craccum, that he is into 'word-type theatre'. He stresses an idea of rhythm in words. In the play the rhythm in the words comes at you in sporadic bursts, like shots from a semi-automatic machine gun -- and just as loud. There is another musical term which can be applied to sensitive plays, and this is a dimension lacking in this play. I speak of the area of dynamics. It is, in my mind, through a combination of rhythm and dynamics that the 'deep sensitivity ... of the light and shade of human relationships' is portrayed. The aspect of dynamics was never developed in this play. Everytime a truly human dilemma arose in the course of the action it was thwarted in its dramatic potential by the presentation of another major (sic) theme -- 'let's have another cup of coffee'.

You may ask at this stage: what is the play about. My summary -- the sex life of Mabel, proprietor of a boarding house, and also of her tenants. A more detailed description, for what it's worth, is found in the above-mentioned interview. Dryland covers himself from any deep artistic criticism by claiming he is an entertainer. He makes money by writing to the people's basic level. Does this make it a good play? I think not. Oh, yes -- the acting, reasonable; the set, good; the lighting cues, tight.

TONY WOOLLAMS

#### ENDGAME SAMUEL BECKETT THEATRE CORPORATE

Back in the giddy days of '76 my Stage One English tutor told my class that she wouldn't like to see a local production of this play because it requires so much from its two main protagonists. Well, here it is, Beckett-made-flesh at Theatre Corporate (where else?), four nights a week, and extremely good, but unfortunately not brilliant. And Beckett needs to be brilliant.

'Endgame' slings us headfirst into a wretched play-world; wretched not so much for its cruelty but for its monotony, its repetitiveness, its greyness. The walls of the small, oppressive room which constitutes the stage-set are grey, as are the dustbins which house (like insects) Nagg and Nell, and the stepladder which Clov lugs around almost incessantly. The square foot of the outside world we see from the two tiny windows ought also to have been grey but, strangely are black, giving a strong impression of night which doesn't quite tie in with the 'story'. The four inmates of this room are people stretched to breaking point, by each other in a world already broken - perhaps set some decades after a nuclear holocaust. The world is reduced to this room and the people in it are reduced to (and by) its dialogue. It is this dialogue - petty, cynical and repetitive, that is the battleground for the relationship of the two main characters - the blind, immobile Hamm who strives to reassert his role as master, and the lame vassal/foster-son figure of Clov.

It is in the portrayal of this relationship that this production doesn't quite work. Chris White in the role of Clov is altogether too energetic, and never really comes over as underdog in the little games with which Hamm tries to fill both their lives. To Hamm these games are vital - he needs Clov to be his eyes, to relate the world to him. This can only be communicated by dialogue, sustained inevitably by his constant harassment of Clov who, exasperated by this routine, ought not to adopt such an overtly cynical stance which threatens to upset the balance between the two. Liam Sweeney is a truly masterful Hamm, the focus of our attention and the nucleus around which Clov orbits. He sits exactly at the centre of the room, partly because it's the point furthest from the outside world, from which he dreams that life may again take root, though Clov almost invariably demolishes his illusions.

The comical side of the play fares extremely well, with Clov's absurd Pythonesque ladder - shifting routine and his drenching of a flea in his crotch with a hailstorm of insecticide - there is, however, a suggestion of sexual sterility beneath the laughter. The tragi/comedy element reaches its most poignant in the mini-drama between Hamm's limbleless parents, Nagg and Nell, who display real affection for each other, despite the mutilation of their bodies, and yearn in vain to be able to manipulate their torsos into a position where they can kiss.

But I think the element which suffered most was the treatment of silence. Clov shunted around inbetween dialogues in an excessively noisy manner which destroyed those pauses which ought to be so important for us, because it is mainly here that Hamm's tension during even the smallest silence has to be felt. It is in the silences that Hamm is painfully aware of being .... a speck in the void, in the dark, forever ...., and needs to prod his companion into conversation, however inane. His desire for affection, scorned by the downtrodden Clov, he has to vent on his other dog, a three-legged black, woolly toy, which he believes is white. Clov wants an end to all this, but we never see him leave, and wonder if he ever will - or whether this all happened yesterday, the day before, or even again tomorrow. And as the stage lights fade, Hamm, covered like some antique, recites his games to himself.

Ultimately then, in their determination to survive, the characters reveal something of the tenacity not, I think, of human hope or optimism - but of stubbornness in the face of death. This is something that perhaps (perish the thought!) asks grave questions about our own existences .... A treat for the melancholy - go, and get thoroughly disturbed.

BRIAN BRENNAN

REMEMBER !!



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# SRC THIS WEEK

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- 3) EXEC. MINUTES  
27.07.78
- 4) ELECTION OF NZSAC  
REP. 5) ELECTION OF  
AVP (1978) 6) \$30 TO  
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- 7) CIGARETTE MACHINE  
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## BRIAN EDWARDS .... LOOK OUT !

Science and economics students -- have you thought about a career in journalism? Newspapers, radio and television need graduates who can write and talk about science and technology to the layman, analyse balance sheets or explain budgets, bank rates and the balance of payments.

The Journalism Department at the University of Canterbury, which offers the only New Zealand training in journalism aimed specifically at graduates, would like to hear from students completing degrees in science and commerce -- as well as those completing arts degrees -- who wish to be considered for its one-year diploma course next year.

The backbone of the course is a practical introduction to the techniques of reporting and feature writing for all branches of the news media. The academic content consists of the law of journalism, the history and role of the press and the social and political background to the news.

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Interested? Then drop a line to Brian Priestley, Journalism Department, University of Canterbury, Christchurch 1 for further information.

# More Reviews

**THE MAMMOTH SPECTACULAR ROCK CONCERT  
THYS VAN LEER, SHTUNG, HELLO SAILOR  
TOWN HALL JULY 25**

Three performances in one evening - what made one stand out from the others? Shtung - the Wellington group that chose the Cascade Bar of the Royal International through which to attack NZ's only real excuse for a city. Not a 'gimmicky rock band', according to the Music Expo '78 programme. Hello Sailor - needs no introduction - 'the undisputed leaders of the NZ rock scene'. Thys van Leer - ex-Dutch group Focus - supreme technician on flute, electric piano and organ - 'playing in an academically correct style'.



They all had one thing in common. They can play their instruments well and probably came close to being pleased with the technical quality they achieved. Unfortunately, however, only advocates of the 'Art for Art's Sake' dictum could have been satisfied by Shtung and Thys and their music-to-get-numb-ly as opposed to stunned-by. What disturbed me about Thys was his systematic destruction of the beauty of classical, the tenderness of traditional and the impact of rock music by mixing one with the other. The drum was invented eons before Bach or Beethoven (Thys' favourites) -- if either had intended that constant beat so important to rock to be part of their expression, they would have written it into the score. A piece which Thys described as 'an argument between one who likes rock and one who likes classical' provided a distillation of this abomination.

Why is purity of form required? (Allowing, of course, for certain traits within different movements.) A form of music is the product of the time in which it originates. Its perfection lies in its ability to express the characteristics defining that era. It may be said that this is a technical age and so Shtung and Thys won, but surely the expression of our reaction to the age is the most important.

Hello Sailor succeeded in this aim. Graham Brazier - vocals, saxophone, guitar and harmonica is the one in the spotlight -- and what's wrong with that? Graham's also a dancer. You can see Hello Sailor's music through him - he illustrates it. Raunchy -- yes of course. Who, out-on-the-town-on-a-Saturday-night doesn't expect to see the sharp distinction between the black of the night and the dazzling lights, the sloppy and the slick, the touch of raunch and evil, the S and the M, the sense of the hunted, of the 'us' and the 'them'? He plays his sax with the guts of jazz, his harmonica with the passion of blues and his movements climaxed after several fun-shots and crystallised the feeling with a single Sieg Heil!

## MAIRI GUNN

**ARTISTS' BOOKS  
VARIOUS ARTISTS  
AUCKLAND CITY ART GALLERY**

Set in a gallery situation, as opposed to a library, these artists' books take on a certain quality. This is due to the way they are presented - laid on tables, under spotlights and treated as art objects. Most of the books are conventionally conceived, being portable, with pages fastened together and made to convey information. However, two books, one with a handle and the other with drilled holes, are more objects than books. The information the books contain falls into three categories - records of events, personal documentation and teachings. Many are humorous such as 'The Salvador

Deli', by Noah and Goland which is a printed menu for a fictitious restaurant using artists' names for dishes and drinks. Several books are purely photographic using imagery and not words to convey meaning. One, a record of a street in New York, by Edward Rusha, is more of a performance piece, as to view this work you have to walk along its spread and length. Accompanying are several video-tapes and collage books, however most books are published.

The sheer volume of work shown makes this exhibition too large to cover in one visit. However, if you treat this as a book exhibition and chose to read only those which appeal to you, as is usually what occurs with literature, then this presentation gets into proportion.

## CATHRYN SHINE

**DOUBLE TAKE  
DEBORAH LLOYD FITT & JANET BAYLY  
SNAPS PHOTOGRAPHIC GALLERY**

Camera is only an instrument, stupid left to itself, indiscriminate. The devotees of the cheap Diana make sure you are told it's not an illusion of reality you're seeing, blurring & darkening at edges, bulging in the middle, out of focus closeup. The photographer can be unobtrusive with this snapshot machine instead of Hasselblad and all the gear. Janet Bayly plays the innocent in Palmerston North convent so neatly that Sister Augustine & Sister Mary pose for her over by the Jesus statue in garden of dark black trees smiling towards the lens, neither striking attitudes, not intimidated. She spies the gardeners far off across the lawn, or the corner of the corridor, and unobserved takes time to show the holy quiet of the bathroom with its leaded window with a Cross & shiny paint light reflection in a ring of dark shadow. Vermeer'd like a Glenda Randerson. Elsewhere she looks at illusions of presence of persons & things made by tricks of the light, especially in reflections, a mirror with midrifts seen in it, or the selfportrait in which you see her shoulder only and on the wall behind her the shadow of camera up to face in the pool of light reflected by a mirror onto the wall: photographer as servant of light, aiming instrument at it, seen and seeing by it.



Deborah Lloyd-Fitt does something different, watches her friends, relishes their acting up in scenes, Spence sits on Sue who's lying among backyard fences. Spence muscles forward at breakfast table while Sue is absorbed with honey jar. He looks very aggressive, she, dominated. But these two flashes, remember, are snatched out of context of whole richness of their lives. Seeing them in two snaps in a gallery induces glib sociology. Gary, Alice and others all give photographer a hard stare, and seem to look a little grimly out of their scenes. Alice and her child are at ease asleep in the room in one shot. The people in a Midnight Cowboy bus scene glare out through the lens. The bride going down steps tilts head up to photographer up above, stops doing what she was doing to respond to a hello I'd guess. Photographer is thus intrusive sometimes, appears to get attention from sitters, which doesn't allow their spontaneous lives through. The advantage of this stage - look is clearest in a scene where bridegroom and bestman are dressing up in black suits for wedding, getting into unusual costume sharply silhouetted against white walls, absorbed in their charade.

## TONY GREEN

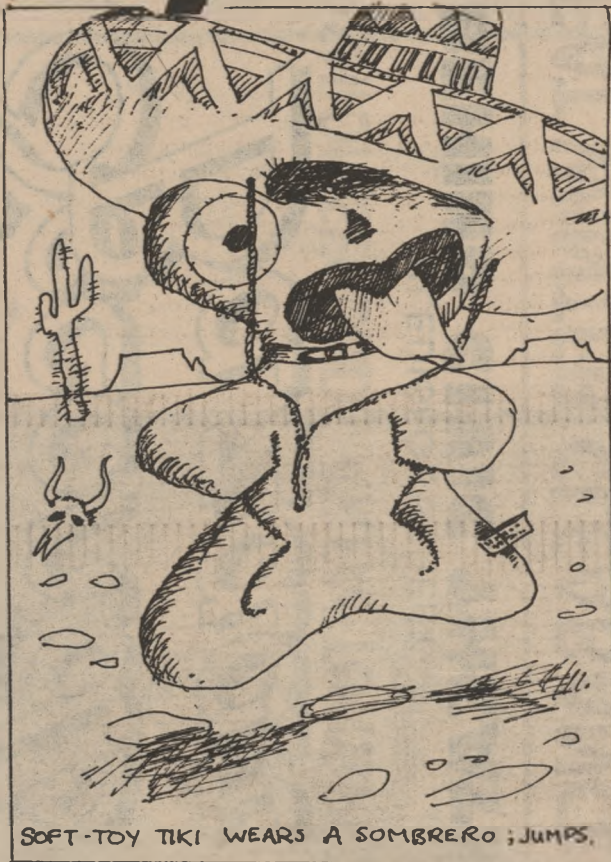


# Dear Diary...

After last week's investigation into the intricacies of modern object art, it seemed about time to turn the froggy gaze upon something a bit more populist, thus last Friday found your relentless correspondent in the Maid checking up on the local punk scene. If current rumours are true (and why not?), those present at 'The Plague's' plastic-MAC debut could have been in on the beginnings of the year's most exciting defamation action. You see, one of chief-harbinger RICHARD VON STURMER's doleful little ditties has the catchy refrain of 'Frank Gill is an idiot' and it appears that Health and Immigration Minister FRANK GILL has chosen to regard this as a veiled reference to himself. This seems to represent a certain amount of wishful thinking on the part of the Hon. Member because had he been at the concert (if he was there I didn't see him or GEORGE GAIR or LES GANDAR) he would have heard Mr Von Sturmer's valedictory introduction in which

he referred to him as 'the second most powerful man in the country'. This clearly is not true (the PM isn't letting on who the second-most-powerful man really is - but then behind every great man .....) - but one would have thought that it would have done something for Gill's ego, at least to be picked as one of the front-runners in the blue-ribbon stakes. So come on Frank, learn to take the rough with the smooth in the grand tradition of the parliamentary potty-rooms and stop trying to inoculate the voting public against the ravages of these lads - after all, they're in the mind-distorting business too.

In a lighter vein, many of you may have noticed a new publication which has recently hit the streets of this great city of ours. Called HARIBOL NEW ZEALAND, it claims a modest interest in: Jesus Christ, Philosophy, Yoga, Mystic Powers, Education, Drugs, Reincarnation, Science, Identity, Communism, Vegetarianism, Alcoholism, Herbs and Organic Gardening - in other words the perfect alternative for anyone who hasn't yet graduated into the post-Woodstock world of the seventies. One of its reporters is JOHN GAURON who some may remember from Maidment Arts Wankshops. Nice one, John! (This week's repulsive expression.)



And now, for those of you with nothing better to do than read CRACCUM and go to Arts Events, here's UNCLE CECIL's list of THINGS TO DO:

TUESDAY 1 - YOUNG SOCIALISTS in Exec Lounge - continuing the 'Introduction to Marxism'; this week: 'Reform or Revolution'.

- BILL OSBORNE speaks on John: 16 for EU in the SRC Lounge at Lunchtime.

FRIDAY 4 - ECKANKAR - There will be a presentation on Eckankar, the path of Total Awareness, today, Rm 144, 1-2 pm.

## MAIDMENTEERING:

### OLD MAID

MONDAY 31 JULY, TUESDAY 1 AUGUST and WEDNESDAY 2 AUGUST at 8 pm: 'ALCESTOS' by Euripides, presented by AUCKLAND UNIVERSITY CLASSICS SOCIETY. Translated and directed by Richard Allison with the title role played by Sarah Scobie. A play of deep human awareness but full of variety and character, interspersed with lyrical sequences of great beauty. A plot that moves from the depths of despair to a joyous ending and quite a lot of laughter on the way.

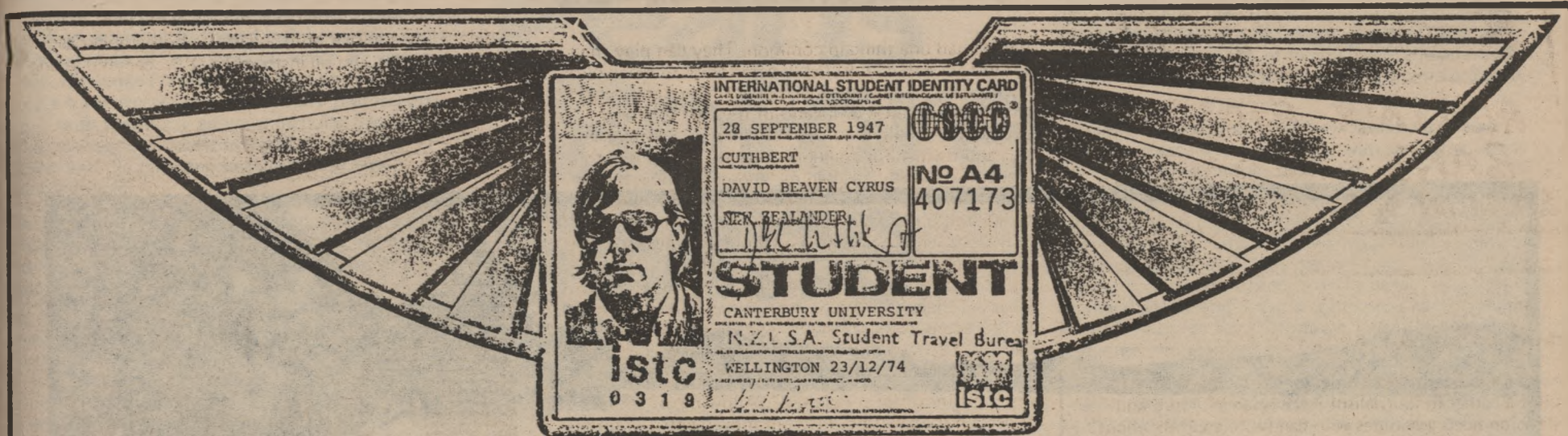
THURS AUG 3RD 1 PM 'TIME CAME HUNTING TIME' - A poetry reading by L.E. Scott a black American now living in N.Z. - Prices: Adults \$2.50, Students, Children, sen cit \$1.75, Concession: \$1.25

FRIDAY 4 AUG 1 pm - CONSERVATORIUM OF MUSIC presents a further lunchtime concert in this very popular free event.

SUNDAY 6 AUG 2.30 pm Farewell concert by MARY O'BRIEN (violin) and PATRICK O'BYRNE (Piano) in what promises to be a brilliant musical event. Mozart - Sonata in C KV 296, Debussy - Sonata for Violin and Piano, Beethoven - Kreutzer Sonata in A, Op 47. Your last opportunity to hear Patrick for several years as he heads for Europe. Students \$2.

## LITTLE THEATRE:

THURSDAY 3 AUGUST and FRIDAY 4 AUGUST at 1 PM - 'THE BACCHAE' - A wild orgiastic Greek drama is a must for lunchtime theatre goers. Students \$1.



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CRACCUM

The following article appearing in Victoria looking at political Salient for giving other articles in the

The New Zealand country from the material condition generation ago, the Since I believe in of common conce has given me to su University gradu

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