

CRACCCUM

People's Parties

Politicians are generally held in high esteem by the public, revered almost, so that only the radical amongst us would dare to openly criticise, in a face-to-face situation, these demi-gods. Sometimes such respect is even extended to political candidates, no matter how slim their chances. But not so at Auckland University.

On Thursday September 28 AUSA organised a political forum of candidates from all the major parties, and the Socialist Action League. Not an incumbent among them true, but all earnest, youngish faces just rearing to get to the Beehive. What follows is an approximate and abridged transcript from their limited-to-five-minutes statements. Apologies in advance for any misquoting: what with the booing, heckling and dart-throwing that has become a co-requisite for such meetings, the tape recording was virtually inaudible at times.

JOHN HINCHCLIFF is the Labour Candidate for Eden: 'The Labour Party believes that education from within the University should move out into the community. We support socially applicable research in the university but it should not be controlled by vested interests in society it must be free, honest and open research.'

'You will know that the STB was introduced by the Labour Party in 1975. You will know also that the National Government has refused to index it to the cost of living. We are now negotiating with students' associations nationally to make sure that it is indexed when we are elected in November It is becoming increasingly difficult for students without wealthy parents to attend university. The National Government has now increased your bursary, but it has also taken away your tax rebate this is double talk, it is not just at all.'

'I'm more concerned with the bigger issues, such as freedom of speech. I'm amazed that the students are not taking a stronger stand against the muzzling of the student from South Africa I'm staggered that the Fretilin representative from East Timor can't speak in New Zealand It's absolutely staggering to me that there were no open hearings on the SIS Bill I'm staggered that the Repeal petition was not heard in Parliament. We will have in six months a referendum on this issue I'm staggered at the muzzling of National Party MPs: Aussie Malcolm consistently refuses to share the platform with me.'

'I'm very much afraid that the big issues are not being touched upon in this election.... With global pollution, starvation, nuclear threats and disease, we are not standing up morally and giving of our substance to the people who are suffering.... We are in a state of catastrophe in this country. It's your opportunity on November 25 to show you care for a better society in New Zealand.'

LYNNE TASKER is the Social Credit Candidate for Eden: 'I hope that many of you will be enlightened enough to vote for Social Credit because the state of the country, including Parliament is in urgent need of fundamental change. There's a ground swell among New Zealanders right across the political spectrum to put environmental humanitarian and spiritual ideals which are physically possible into practice. Social Credit represents these New Zealanders and believes what is physically possible and desirable for the betterment of people should be made financially possible.'

'What we need is an economy that serves welfare first ensures a more just distribution of wealth and makes sure that New Zealand land, homes and industry are only controlled by those who produce New Zealand's wealth... We need an economy which promotes individuals and co-operative enterprise, fosters decentralised power, authority and responsibility, thus protecting democracy, stabilises the value of the dollar and rids us of speculation in money

'How can we be masters of our own destiny while we elect to remain slaves to an out-dated monetary system which relates our internal supply to fictitious reserves in banks? Our own elected representatives should control that supply so that it does in fact equal the value of goods produced The rest of the parties are content to leave our life blood in the private hands of the financial institutions.'



Political candidates mulling over what will happen to those nasty students when the revolution comes. Left to right on the rostrum: Don McKinnon, National; Margaret Crozier, Values; Brigid Mulrennan, Socialist Action League; Lynne Tasker, Social Credit; and John Hinchcliff, Labour.

'Social Credit holds education next in importance to monetary reform and would therefore significantly increase the amount of money allocated to it. We believe that the individual is more important than the state and that the systems should be made for people not people for systems.'

BRIGID MULRENNAN is the Socialist Action League Candidate for Auckland Central:

'Unlike the other candidates I'm not here to hand out any promises. Even in my wildest dreams I don't expect to be elected in November. It may seem a little contradictory then that I'm standing as a candidate and asking you to re-elect a Labour government. The reason I'm doing this is that, like many people, I've come to hate Muldoon and everything he stands for.'

'Just take a look at what's going on: unemployment figures are probably around the level of 100,000 and Rob Muldoon and other officials take the biggest pay rise we've seen in years racist attacks are continued on Maoris and Pacific Islanders. Women too are suffering with the witch hunts on solo mothers and the restrictions on the right to safe, legal abortion, which is also part of a blatant disregard of public opinion on that issue ...'

'It's at times like this that people turn towards the Labour Party. Unfortunately the Labour Party has shown that it's not prepared to pick up the cudgels and fight against Muldoon, although they've picked up some important policies What I'm calling for then is a fighting Labour Party, a party which will defend the interests of those people who vote for it.'

MARGARET CROZIER is the Values Candidate for Eden: 'The National Party boasts to its shareholders at the moment that it has changed the economy, restructured it. Then it boasts to the ordinary bloke that they haven't changed a thing. Social Credit is offering us a solution to everything from acne to the balance of payments in the form of more money. And you've just had someone else saying, if you want to change the Labour Party, then

vote Labour. So you've got all these parties offering to each interest group the things they think will please them, playing off against one another.'

'Values is the only party with an economic policy, not a financial policy or a money policy In this election if you don't vote you enforce Muldoon's hand. If you don't vote for change then you also enforce his hand.... Just make sure that you have done what you can and help us change the face of New Zealand politics, not just this election year, but afterwards.'

DON MCKINNON is the National Candidate for Albany (Note - much of this speech is unintelligible on tape because of the heckling that accompanied Mr McKinnon's delivery):

'I'm interested to hear the comments of other candidates present. It's the privilege of any party to fight an election on whatever grounds they want This party, the National Party, intends to fight this election on economic grounds because that is what is relevant to most New Zealanders today. You will all no doubt see as the campaign unfolds where National began in 1975, what has been done since then, and where we are going after November

'I think it's important that all the parties spell out exactly what they intend to do. Anyone can turn around and say you shouldn't do this or that, but it's more important to say this is what we see in the future, this is what we believe New Zealand will be in the 1980s.'

'I'd like to see a reduction in waste and inertia in the central government system ... I would suggest that if you tie the bursary to the consumer price index you may not be as well off. If you tie it to say the National Superannuation, you'll all be in debt.'

'The National Party is the only political force which is currently for the equilibrium. A concern for economics is, after all, a concern for people. This country will not work without money. That is the reality of the situation today.'

LETTERS & STUFF

SAVING THE CITY

Dear Editor,

Perusing through the editions of 'Craccum' through the year I have become aware of a number of issues around the world - struggles in Rhodesia and political prisoners in Chile. All very good, but what about campus issues that will concern most of us directly.

Being a central city varsity the contrast between the newer characterless blocks and the established villas is much appreciated. The demolishing of the latter to make way for new buildings has continued at a rapid pace for over a decade and time has arrived to call for a halt.

The demise of two further villas and the architecturally unique connection between them, which was designed and built by students is a certainty unless we can stand up and tell the varsity administration that these buildings mean more to us than a staff car park.

These buildings on Wynyard Street behind the Engineering block are appreciated and students can help save them by signing the petition in the quad from 1 - 2 pm each day.

Max

WILSON WHALLOPED

Dear Louise,

Why was the Maidment FULL to see The Robman Roadshow if it was as unworthy as Mike Wilson put it? Was it because the audience was a bunch of morons who had nothing better to do? - No, mainly because we saw it as entertaining and fun. The jokes were subtle as well as good, (why else would the audience crack up for?!). While Limbs and Spats were at their best, I am only sorry Mr Wilson did not appreciate it a little more.

F.M.S.

BLACK MAGIC

Dear Editor person,

Few people who laughed at the antics of Mr Ian Challoner (the Wizard) the other day would know of his background in the late 1960s as a paid employee of the University of New South Wales,

Everytime students organised a protest or march, no matter what the topic, out would pop the wizard to do the job he was paid for. He would leap about and click party clickers and blow party trumpets so that most students would stand around and laugh at his entertainment instead of going on the demonstration. Thus most of the demos and protests were poorly attended because this establishment joker would put up a funny sideshow in competition - every time.

This happened again and again, until eventually the students woke up to what he was doing to their cause and made things too hot for him. He had to get out of N.S.W. and he moved to Victoria. He got nowhere at the Universities there because everyone was on to his work as an establishment jester paid to take the guts out of student action. Eventually nowhere in Australia would anyone even listen to this posturing jackanapes.

Finally, he came to New Zealand, to try to inflict himself on us. No longer able to make a living by working for the boses he now sells tricks and gags. Even here he hasn't got anywhere much except in Christchurch - outside the cathedral - perhaps he has at last found his true level.

Yours etc,
M.T.C.

UNCUT DIAMONDS

Dear Craccum,

I started this year like many other first year students. Nice home, nice goals, nice boyfriend. By July I was disillusioned, disoriented, homeless, and, without the pseudo-support of dear old R.J.B., - I was very alone. I hit the bottom. However I vaguely realised that success starts on the inside, so I lost weight, took up a sport (a very brave thing - if you knew me!). I looked after my skin better, and reorganised my goals and study habits.

As I began to do this I accidentally found my uncut Diamond hidden away in the library, and Diamond, as far as I'm concerned, I have never met anyone like you. We laugh and talk, and share, you and I, we give and take affection and orders, we make and fulfill requests, and I hope that we give each other reassurance and strength. In my eyes you are beautiful, and whatever the future may bring, - the world is mine now.

This is meant as a gift not only to my Uncut Diamond, but also to every other student ever down or alone in the same position. TRY. Start inside yourself and progress. No one will ever find a diamond like mine, but you will come close.

Rusty.

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SPARKS FLY

Dear Louise,

In reply to the ravings of The Concerned One, I'm no longer puzzled, I'm just amazed that anyone can write such bullshit.

1. Despite Concerned's incisive political argument, I still can't quite see that the plight of the poor underdog average student is the same as that of the black in South Africa. Mr Norm Student can enter student politics himself or persuade someone who represents his views to do so if he doesn't like any of the candidates.

2. The question of abortion isn't just a financial one. Even if the government could stop women going overseas by some dazzling masterstroke of repression they couldn't stop them going to back street clinics.

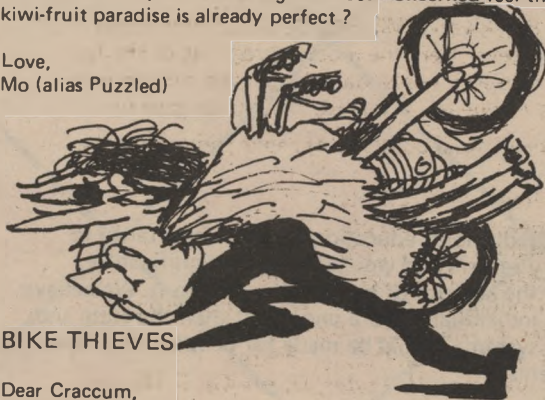
3. Does Concerned really believe that women calculatingly accept the problems and loneliness of being a solo mother for the joys of being 'parnpered' with weekly handouts? With the current abortion laws many women become solo mothers because they have no choice, not because they are spurred by dastardly schemes to extract the last cent from the taxpayer.

4. Just because overseas students come to New Zealand of their own free will does this mean, according to Concerned, that they shouldn't have the same rights as NZ students?

I can't be bothered to write about Concerned's interpretations of the other issues as they are very silly. Concerned seems to see everything through the dollar bill signs in his/her eyes. Sure, you need a basic amount of money to live, and I agree that a starving person isn't concerned about nuclear war, but I haven't seen too many students dropping dead from starvation around campus.

University shouldn't just be a place where you come to learn a trade. Concerned may not believe this, but there are people who are less privileged than students in education and background. If society isn't challenged and criticized, which students are in a position to do, it can't change. Or does Concerned feel that our kiwi-fruit paradise is already perfect?

Love,
Mo (alias Puzzled)



BIKE THIEVES

Dear Craccum,

Two Yamaha 650's were stolen from Symonds St on Monday (25th) afternoon. One of them, coloured brown, was lifted from outside the chemistry building opposite the computer centre. That was mine. The other, I understand, was taken from in front of the Engineering school at about the same time. Can Anybody help? Did anybody see a truck, van etc around there between 2 pm and 4.30 pm? If you can, please leave a note in the Craccum pigeon hole.

S. Sang

OH, MARYJANE!

Dear Louise,

Recently, while browsing in a bookshop, I noticed there were no books about marijuana on the shelves. I asked the bookshop staff why this was so. The incredible reply was that the Literature Board of Review is presently conducting an inquiry into books about marijuana to determine if they are indecent or not. If it is decided that they are indecent (presumably on the basis that they encourage people to break the law) then they will not be able to be sold because it will be illegal. Not only that, but any sales of these books prior to the decision will be illegal if the decision is made retrospective. So in effect it may be illegal to have most books about marijuana in your possession depending on LBR's decision.

This is a disturbing state of affairs because whatever your views about marijuana you should have access to material on this highly emotive issue. Any decision by the LBR that books on this subject are indecent on the basis that they encourage people to break the law would be a trite rationalisation for yet another encroachment on our quickly dwindling right to receive information about things the Government feels we shouldn't.

Yours fatefully,
J.J.

A POINT OF CORRECTION

Dear Louise,

A point of correction. In the last issue of Craccum the author of 'A Day at the Airport' made the claim that Amnesty International signed a letter to Dr Mochtar, Indonesian Minister of Foreign Affairs. That is incorrect. I read the letter and refused to sign it on behalf of Amnesty International, but as an individual I signed it giving also my address. The other people who signed on behalf of organisations stated so.

A point of confusion that must be cleared because of the non political status of Amnesty International.

Yours

John W. Mackle

Secretary A.I. Auckland University

MOONIE MADNESS

Dear Louise,

A few points arising from 'The Martyred Moonies' 25/9/78.

1. Firstly the title, Prejudging the motives of parents?
2. P. 7, col 3, paras 5-6. Mind-control such as to render the choice of religious belief other than voluntary inevitably destroys the sincere quality of the belief, the prerequisite for its protection.
3. Ibid para 7. Many, not several, ex-Moonies are against the induction techniques of the Unification Church. People other than parents, ex-members, and bigots have found mind-control to be a significant factor in the conversion of members.
4. Ibid para 9. Many 'authorities' regard the processes used as mind-control, so the one quoted could well be a member of a minority.
5. Ibid para 10. There is no evidence to support so high a ratio of Moonies unsuccessfully 'deprogrammed'. E.g. in the decision of Re Katz, to which the writer appears to refer to ibid para 3, the 'deprogramming' ordered was apparently sufficiently effective to make four of the five refuse to return to the church when offered the opportunity to do so by the Californian Court of Appeals in overturning the decision of Judge S. Lee Vavuris in the Superior Court. There are statistics which show that 70% +, slightly more than 'a handful of the thousands who attend Moonie sessions' (by that I infer that the 'workshops' are being referred to), remain with the church after their first lengthy encounter in 'workshops'.
6. Ibid para 11. I think some would not agree that there are even as many as half a million members. Any 'repeat of the American experience' would in general be of doubtful legality.
7. P 8, Col 1, para 4. The phraseology of the writer in describing proposed legal action is unfortunate, if not unbecoming of the subject-matter.
8. Ibid para 4. The writer makes the church sound like a multinational.
9. Ibid, col 2, para 2 (the first one to start in that Column) I agree with the conclusion. Cf. Jesus Christ. But then according to Unification Church doctrine he misunderstood his mission.
10. Ibid para 4. There is a difference between showing a person how they have been deceived, and relieving that person of undesired beliefs. 'Exorcism' is not an accurate description of the process, even from a spiritual perspective.
11. Ibid. I don't think that there is much that the Human Rights could do in this area.
12. Ibid para 6-col 3 para 1. See point 10 supra. If what is alleged is the case, there is cause for complaint. The aim of 'deprogramming' is not the destruction of beliefs, but is rather the removal of the unconsciously induced support structure of those beliefs. The result is sometimes labelled a 'failure', when in fact the member still wishes to remain in the sect, though aware of the nature of the induction techniques.
13. Ibid para 2. Why have the Hare Krishna folk had a good press lately? They are a natural target. There must be some good reason, why the Moonies are not treated the same way.
14. Ibid paras 4-6. 'But wanting to have their ears tickled, they will accumulate teachers according to their own desires; and will turn their ears from the truth, and will turn aside to myths.' II Timothy 4, 3-4. 'Behold, I stand at the door and knock; and if anyone hears My voice, and opens the door, I will come in to him, and will dine with him, and he with me.' Revelation 3,20 (both from N.A.S.V. translation). For myself I find the words of Jesus Christ more acceptable and convincing than the Divine Principle of Reverend Moon.

For source material for the first 13 points I have availed myself of the following articles in the Law Library: Southern California Law Review vol 51:1,1: Arizona Law Review vol 18, 1095. Any information derived from the Unification Church should be used bearing in mind the principle of 'heavenly deception' (the ends justify the means).

Your faithful correspondant,
Ralph Watson

DIRECTIONS

A seminar on development October 7. Or will be one of Remits from National Meeting of the Overseas 'Effective Aid' cal parties have

Subjects for V - N.Z.'s role ment and vol - Transnational and the Pacific - The 'Green' problem for - Pacific Island Industrial De - The New Zealand for New Zealand - Should develop downward on

DATE : Saturday
TIME : 10 a.m.
PLACE: Metropolitan
Lunch available
Morning and
Registration
for lunch (if
Corso, Box 1
(Late registration
I'll just go and
make a coffee

MUMPS

Mumps is caused by infection among young adults. Cases occur about eight

The infection near the angle swelling of face are salivary submandibular also be involved. Orchitis about one in puberty. If it is on both abdominal rarely men

Most mumps alone but in is done or t

In considering the mouth opening the straw. Apart no other tr by the adm mumps sho has subside

TAKE NOTE

DIRECTIONS FOR THE 1980's

A seminar on present questions facing aid and development agencies has been organized for Saturday, October 7. Organized by Auckland agencies, the Seminar will be one of a country-wide series of local meetings. Remits from this local seminar will go forward to a National Meeting to be held next year under the auspices of the Overseas Development Committee and entitled 'Effective Aid for the 1980's'. Representatives of political parties have been invited to attend.

Subjects for Workshops:

- N.Z.'s role in aid and development through Government and voluntary agencies.
- Transnational companies and development in Asia and the Pacific.
- The 'Green Revolution' and technology - solution or problem for Third World development?
- Pacific Islands development: the Pacific Islands Industrial Development Scheme.
- The New International Economic Order: implications for New Zealand.
- Should development take place by Government action downward or by Peoples' Action upward?

DATE : Saturday, October 7th, 1978.

TIME : 10 a.m. — 5.30 p.m.

PLACE: Methodist Church, 78 Pitt St., Auckland 1.

Lunch available for \$2.50 (Please advise in advance);

Morning and afternoon tea provided.

Registration \$1.00 — Please send registration fee and fee for lunch (if required) to :

Corso, Box 10148, Balmoral, 4.

(Late registrations will be accepted on the day)

I'll just go and have a wee, you put on the jug, and I'll make a coffee.



MUMPS

Mumps is caused by a virus which spreads by droplet infection and affects mainly children of school age and young adults. The infectivity rate is not high and most cases occur in the spring. The incubation period is about eighteen days. Quarantine is not necessary.

The infection presents with malaise, fever, and some pain near the angle of the jaw, soon followed by tender swelling of one or both parotid glands. Parotid glands are salivary glands and lie in front of both ears. The submandibular (below the lower jaw) salivary glands may also be involved. The swollen glands subside in a few days. Orchitis or inflammation of the testicles occurs in about one in four males who develop mumps after puberty. If it occurs, it is usually on one side only, but if it is on both sides, sterility may be a sequel. Obscure abdominal pain sometimes occurs and occasionally but rarely meningitis.

Most mumps cases can be diagnosed on clinical grounds alone but in some, demonstration of specific antibodies is done or the virus may be cultured from the saliva.

In considering treatment, oral hygiene is important when the mouth is very dry due to lack of saliva. Difficulty in opening the mouth may necessitate feeding through a straw. Apart from the relief of symptoms as they appear, no other treatment is necessary. Orchitis can be relieved by the administration of appropriate drugs. Cases of mumps should be isolated until the gland last affected has subsided.

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

PRISONER OF CONSCIENCE WEEK

The theme of Prisoner of Conscience Week this year is 'forgotten prisoners'. The university group will be mounting an exhibition of posters in the Little Theatre in the Maidment Arts Centre. Take a short break - get your heads out of those books - any time between 9.30 and 5 pm on 9, 10, 12 & 13 October.

Other Auckland Amnesty International groups activities include a meeting/vigil on torture at the Methodist Central Mission at lunchtime 12 - 2pm on Thursday 12 October. Auckland PEN is putting on a music and Poetry reading on Thursday 12 at St Matthews-in-the-City

XMAS PANTO

Remember the successful children's Pantomime - The Pied Piper. This year the Maidment Arts Centre will once again be presenting a Christmas pantomime. However, instead of highlighting a story from our past we will be thrusting ourselves into the future and experiencing a space fantasy,

If you would like to be in this production - come to the auditions. We are looking for people who are keen to sing, dance and/or act. Age is unrestricted. On October 5, 6.30 to 10.30 we will audition interested people over the age of 16. On October 7, from 1.00 to 5.00 we will audition all those under 16. Come along - we will explain all on the afternoon.

CHESS NEWS

This year's University Club Champs have just been completed (with the exception of one game) and the 1978 Champion is Philip Clemance. After a very unsure start, (drawing with Austin) Philip finally caught up with the then leader Paul Beach after Round 6 when both had 5 pts. The top ranked players, which included Bruce Watson, David Gollogly and Peter Mataga played against one another from Round 4 onwards while the 1976 Champion Nigel Metge, Michael Livingston and John Vermeer fell by the wayside after some disastrous losses.

Newcomers Andrew Holster, Richard Steel, Tan C.C., Philip Turner and Graeme Ah-Kit always stayed behind the leading bunch with some impressive (and sometimes, indifferent) performances.

The stalwarts: Paul Austin, Andrew Hames, Stuart Henrys, David Pomeroy, Howard Taylor and John Vermeer, while not finishing too high in the final standings, all showed that occasionally they can hold their own against the top ranked players.

Andrew Blackwood, Mirandy De Souza and David Mosen however were the most courageous of the lot. Their enthusiasm rarely waned and even though wins were not frequently acquired, they never gave up.

So the (near) final points table looks something like this :

1st: P. Clemance	8½ pts
2nd: P. Beach	8½ pts
3rd: P. Mataga	7½ pts
4th: B. Watson, N. Metge ..	6½ pts
6th: D. Gollogly (+ adj), R. Steel, D. Pomeroy, A. Holster, P. Austin	6 pts
11th : A. Hames, Tan C.C.	5½ pts
13th : J. Vermeer, H. Taylor, G. Ah-Kit, S. Henrys, M. Livingston (+ adj)	5 pts
18th : P. Turner	4½ pts
19th : D. Mosen, A. Blackwood, M De Souza, P. Corbett	4 pts

23rd : M. Kalinowski, B. Sheppard 3 pts

25th : Van Der Vloodt, G. Sell, T. Cole 2 pts

As for the Auckland Interclub Tournament - the less said about this, the better. The latest results to hand are: University 2½ — Howick Pakuranga 3½ University 1 — Auckland 'A' 5

The team for the match against North Shore 'A' on Sunday Oct 8th at 7.00 pm is :

P. Clemance, N. Metge, P. Beach, B. Watson, D. Gibson, M. Livingston. Reserves: J. Vermeer, D. Pomeroy.

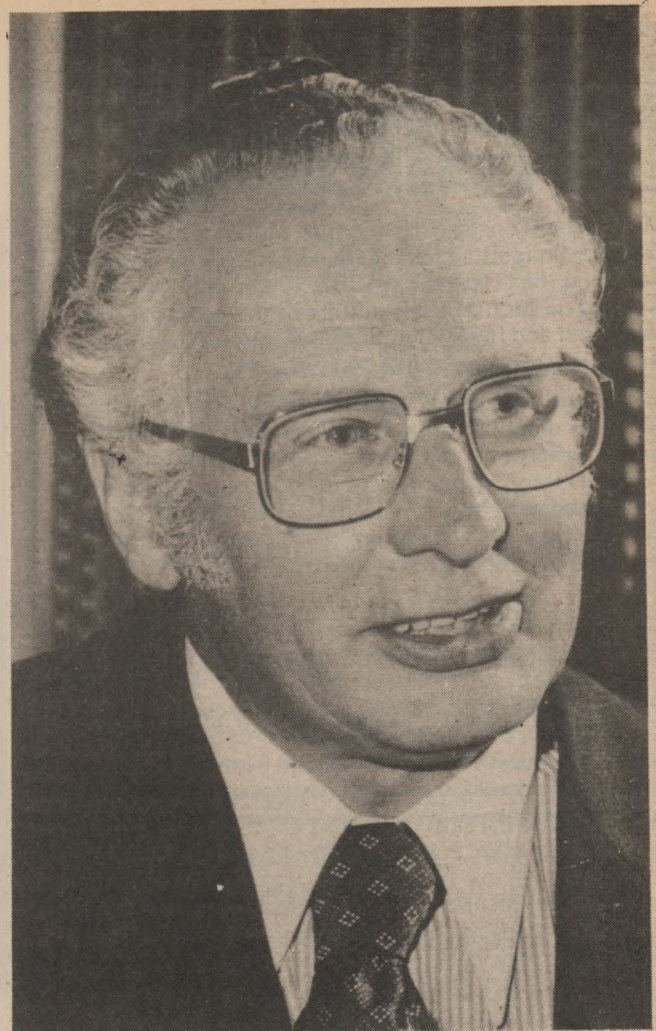
Game Section.

White : P. Beach Black : M. Livingston
Round 8 Club Champs.

1: e4 g6 2: d4 Bg7 3: Nc3 d6 4: Bc4 Nf6 5: Qe2 Nc6 6: e5 Nxd4 7: exf Nxe2 8: fxg Rg8 9: Ngxe2 Rxg7 10: Bh6 Rg8 11: 0-0-0 c6 12: Rhe1 Qc7 13: Nf4 Bf5 14: Bg5 e6 15: f3 h5 16: h3 h4 17: Bxe6 fxe 18: Nxe6 Bxe6 19: Rxe6+ Kf7 20: Rdx6 Rg7 21: Bh6 Rag8 22: Ne4 g5 23: Rf6+ Ke8 24: Bxg7 Qxg7 25: Rfe6+ Kf7 26: Nc5 resigns

The club's end of year Prizegiving and Social Function will be held in the Lack/Ward Room (Old Grad Bar) this Thursday (October 5), starting at 7.30 pm. Admission will be for club members only and will cost them the pitiful amount of \$1.00.

MICHAEL LIVINGSTON
SECRETARY A.U.C.C.



On Thursday, October 5th, at 1 p.m. in B15, the Auckland University National Club will hold a meeting with George Gair, the Minister of Energy, as guest speaker. Mr Gair has been in Parliament twelve years, becoming first a Parliamentary Under-Secretary, and later Minister of Customs in the Marshall Government. A leading opposition figure during the period of the third Labour Government, he became Minister of Energy in early 1977, after being Minister of Housing from the 1975 election. Mr Gair is the only Cabinet Minister to come to Auckland University for a student sponsored meeting this year, and will discuss his own energy portfolio and matters generally concerning the election. During his time as an M.P. he has also become known widely for his views on abortion and homosexual law reform. All students (and anyone else for that matter) are welcome to the meeting, which will last about 55 minutes.

SOUL FOOD

The Krishnas who give cooking lessons every Thursday lunchtime from 1 - 2 pm would love more people to show and learn meatless delights, so how about boosting your karma ratings for Exam Season and drop into room 203, just along from Craccum, this Thursday.

CRACCUM

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Arts Editor	Katrina White
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	Mairi Gunn
Advertising Manager	Anthony Wright
Typesetter	Barbara Amos

The final round produced some interesting results, the crucial one being Sarapu's draw with Green, which was not until the 78th minute when Dalglish swooped an expensive error by Albion goalkeeper Osborne and SKIN DISEASES. Eczema, dermatitis, tinea and psoriasis are the main itchy skin diseases. Jaundice, where the eyes And the madness of my pain
Seems to have infected everything -
Cities hack each other into blood;

Thailand

Mr Tongbai Tongpau, Thai lawyer and Chairman of the Defence Committee for the 'Bangkok 18' (otherwise known as the 'Thammasat 18') is a man who is prepared to stand up for his beliefs in spite of the potential cost to himself and his family. Extremist groups have in fact made threats on their lives.

Yet, in the context of Thai politics, Mr Tongbai could not to be described as 'radical'. Why then the animosity shown towards him by some sections of Thai society? The primary reason is that he is prepared to stand up for truth and justice as he sees it. This of course runs contrary to those sections of Thai society which have a stake in maintaining the authoritarian nature of the Thai government's rule.

Mr Tongbai is at present touring New Zealand. Last Thursday he spoke to a group of students and other interested people on the human rights situation in Thailand. His visit has been sponsored by church groups, Amnesty International, the National Council of Churches, the National Lawyer Guild, NZUSA and many individuals.

This tour is Mr Tongbai's second speaking tour abroad. Yet this time the aims of his visit are to some extent different from his European speaking tour. For, on September 15, the Thai National Assembly passes a bill allowing for the unconditional release of the 'Bangkok 18', thus validating the claim of human rights organisations that they were in fact political prisoners.

Mr Tongbai's visit is thus a tour to thank all who acted in support of the release of the 'Bangkok 18'. Yet, it is more than a simple gesture. For there are still large numbers of Thai political prisoners languishing in gaols for no other reason than that they have expressed their beliefs. Thai laws which directly violate the UN Human Rights Charter include Decree 22, which empowers the officials of the government to place people in gaol without limit and without trial. Also the Prime Minister may detain, arrest, or punish anyone without trial. He may also order summary executions and has done so in 1976, with the executions of two drug traffickers. Others, meanwhile, await such a fate.

So, the Thai situation is far from healthy in the field of human rights. However, the 'Bangkok 18' which the military government used as the focus of their efforts



Mairi Gunn

to crush the anti-government student groups following their bloody 1976 coup, have been released. It seems clear that only sustained international pressure on the Thai government led to this gesture. But this is only one battle in a long war to create a free and democratic Thailand.

Mr Tongbai, in spite of the risks, is courageously pursuing this task. What he has to say on the role of the lawyer in seeking justice is as relevant to Thailand as it is to New Zealand: 'When large numbers of people are being punished unjustly, it is the duty of the lawyer to volunteer to point out what is right and what is just in order to rectify the social order.'

PAUL ROBERTSON

Word From Underground

High-powered investigative journalism by your Craccum team brings you the latest revelation on the electoral roll scene. What is the scandal that has escaped the notice of the press, the television, the radio people and the political parties? Simply this: the rolls don't balance.

In Eden, 31,060 people are on the roll. In Mangere, there are only 18,640. Admittedly, they make them pretty heavy in Mangere. Admittedly, some of the Eden Voters may be dead, duplicated or resident in Timbuctu. But the same is probably true of some of those on the Mangere roll. The difference between the two rolls is 11,420, which is more than 30 per cent.

Every electorate is supposed to have the same number of people in it, right? That way a vote in Eden is worth the same as a vote in Mangere. But as it stands: either the rolls are out by 30 per cent, or the electoral boundaries were laid down by the high priests after diligent study of sunspots and the entrails of sacrificed cows.

Auckland Central was one place mucked around by National's electoral boundary changes. It now has 29,572 electors on the main roll, which means Mr Prebble has a lot of people to get round. Meanwhile, old three-dollar note in Rangiora only has 23,349 which leaves him plenty of time to plan Utopia. For the record, the man in Tamaki has 27,525 on his main roll. Never before in the course of human history have so many been owed so much by so few. And seldom have such a small number of people chosen the President of a country and foisted him on the rest.

How are the Maoris doing? Northern Maori - laden with ethnic names like Yerkovich, Wynyard, Scott and McLean - boasts 21,923. On the other hand, Western has 30,976. Your Ultimate Accountant can't balance the books even when he only has four sets of figures to juggle with. If the telephone directories hit the streets with more than a couple of mistakes in them, someone would lose his balls. When the electoral rolls limped away from the Outpatients' ward, bleeding, bandaged and suffering from generalised concussion, the Labour Party should have started sharpening knives. In Parliament, the Opposition should be dining on the spoils of a massacre. But that's not Bill Rowling's style, is it?

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50% CONCESSION STUDENT STANDBY FARE

The following scheduled airlines operating within New Zealand now as a result of negotiations by STB, offer the Student Standby Fare Concession to eligible students holding a valid International Student Identity Card (ISIC).

Air New Zealand (Domestic Division)
Mt Cook Airlines
Nationwide Air
Eagle Air
James Air
Stewart Island Air Service

As from 01 October eligible students may have their ISIC renewed for 1979.

RENEWALS

- (1) Obtain a renewal form from Student Travel Centre.
- (2) Complete the form.
- (3) Have the form signed by the Student Travel Officer. (Forms will only be signed on production by you of evidence of enrolment and payment of students association fees plus old I.D. card.
- (4) Send the card you already have, the completed form, \$3.00, and a stamped self-addressed envelope to:

ISIC Scheme
Student Travel Bureau Limited
P.O. Box 9744
Courtenay Place
WELLINGTON

NEW APPLICATIONS

- (1) Obtain an ID card application form from the Student Travel Centre.
- (2) Complete the application form.
- (3) Have the form signed by the Student Travel Officer. (Forms will only be signed on production by you of evidence of current enrolment and payment of students association fees i.e. fees receipt or students association membership card and photograph to be used on card.
- (4) Send application form, \$3.00, photograph, and stamped self-addressed envelope to:

ISIC Scheme
Student Travel Bureau Limited
P.O. Box 9744
Courtenay Place
WELLINGTON

Shares In Apartheid

'Foreign investment is a pillar of the whole system which maintains the virtual system of slavery of the Black workers of South Africa.'

— John Gatswe, General Secretary of the now banned South African Congress of Trade Unions.

'If the rest of the world makes it clear that they will have nothing to do with South Africa as long as it persists with its discriminatory policies, the pressure for change will sooner or later become irresistible.'

— Brian Talboys speaking to the UN General Assembly, October 1977.

South Africa is one of the most repressive nations in the world. There the white minority rule over a vast black population with the oppressive laws of apartheid as their primary power base. Time and time again - at the UN, at Gleneagles and elsewhere - nations throughout the world have called for an end to this brutal regime; repeatedly they have been requested to withdraw from all ties with South Africa as a protest against apartheid.

New Zealand too has supported attempts to sever economic ties with South Africa. In 1977 the Minister of Foreign Affairs announced this country's support for an end to all new investment in South Africa. And yet New Zealand money continues to bolster the racist South African regime.

New Zealand Insurance and South British Insurance, both New Zealand owned companies, directly invest in South Africa and have done so since the turn of the century. In 1973, at the annual general meetings of these companies, a group of concerned shareholders made the first attempts to withdraw the companies' economic support of apartheid. The motion was lost by a substantial majority.

By 1976 the movement towards withdrawal had grown stronger with the National Anti-Apartheid Council, CARE and NZUSA being joined by the Methodist and Presbyterian Churches - all shareholders in the two companies. The Churches' support was the direct result of a call by the World Council of Churches to its members to sever all investments in companies involved in South Africa.

The motion put forward by the Churches in 1976 read as follows: 'That this Company declare publicly its belief in the right of equal public opportunity in its employment wherever it or its subsidiaries operate, and that it takes all necessary steps to make that right a reality in NZI (SA) Ltd by pressing for such action and instituting such training programmes as will enable Indian, Coloured and African employees to take their place at all levels within the Company; and that it will endeavour to make significant progress, and report this to the 1977 AGM of the Company.' In spite of the very moderate sentiments expressed in this motion, it too was lost.

In 1977 a split began to show. While NZI refused once again to alter its policy on South Africa, South British began to waver. There would be no new investment in South Africa; counter staff in the South African branches on the company would be integrated; training programmes were to be initiated for Black workers. Although the South British example has not been a total success, moves are at least, underway.

New Zealand Insurance however have resisted all pressure to change their policy on South African investment. It was decided then, earlier this year, to mount a full-scale campaign against NZI to culminate in the Annual General Meeting of share-holders held on Tuesday September 26. All efforts would be made to draw in as many shareholders and proxy voters as possible and so force the issue of South Africa once again.

The Annual General Meeting of New Zealand Insurance was held at Trillos. Outside a small picket line was formed; inside were a large number of shareholders and proxy voters numbering upwards of 300 about 50 of whom represented the anti-apartheid movement.

The question of the connection between NZI and South Africa was never directly raised at the meeting. Nevertheless, the protesters, all shareholders or proxy voters, had the right to speak which they consistently exploited to express their opposition to NZI's South African interests. The majority of the shareholders however remained coolly disinterested or, worse, hostile, in the face of the following facts:

- in 1976 NZI operated a number of South African branches in which it employed 138 whites, 7 Asians, 28 Coloureds and 17 'Bantus' (Africans)
 - The average wages at that time were: Whites R3772; Asians R3081; Coloureds R2625; 'Cantu' R2229
 - in that same year 16% of NZI's South African assets were invested in Government stock with R13,560 being paid by NZI (SA) to the South African government in taxes.
- In addition to the figures concerning NZI's individual commitment to apartheid in employment, there is the principle of foreign investment itself and its role in subsidizing the South African regime.



Major NZI shareholder, Mr King, with the press

Multi-national companies such as NZI make huge profits in South Africa only, because they help to perpetuate the apartheid system. To ensure a supply of cheap labour the Government enforces such regulation as the Pass Laws, the Bantu Labour Regulations and the Separate Amenities Act. No employer can disregard such laws as the Polaroid Corporation discovered this year when, after lengthy attempts to fight apartheid from the inside, they were so totally frustrated in their aims, they finally withdrew from South Africa altogether.

Foreign companies will only invest in countries where the political climate is stable and will therefore provide a stable workforce. The South African government ensures this stability through its apartheid laws. During the Sharpeville risings in 1960 money was rapidly withdrawn from South Africa by its foreign investors; repression of the blacks through even harsher laws returned South Africa to its economically 'secure' position.

In spite of these facts the NZI directors and the bulk of shareholders refused to even discuss the South African question. Profit remained the sole concern of the shareholders even when it was pointed out that NZI made very little from its South African subsidiary. Yet money could hardly have been the shareholders' only worry; when \$5 was offered to anyone able to provide a good reason for staying within South Africa, there were no takers.

Attempts to expose the possible illegality of NZI's position in South Africa fell on deaf ears. David Cuthbert and Alick Shaw announced that a senior official of the Foreign Affairs Department had held discussions with Mr D. Hare, General Manager of NZI, concerning the re-investment of profits in Rhodesia and South Africa; this is in direct contravention of UN and New Zealand government decisions on Rhodesia. The Chairperson of the Board, Mr L.N. Ross, lamely replied that this was a matter for the company's South African subsidiary, so whitewashing the issue.

Before the beginning of the meeting Mr Ross had assured the shareholders that an announcement concerning South Africa would be made at the conclusion of the meeting. After four hours and at the end of the meeting he refused to make any statement about NZI (SA) citing the 'behaviour' of the 50 or so shareholders and proxy voters, who demanded an end to all South African investments, as the reason. This announcement was justly met with cries of 'What have you got to hide?'

Several days prior to the meeting Mr Ross had announced in the press that no police would be present at Trillos during the course of the meeting. However, when, in a fit of anger, one of the shareholders physically attacked an anti-apartheid protester, the police, stationed outside from the very beginning, were brought in. This was only one of several incidents involving physical violence, albeit minor, where the police entered the meeting room. Without exception the scuffling was initiated by the non-protesting shareholders.

The National Anti-Apartheid Council and its supporters within the anti-apartheid movements and the Churches have appealed repeatedly to New Zealand Insurance to face up to its moral responsibilities. Again, this year, the company has refused to do so preferring profit to the lives of Black Africans. If you, as an individual, want to help bring about an end to New Zealand investment and ties with South Africa:

- write to your MP; NZI Box 165, Auckland; newspapers; the Minister of Foreign Affairs. Express your dismay at NZI's continued investment in the South African regime.
- become an NZI shareholder and voice your opposition at Company meetings
- call on any organisation to which you belong to cancel insurance policies with NZI until they withdraw from South Africa.
- Refuse to buy South African products.
- Contact the Insurance Companies Campaign - Box 2536, Auckland.

LOUISE CHUNN

**LOVE
CAREFULLY!**



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

"THE ELAM EROTIC HORROR SHOW"

WITH: CITIZEN BAND • STANDING
ROOM ONLY • HEAD OVER HEELS •
GET SMART • SAM FORD VERANDAH
BAND • • • CABARET • FOOD • DRINK
OCTOBER 12th • FUNCTIONS ROOM
TICKETS \$4 FROM OCTOBER 2nd 10am-2pm
IN ELAM CAFE - FROM OCTOBER 4th 12pm
TO 1pm IN QUAD
TICKETS OR NOT, ONLY EROTIC FANTASIES (IN COSTUME) ALLOWED IN.

DON'T MISS THE

NAMBASSA WINTER SHOW

OCTOBER 9-10
HIS MAJESTY'S THEATRE
AUCKLAND

NAMBAS THEATRE TROUPE
in: A FULL ROCK OPERA - THEATRE -
- MIME - DANCE - FOLK & ROCK
MUSIC - FIRE EATING - LIGHT
& SOUND

STARTS 8 PM.

ADULTS : \$5.50
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BOOK AT THEATRE

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**THE BEST
COFFEE & LIGHT FOOD
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WED - THURS 6 til m/night
(50% Student Disc)

FRI - SAT 8 til 2 AM
SUNDAY

THURS., FRI., SAT.

Assessment

Hundreds of students at this University are currently signing a petition to the University powers requesting '50/50 plussage' as the method of assessment for all papers where 100% in-course assessment is not used. Already this system, or some approximation to it, exists in many departments with considerable success; but students, outside of those well organised faculties and departments who have seen its advantages, often ask what it means.

The aim of plussage is to provide students with maximum flexibility of choice attainable (for the present) in how they will tackle their work. Some students prefer to work with emphasis on in-course material, others prefer to place their emphasis on study for end-of-year or end-of-semester assessment. Ideally freedom of choice between in-course, end-of-year/semester or some blend thereof would be best, but there are mechanical difficulties in the way of getting such a system yet.

Plussage, wherever it operates, is liked by students, even where it is offered in only a bastardised form. This is what it is:

Let X equal the Final Examination Mark

Let Y equal the in-course assessment mark.

Let Z equal the average of X and Y. For the mathematically minded this is expressed succinctly by the formula $\frac{X+Y}{2}$.

If Z is greater than X, then that becomes the mark for the year/semester's work.

If Z is less than X, then ignore it, and X becomes the mark for the year/semester.

Needless to say, some departments have managed to do their best to bugger up this simple system, which offers, within the current framework of university administration, the maximum opportunity for students to work with flexibility and success. For example, they haven't offered 50/50 plussage, which is what is described above but varying weights, from 20/80 through to 40/60.

For example:

50/50 plussage:	Exam mark	55	(C)
	In-course mark	75	(A)
	Year's work	65	(B)
20/80 plussage:	Exam mark	55	(C)
	In-course mark	75	(A)
	Year's work 20% of 75 (15) plus 80% of 55 (44) =	59	(C)
40/60 plussage:	Exam mark	55	(C)
	In-course mark	75	(A)
	Year's work 40% of 75 (30) plus 60% of 55 (33) =	63	(B-)

Of course, other systems are administered by departments to ensure that not too many students pass their initiatory rituals, such as imposing that quaint old-fashioned relic, from the days of 100% final examinations, 'terms'. Fortunately most departments with any degree of enlightenment have already abandoned attempts to prevent any student who will from sitting final examinations. Only those departments which see university education in terms of 'we had to do it, so let's make them suffer now' still oppose in-course assessment at all. They still set up artificial barriers and requirements which hinder marginal students from making the best of what they have.

Elsewhere in this issue of Craccum, is a copy of the petition which has space for your signature. If you haven't seen the petition forms being circulated by class representatives and others, then sign this one and send it in to:

Education Vice-President

A.U.S.A.

Princes Street,

Auckland 1.

Regrettably only one signature per student; and Auckland University students only. If you think that what we are doing is good for your university or institute (if you are not fortunate to study in the sun at A.U.) then go and do likewise on your own campus.

MICHEL TYNE-CORBOLD
EDUCATION VICE-PRESIDENT

Petition

THE MECHANICS OF ASSESSMENT

TO the Vice-Chancellor, Deans and Senate of the University of Auckland:

WE, the undersigned, being students of the University of Auckland, offer the following considerations and recommendations, praying that the recommendations be instituted from the beginning of the academic year in 1979.

(1) PLUSAGE

(a) There are wide individual differences between students in their approaches to study, some preferring to emphasise work for in-course assessment and some preferring to emphasise work for end-of-year assessment, understanding 'end-of-year' to include 'end-of-semester' where appropriate.

(b) Each student should be able to choose freely the study approach most suited to their needs. Ultimately freedom of choice between 100% in-course or 100% end-of-year/semester assessment or some blend thereof is the ideal.

(c) There are administrative difficulties hindering the immediate institution of such freedom of choice at the present time.

(d) The system, known variously as 'plussage', or 'maximisation', etc, goes far towards providing flexibility of study approach with consequent advantages for the learning process; and within this system, 50/50 is the most advantageous allocation of weighting to in-course and end-of-year/semester assessment.

(e) Many departments have already instituted 50/50 plussage to a greater or lesser degree and have found it successful and easy to administer.

(2) FEEDBACK

Assessment should play a significant role in the learning process, rather than be no more than a ritual performance for the purpose of allocating competitive grades on some arbitrarily predetermined basis. Feedback of results and how those results were achieved is a vital part of all learning processes.

(3) WORKLOAD CONSISTENCY

There should be consistency in the amount of workload required or in-course assessment of performance. There is no such consistency between workloads required on various papers within various departments at the present time.

RECOMMENDATIONS:

(1) THAT throughout all faculties and departments, all papers, not currently assessed on a 100% in-course basis, should be assessed on the '50/50 plussage system'.

(2) THAT detailed results of all assessments, both in-course and end-of-year/semester, should be made available to all students, with sufficient comment that areas of strength and weakness should be clearly recognisable.

(3) THAT a work party should be established by the Senate, consisting of representatives of the Students' Association, the Senate and the Higher Education Research Office, to examine in-course assessment workloads and to make specific recommendations for the standardisation of workload in relation to the proportion of assessment marks, for all faculties and departments.

NAME (Please print)

FACULTY (Please print)

SIGNATURE

1.
2.
3.
4.
5.

SIGN THE PETITION AND HAVE FOUR FRIENDS SIGN IT TOO. THEN HAND IT IN TO STUDASS OFFICE OR POST IT TO EDUCATION VICE PRESIDENT OF AUSA.

A year has now past since the first use of the University of Auckland Recreation Centre on the 22nd August 1977, and it is thought appropriate that an indication of its usage be given. There is no doubt, as regular users have seen, that the Centre has been extremely popular, not only to students and members of staff, but also to community groups and organisations. The use of the Centre has in fact been startling and even the most optimistic proponents of the Centre have been surprised by its use.

For the twelve months ended 21 August 1978 there have been:-

39,116 games of squash

34,720 badminton and squash rackets hired out

30,120 towels hired

12,021 guests of student or staff members used the facilities

2,100 squash tallies sold

3,348 squash balls sold

2,376 shuttlecocks sold

1,284 table tennis balls sold

7,949 games of pool played since tables installed in mid-March 1978 and

7,126 DOZEN bottles and cans of that soft drink that "adds life" have been sold

Rec Centre

As well as serving the recreational and sporting needs of the University the Centre has also proved to be an asset to community groups and organisations. As well as the personal guests using the Centre, the following activities have been held:-

N.Z.U.S.U. winter sports tournament, New Zealand young athletes coaching school, N.Z. under 23's v Australia under 23's womens squash test match, New Zealand v New Caledonia volleyball match, New Zealand roller skating championships, the Auckland Football Assn 5-a-side soccer tournament, an Auckland regional indoor hockey tournament involving teams of seniors, reserves, and ladies grades, the New Zealand rhythmic gymnastics coaching school, an open sponsored squash tournament, the official opening of the Centre on March 11th 1978, by the Minister of Sport and Recreation, three rock dances, the New Zealand masters woodchopping championships, a successful seminar on sport - organized by the Centre for Continuing Education, the A.U.S.U. children's party, the Auckland Cricket Assn schools coaching clinic, the New Zealand Catholic indoor bowls championships, three Sir Douglas Robb Memorial lectures, and the New Zealand gymnastic championships.

With income generated through the sale of soft drinks, charges for lettings, and small charges for squash, the Centre has been able to pay the salaries of the staff employed at the Centre, the payments to part-time coaches and all other running costs, (except heating, lighting, cleaning and insurance - which are met by the University).

Recreational instructional classes organised by the Centre have proved to be most popular and as two examples, - over 380 people have had a basic instructional course on squash and over 500 people have been either advised on fitness and weight training or attended specific sessions dealing with fitness. Of course, it has been impossible for the Centre's permanent staff to teach all the organised sessions and I therefore thank the following part-time coaches: Colin Patston and Ian McKenzie (squash), Richard Ellis (golf), May O'Rorke and Judy O'Rorke (ladies keep fit), Charlene Gregory (Polynesian dancing), H.Y. Siew (badminton), Mark Daroux (tennis), as well as all of the sports club coaches.

1977/78 has been an interesting and demanding year for the staff of the Recreation Centre. My thanks for all the hard work in making the Centre the success it undoubtedly has been go to:

Lance (gymnasium supervisor), Rosemary and Kerry (secretaries), Lois, May Margaret and Ann(receptionists) James (Centre attendant) and the student part-time Centre attendants

It is hoped to expand the range of services and opportunities available in the Recreation Centre for 1978/79 and this together with the opening of University Park should cater for the recreational needs of the University population.

STEVE HOLLINGS
PHYSICAL RECREATION OFFICER

Punk Bashing

In the 1950s American youth danced to rock'n'roll. Boys wore their hair slicked back with Brylcreem, girls gave French kisses, on occasion. They were all under the sway of the monster music - or so it seemed in the eyes of middle-age, middle-class, middle-experience America. Parents were outraged. They attempted to have rock'n'roll, the great subverter of the nation's youth, banned.

Happily, all such plots failed. Now the grinding loins of Presley and the seductive sentiments of his contemporaries seem somewhat passe. We've all been through so much since then: the lull of hippiedom, the ear-splitting shrieks of Heavy Metal, the interior torments of Browne, Young, Mitchell, et alia. Not a quiet history but one remaining still within the shadow of the earlier days.

Now, of course, there's punk rock. The cries of innocent parents and concerned citizens can be heard once again. More terrifying than the long-haired junkie, more powerful than the BeeGees, are those boys who wear safety pins and rip up their own clothes. It's all too much — it should be banned?

So sad that we have not learnt our lesson. Punk, certainly is no rock'n'roller. It can hardly last the distance it has travelled thus far. Its rawness and decided lack of finesse does not however invalidate it as a musical form. It is music and so it is true expression. The fact that in its hometown, the UK, it is unemployment, aggression and the occasional bit of bover too, does not ear-mark it for destruction by moralists. But this it seems, is what some people have in mind.

On September 22 Space Rock Promotions organised a dance in the Auckland Student Union Cafeteria. Three bands, loosely grouped under the amorphous label 'punk' played at the dance - The Scavengers, Enemy and Sheerlux. By all accounts the 'atmosphere' (a misnomer when applied to a dance in the Caf) was amicable. The usual bored faces, pogoing bodies and sand-shoed feet coolly jiving it away. Alcohol was served, as usual, and according to those who were there, it was the usual merry little scene on a Friday night.

Outside however was a different picture - or better, several different pictures. A young man, in his mid-teens, was pushed/thrown/fell from the first floor of the Student Union Building into the garden which surrounds the cart-dock for the Cafeteria. The facts of the incident remain confused and open to question. From the 15' fall the youth suffered a broken neck; another man has facial injuries.

But what is perhaps even more appalling than this incident of violence is the reaction it has caused. On Tuesday September 26 Jay Clarke, the Assistant

Jeremy Temple



Registrar of the Student Union, and Mervyn Prince, the President of AUSA, issued a joint report on the dance to the press. In essence it is identical to their report to the University Registrar which contains the following recommendations:

THAT The Scavengers, Sheerlux and Enemy groups be banned from the Cafeteria in addition to all other such bands as so deemed by Executive after consultation with the Union Manager and Head Custodian.

THAT no more than two bands be allowed to use the Cafeteria in one evening except at the discretion of Executive, thus restricting the numbers and differing types of audience likely to attend.

While this sort of action is, up to a certain point, understandable, it nevertheless reflects an incredible ignorance on the parts of Messrs Prince and Clarke. Naturally the Students' Association is embarrassed about the publicity given to the incident. It hardly gives it licence to dictate as it intends doing.

University dances are, by nature, rather tame creatures when compared to the now almost extinct local Saturday night hop. Booze is sold at rather steep rates and security guards are always in attendance. The sodden and the violent are swiftly thrown out when the going gets rough. This quite often results in problems outside the dance venue. Security guards are not expected to patrol the entire area and those expelled from dances are usually left to their own devices. Occasionally there has been fighting which has resulted in the police being called in.

In the report however, Jay Clarke claimed that Friday night's dance was different from other similar events

on a number of counts. 'The nature of the bands playing has caused some reticence on our parts as hirers, from past performance and doubts were expressed to the organisers about the possibility of refusing the booking.' Here Mr Clarke is referring to a dance featuring punk bands over a year ago. The Caf took something of a beating and concern had been expressed at 'the type of people attracted, bringing a brand of behaviour to the campus not normally experienced.'

The elitist connotations of that statement aside, it must be pointed out that since that time there have been a number of punk dances held in the Caf. Even Mr Clarke concedes that 'no trouble worth recording has occurred' at any of those dances. Presumably 'supporters' of the bands also attended these events, displaying their usual amount of enthusiasm for their favourite bands.

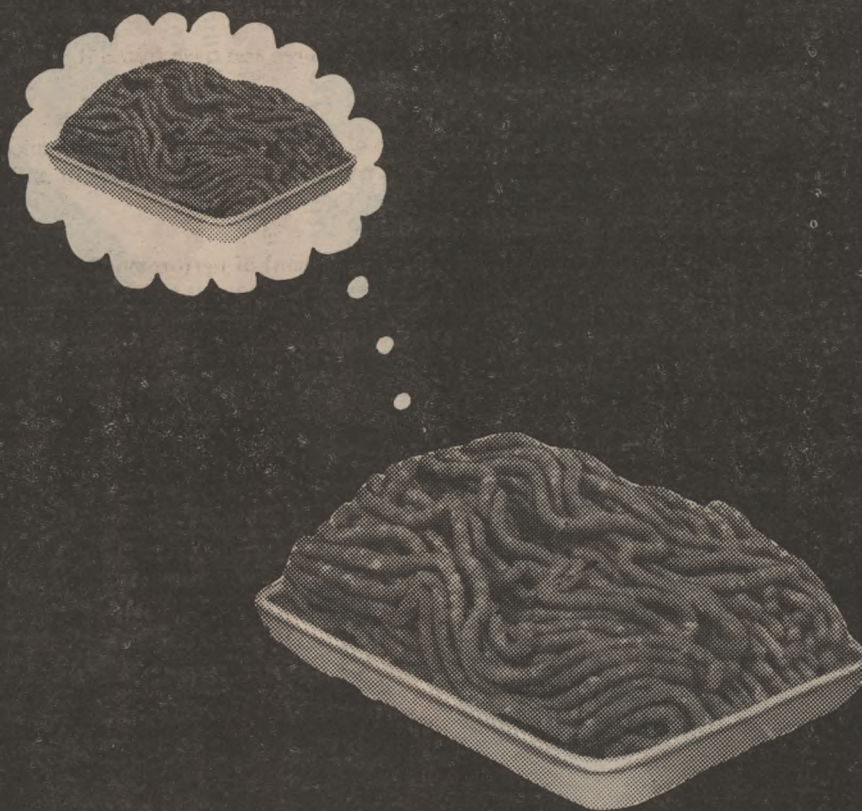
Mr Clarke also points out that he had gone to some pains to gain assurances from the dance organiser, Derek King, that the low musical standard and behaviour marking last year's punk dance would not be repeated. 'Unfortunately, it seems that their admirers and followers are not aware of the change in style as they appeared and behaved in exactly the same manner as before.'

In saying this Mr Clarke appears to be laying at least some of the blame for the violence that occurred outside the dance on those who presumably attended the event to 'support' the punk bands. A highly spurious statement indeed. 'Eye witness' accounts have varied enormously but consensus seems to have been reached on one point: those involved in the fighting were anti-punk rockers.

It's a common mistake, but a blind one. Merely because the dance featured 'punk' bands who largely because of adverse publicity are seen as violent and aggressive, any problem associated with it have been blamed upon their supporters and so the bands themselves. While this may be an acceptable piece of logic in London, New Zealand punk rockers scarcely even deserve their label. They are largely middle class, art school type intellectuals. Their aggression is as plastic as their sandals. And they're the ones who get beaten up.

Perhaps the saddest fact of all is that such recommendations should be put forward at a university. The past few years have surely illustrated that Auckland University is no bastion of radicalism, but one had hoped for a little tolerance and liberality. This is no great stab in the heart of democracy, sure. But when it comes to Executive deciding on the violence-potential of our musicians, it's a little more than a depressing sign of the times.

LOUISE CHUNN



© '78 DEREK WARD

CRACCUM ROCKTOBER 2 PAGE 7



The university got a man in to re-sterilize the quad because some person had left their personal touch on the **OFFICIAL ARCHITECTURE**. The message is clear: All right, you can play silly buggers but you can't beat the system. All trace of the hand was removed within 48 hours. The status quo returned.

Graffiti
Now!

- Administrative Assistant
- Secretarial Appointments
- Head Typist
- Departmental Secretaries
- Mail Room & Telephones
- Parking
- Travel

ARCHITECTURE AS
SOCIAL GESTURE

100 feet of sheer concrete wall. Maybe it's a gesture to life in the 20th century. Wait a minute... maybe it's the Quest for Knowledge (why the fuck are we here?)... ever onwards & reck on the paint up is truer:



The Human Sciences building tells us about life in the university system but doesn't the graffiti do it more concisely & clearly? And what economy & understanding is lost since the Gazette has been discontinued.

The Vice-Chanc

the human sciences building tells us about life in the university system but doesn't the graffiti do it more concisely & clearly? And what economy &

discontinued. The Vice-Chancellor shall have power

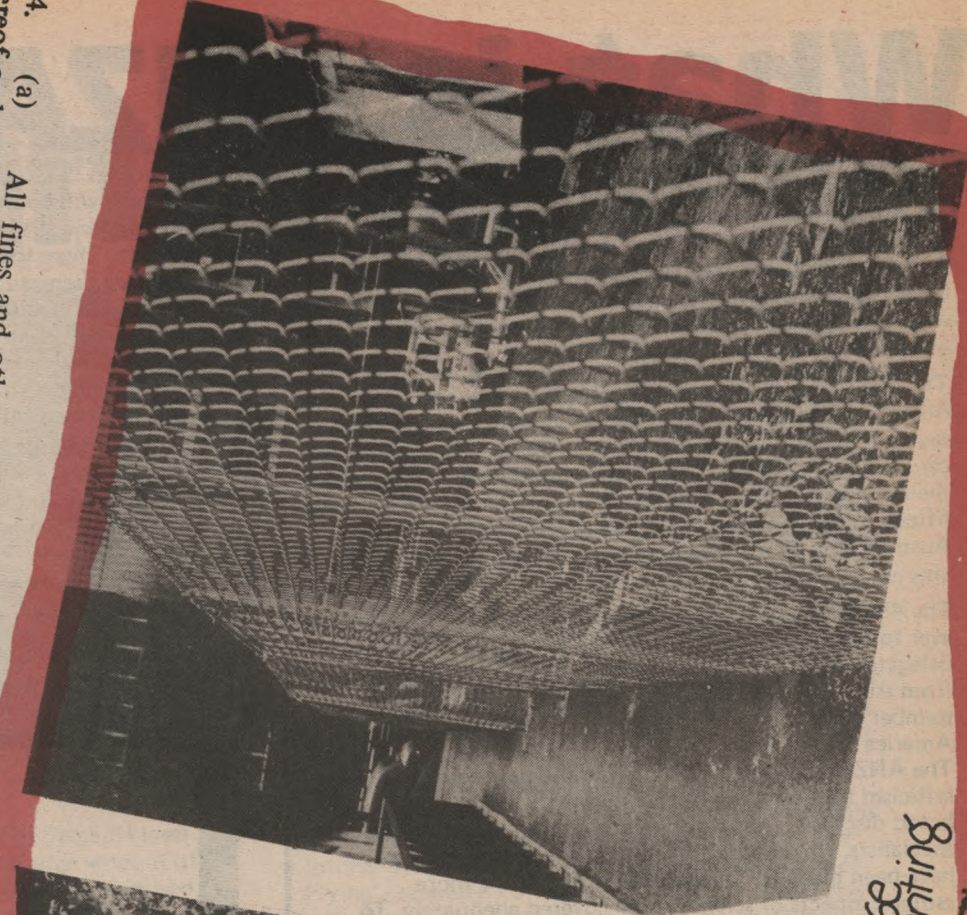
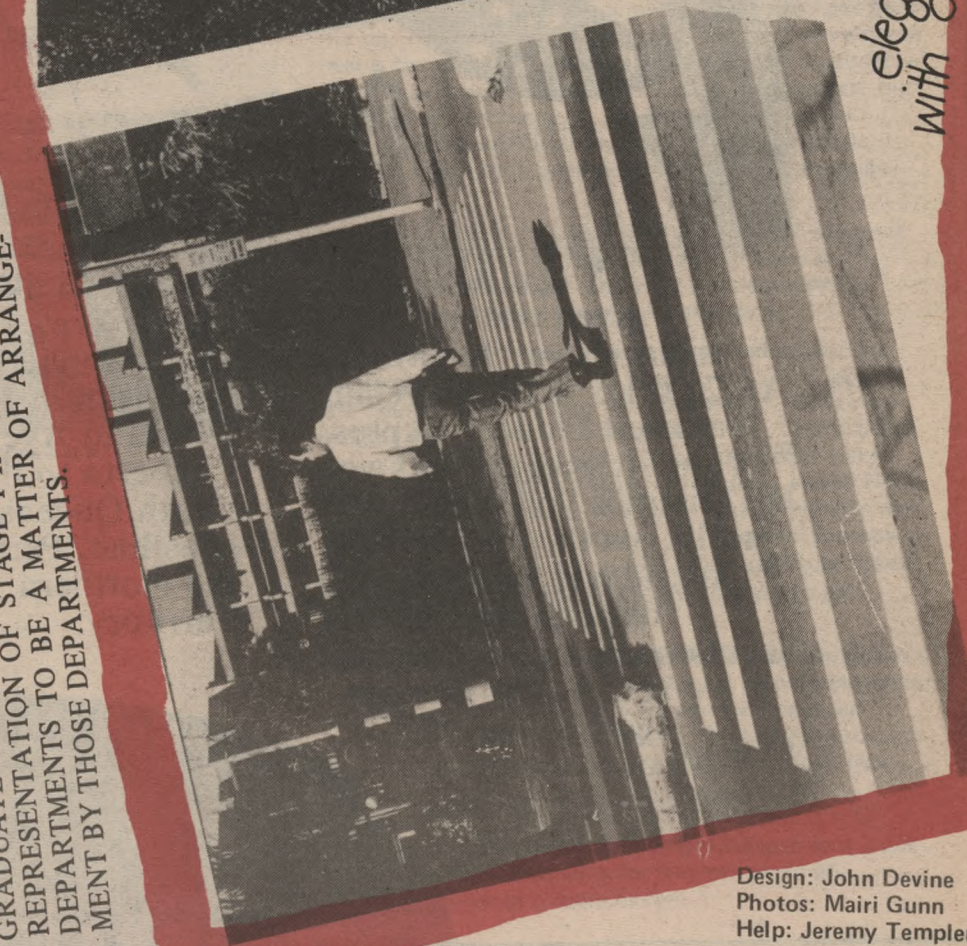
All the university architecture won't inspire you, won't excite you, won't make you think as much as a well-placed paint up. It's not meant to. The Human Sciences building is right/ That's what the university is like. (Pity they couldn't let the corridors run to infinity but 50 yards gives you the idea.) If the students don't like the graffiti let them write their own or paint it over with white paint — get it from the custodian's office. Think of it — splashes of colour & wit around the Varsity. It could get exciting — maybe the beginning of the end of student Apathy, but at least the chance to react to the mass of concrete around you.

Research, Nuclear Reactor Planning, 9, 11 and 12 due to the Senate by the person or body imposing

(iv)

the most noisy or disruptive or

AND STUDENTS REPRESENTING STAGES II, III AND HOURS AND OTHER FORMS OF POST-GRADUATE STUDY WITHIN THE DEPARTMENT, REPRESENTATIONS TO BE A MATTER OF ARRANGEMENT BY THOSE DEPARTMENTS.



So you wanted to walk straight across to the quad... don't you know this was designed by an Architect who knows all about circulation patterns. We've got fences for you & if these elegant little numbers don't work... well, we're experimenting with others. ©

Design: John Devine
Photos: Mairi Gunn
Help: Jeremy Templer

What is ANZAAS?

It is unlikely that many students will have heard of the Australian and New Zealand Association for the Advancement of Science (ANZAAS), let alone be aware that the Association is holding its 49th Congress in Auckland next January. The venue is Auckland University. The conference is open to any student who wishes to attend provided that they register as a member of the congress before the end of October.

The aim of ANZAAS is to bring together members of the Australian and New Zealand scientific community on a regular basis so that the different branches of science can communicate with one another and reconsider their collective role in society. A congress is held every fifteen to eighteen months in the principal cities of Australia and New Zealand with a congress being held in this country approximately once every twelve years.

The 49th Congress will be one of the largest conferences ever to be held in Auckland. Three to four thousand delegates are expected to attend, the majority coming from Australia and New Zealand although a significant number of delegates from Britain, Europe and North America are expected to attend.

The ANZAAS Conferences have in the past come in for criticism for providing neither a general forum for broad discussion nor a disciplined academic setting for specialists. However in the coming conference allowances have been made for both the general and the more esoteric aspects of science to be covered adequately. To achieve this the congress has been divided into two distinct units; the section programmes and the general symposia.

There is a section programme for just about every scientific field of endeavour. For example: Physics, Engineering, Zoology, Food Science/ Nutrition, Education and Anthropology to name but a few. There are also section programmes on Industrial Relations, Criminology/Forensic science, Sports Science and Oenology (Wine Science).

In each section programme there are a series of lectures in topics specific to that section. The speakers are all highly qualified in their field. A number of them will be coming from Europe and North America although the majority will be New Zealanders and Australians. It is not always appreciated that New Zealand and Australia do have scientists of world standing and many of these people will speak at the 49th Congress. Field trips and visual displays are included in the section programmes.

There is a Section Programme under the title of Student ANZAAS which will cover a number of topics in a non-specific fashion, and is aimed primarily at senior high school students. There is an astronomy section in Student ANZAAS and as there isn't an Astronomy Section Programme as such at the Congress there could be a big turn out of senior delegates as well as members of the Public and high school students for astronomy topics such as, 'Searches for Extra-Terrestrial Civilisations' by R. Bracewell of Stanford University, California. Each ANZAAS Congress is underwritten with a contemporary theme, next year's model being 'Directions for the Future' Topics in the General Symposia, the non-specific half of the Congress, are built around this theme. For example, there are

symposiums on: 'Social Responsibility in Science', 'Oil-Australasian Response to Dwindling Resources' etc. There is a ten dollar fee for any student wishing to register as a member of the 49th ANZAAS Congress and entitles him/her to attend any session. This doesn't seem quite so expensive after looking at the programme and seeing what there is to be had in this great scientific grab-bag of a conference.

There is also a wide range of social activities arranged around the Congress. The complete Congress Itinerary is detailed in the glossy Provisional Programme. Programmes and enrolment information are obtainable by ringing University Extension 313.

RICHARD CLARKE

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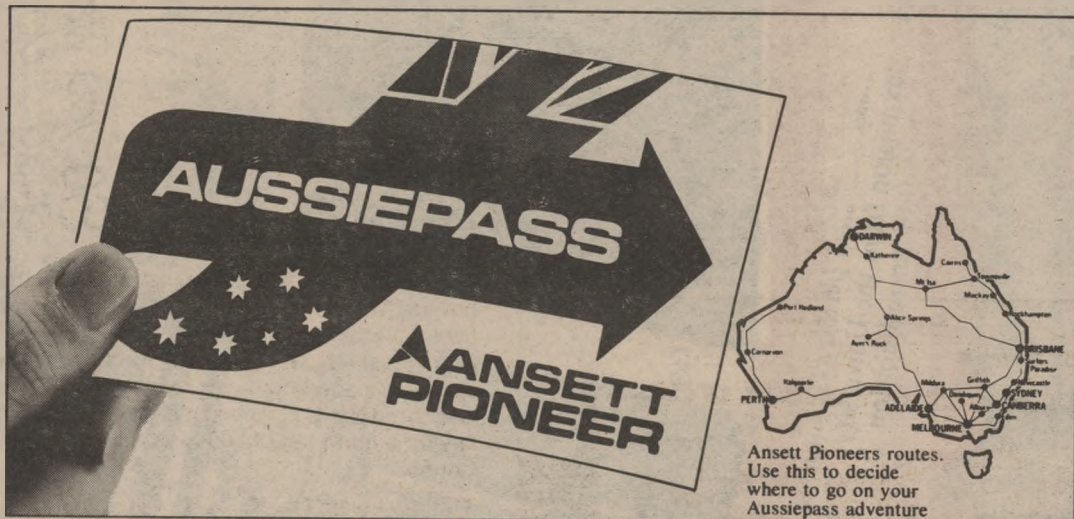


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Women's Righting

Re-vision - the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction - is for women more than a chapter in cultural history: it is an act of survival. Until we can understand the assumptions in which we are drenched we cannot know ourselves. And this drive of self-knowledge, for women, is more than a search for identity: it is part of our refusal of the self-destructiveness of male-dominated society. A radical critique of literature, feminist in its impulse, would take the work first of all as a clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us.

Adrienne Rich

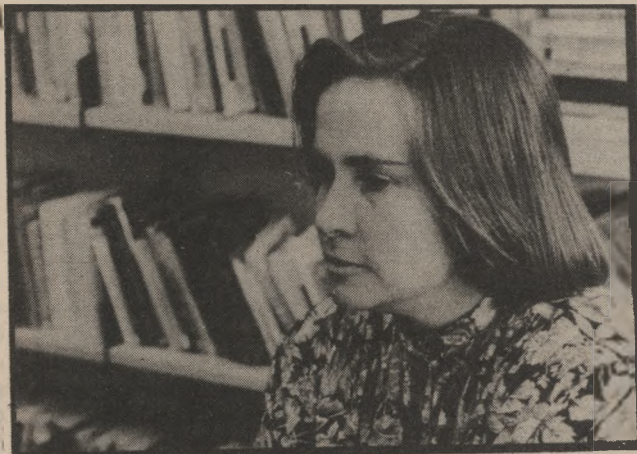
Three years ago, at a Staff-Student Consultative Committee meeting, a male English student first raised the question of introducing a women writers course to the English Department syllabus. At the time few staff members showed interest in the proposal or the possibility of including a greater number of women writers in existing courses.

Again, last year, a women writers course was suggested by student reps. This time, however, the idea was met with greater enthusiasm and in 1979 the first Women Writers paper will be offered in the English Department.

It is somewhat ironic that now - when the women's liberation movement, generally the impetus behind such moves, is cruelly dividing itself over separatism, cultural feminism and the role of the male within the movement - Auckland University is finally succumbing to at least one of its demands. The course offered next year, however, although dealing solely with women writers, is not specifically feminist-aligned.

Ao McLeod, who is, within the Department, the prime force behind moves for the course, was initially against its introduction. While in the United States in the mid-1970s she had visited several universities where women's literature courses were offered. Totally unimpressed with the low standards and sociological rather than literary merit of the works used, Ao felt there was little justification for the separation of male and female writers. Many of the writers surveyed were totally devoid of consciousness in regard to their sex; others were included for political rather than literary reasons.

Together with Riemke Ensing, who will also be lecturing in the course, Ao has planned a paper that will avoid



Mairi Gunn

Ao McLeod

such pitfalls. By placing the course at Stage III level students will already have covered a large amount of male-dominated literature. There is no preconceived idea of sex differentiation in literature; the course may perhaps provide a basis for such separation. And it may not. Because of this, and its contemporary nature, it will be conducted very much as an experimental, exploratory course.

Another justification for its introduction is that at Stage III level in the English Department two-thirds of the students enrolled are women. Of the 10 papers offered at this stage only 3 include women authors and only one woman in each of those. Sadly, as a result of the introduction of the Women Writers paper, both Virginia Woolf and Doris Lessing will be dropped from the Twentieth Century Novels papers so making stage III English, the Women Writers course aside, an almost totally male-dominated field.

The alternative to an all-woman course (in content, not students or lecturers) would be to increase the number of women writers included in other papers. Ao is against such a move. By introducing the Women Writers course both students, and the Department as a whole, will be able to consider why women have not been included in other courses and so whether critical standards must be altered to comply with the works of women writers.

If the compromise solution was accepted the result would be inclusion of authors merely for the fact that they are women and not because they are 'good' writers.

The course will deal primarily with women novelists and poets although it is possible that a drama anthology will also be included on the book list. Wystan Curnow, Roger Horrocks and Riemke will be lecturing on the poets who will include Adrienne Rich, Anne Sexton and Sylvia Plath. The novelists will be covered by Ao who intend starting with Virginia Woolf and including Anais Nin, Doris Lessing, Joyce Carol Oates and Anna Kavan.

More contemporary novelists such as Lisa Alther ('Kinflicks'), Marilyn French ('The Women's Room'), Kate Millett ('Flying') and Jill Johnston ('Lesbian Nation' and Gullibles Travels') are also in the running. Here the choice becomes more difficult. The feminist influence has been felt most strongly in women's literature of the '70s and yet the course must also provide works with sufficient literary merit to sustain detailed discussion. Because of this the seminar and tutorial system will be exploited to the full. 'Fear of Flying' - seemingly a 'woman's book' but almost the opposite - could not stand up to two hours of detailed critical analysis; in a tutorial it might make interesting discussion material.

Although it is intended primarily as a literary course, Ao feels that background reading is essential to a fuller understanding of the works. Into this category will come Millett's 'Sexual Politics', Simone de Beauvoir's 'The Second Sex' and - if only to arouse raging arguments and the odd flash of militancy - Norman Mailer's anti-feminist tract, 'The Prisoner of Sex'.

By overseas standards - in the United States almost every university has a number of women's studies courses available - Women Writers as offered at Auckland University will be mild, dare we say, conservative. The link between the writers is not one of a collective feminist consciousness, although feminist writers and feminist criticism will be included. Rather the unity is created by a female consciousness - a total artistic awareness among all the women represented in the course that they are specifically women writers. And that may be what makes them different.

LOUISE CHUNN

Immoral Tales

Remember the New Independent Theatre in Symonds St, tucked in beside St Andrew's Presbyterian Church, in what used to be the old church hall? They have been there four years now, still going strong after 39 full-scale productions and numerous lunchtime plays. Remember the cheap rate student discounts, the awful sherry on opening nights, and the famed lunchtime toast-and-hot-soup? Well, tragedy, comedy, pantomime or vaudeville, this December's Christmas production will be your last chance to take a nostalgic look at what the folks down at New Independent are doing.

The lease from the St Andrews Church Board was never permanent, but now the new Minister there has told them they have three months to pack their greasepaint and go. Three months isn't long for a fully-fledged theatre company to find a new building and transport their entire stock of props, backdrops, costumes, lights and soundgear. Theatre Corporate ended up with an old warehouse in the backstreets of Newton in their searchings. And it's even harder if you happen to be a non-profit making amateur company with only \$9000 in the bank, and can't afford to pay a commercial rental. St Andrews have agreed to give them a three month extension of the lease, till March 31 '79 - but only for storage of equipment. After December 31, no more plays.

Reasons behind this sudden move by the Church are confused. Officially, it's because they want the hall for a youth and community centre, but actual plans for this appear still uncertain. (The good old University apparently has claims to the other Church buildings next door to the hall, which are not terribly suitable for a Y & C Centre anyway). And the insistence that, even with the extension on the lease, there are to be no more plays after December, points to an actual dislike by members of the Church Board for having a theatre as tenants. It



Mairi Gunn

New Independent Theatre in Symonds Street

appears they don't like some of the plays that have been put on. The words immoral and indecent have even been heard. Not that any members of the Church Board have ever actually been spotted at the New Independent, but apparently advertisements for 'One Flew Over the Cuckoo's Nest' containing a caution about offensive language don't look good next door to a Presbyterian Church.

This may seem like the sort of argument that went out with the Cavaliers and Roundheads, but even so, the hard word has been put, and with what amounts to practically no notice, the players have to go.

New Independent members are perplexed rather than penitent. They say their list of plays put on is about the cleanest you'll find in the 20th century, with playwrights such as Albee, Lorca, Ibsen, Shaw, Shakespeare, Annouilh, Brecht, and Orton. Their support of New Zealand playwrights has been outstanding - eleven New Zealand plays in 4 years, and six of them premieres with plays by Kevin Wilson, Jo Musaphia, Mervyn Thompson, Gordon Dryland, Alan Trussell-Cullen and Bruce Mason. New Independent is one of the few theatres to give New Zealand writers an airing.

The University stands to lose too from the closing down of Auckland's most central playhouse, New Independent work has paved the way into theatre for numerous University students, and lunchtime theatre has provided an outlet for the ambitions of campus directors. New Independent obliges by staging productions of University set texts as well. And so, whether it's 'O Calcutta' or 'O! Temperance!', New Independent is out on the streets, and looking for somewhere to go Anybody know of a room to rent?

KATRINA WHITE

Talking Books

Russell Haley's first collection of short stories, 'The Sauna Bath Mysteries', was recently published in Auckland by the Mandrake Press. Russell works occasionally in the University Bookshop, and Christopher Thompson took a lunchtime to ask him some pretty basic questions for Craccum.

I've noticed that some of these stories have been published before.

Yes, two of them: 'Barbados' and 'The Stolen Tables' in Islands, 'One Point One' was done in the ill-fated Spleen, 'The Russian Cigarette' in Stand in the UK, and 'The Balkan Transformer' was published in Hawkeye - number two. The final five are in there for the first time.

You've had an interesting sort of background as evidenced by the autobiographical strands in some of the stories - what sort of parents did you have?

Well - ah, my mother's a verbal joker - a fierce and difficult old lady with a good mind and wit. My father is a failed something or other. His greatest time was in the navy. He's also a brilliant linguist and knows about seven languages. He's busy at the moment - cycling to night school at the age of 74 to brush up on his German. I'm not a linguist at all - any verbal talent I've got comes out in English and in a story. Anyway they're ex-working class who jumped into the middle classes in England and stayed there very firmly - voted Conservative all their lives after they got out of the streets.

Jumping into stylistics: from what I've read you have a tendency to write in short verbal phrases, out of, I suppose, a speaking tradition?

It's the way I came to writing prose - through poetry. I believe it's still a thing to be read - when I write poetry I hear it first in my head. I've been reading for years in public. When I was first writing these stories, I heard the opening paragraphs in the same way I get lines for a poem. I don't know if it's true generalisation about the body of work, but it certainly is true for the opening and closing sentences. It's the habit in the middle you have to work out.

How?

At one sitting, like a poem, though it hasn't been initially done at one sitting. One took two years of fiddling around, though the first draft was mapped at one go. I work directly onto a typewriter. When I made some money as a scriptwriter in Australia I went straight out and bought



an electric typewriter - that was in 1965 - and I still use the same machine. I don't think I could work without it.

What were you doing in Australia?

Freelance scriptwriting in Sydney for the Australian Broadcasting Commission. They were education scripts. I would be asked to do a programme on something like Australia's first farmer, and what I did was write a brief play about each of the things I was supposed to do. That had stemmed from getting a play on radio.

Are you a political person?

Mmmm I remember Morrissey being attacked in Craccum on this very point. Let me say that since I grew up in a Tory household I've been political in the sense that I was an outlaw in the family. Left-wing sympathies from early on. I was the only one who didn't go to university, and yet I wasn't straight out to get an ordinary working class job. In those days in England the political climate was one of fascination for me. Everyone talked of politics, more than here. When I was working in a park in London we'd get back to the tea room and out would come the papers and political discussion. In that sense I am political. But I suppose that even though I vote Labour my inclinations are, without being formalised, anarchist. I don't like authority, I loathe the whole business of one man having power over another, so I'm anti-powergames, violently anti-Muldoon. The notion that we need a strong leader is to my mind an absurdity - we need decency and good men..

Have you ever been published in the Listener?

No.

Would you like to be?

No; I don't like what they do with the short stories. They go back thirty years to 'Argosy' days, stories with a twist in the tale, the worst kind of social realist stories. They're shallow and superficial. I'm more interested in moving the boundaries we seem to have imposed on ourselves here. The only people consciously experimenting with form are Wystan Curnow, Michael Henderson and occasional pieces by Michael Morrissey, but even then Morrissey's mainstream work is psycho-analytical realism. But social realism we don't need. James T. Farrell in New Zealand we don't need; Dos Passos we don't need. We don't need James Joyce for God's sake. We've got to place ourselves in the 1970s.

**STEPPENWOLF
FRED HAINES
LIDO**

If you want a break from study, then don't overlook 'Steppenwolf', an off-beat film now screening at the Lido. Neglected by commercial distributors, it has been brought to New Zealand by the film society movement.

It is said to be a faithful adaptation of Hermann Hesse's 1927 novel about Harry Haller, a middle-aged writer who has come to see social life as absurd and hypocritical. Haller regards himself as an untamed wolf in bourgeois clothing, but being unable to sort out his own impulses, he is close to committing suicide. During one of his aimless walks around the city he comes across handbills and posters advertising a 'Magic Theatre - Entrance Not For Everybody, For Madmen Only An Anarchist Evening Entertainment.' A mysterious pedlar hands him a book about himself, then disappears.

Later he has a chance encounter with Hermine, a beautiful young woman who offers to educate him in the pleasures of the world, provided he follows her orders. She introduces him to Pablo who can supply drugs for every need, and to Maria who provides sexual pleasures. Eventually Haller gets in to the Magic Theatre where he discovers that the acts are facets of his own self, and that this self is in fact made up of countless selves. The role of Haller is played by Max Von Sydow (who has appeared in many Ingmar Bergman films), and that of Hermine by Dominique Sanda.

'Steppenwolf' is a Swiss-American co-production, with English dialogue, directed and scripted by Fred Haines. To convey the complexities of Hesse's novel, Haines makes a number of visual experiments. For example, the dream sequences and the 'Magic Theatre' use a sophisticated video-electronic mixing device known as the Blue Box. Jaroslav Bradac, a famous Czech cartoonist, has designed one sequence.

A few critics have found the film 'pretentious' and 'jumbled', but others have given it a warm recommendation. To quote Anne Thaler: 'The film rapidly shifts focus from reality to illusion to dream, in a fine blend of different techniques. Max Von Sydow is perfectly cast' Novelist Henry Miller describes it as one of his favourite films.

R. HORROCKS

Reviews

**IMPULSE DANCE THEATRE
OLD MAID
27 - 30 SEPT**

The first time I saw Impulse was last August at the Arts Festival in Wellington. Hailed as New Zealand's leading dance group, we awaited eagerly their performance, only to come away disappointed. They didn't stand up very well next to some of the newer groups that performed at the festival. The criticisms levelled at Impulse then, a staleness in style and lack of vitality, it seems, still apply.

Established in 1975, Impulse is still directed by its founder Jamie Bull, and three of the five dancers have been with the company all that time. Even with some imported talent by way of choreographers Nicholas Carroll, Shannon McEntee and Ricky Stratful, their performance at the Maidment was not an outstanding one.

The programme started with 'A Wedding Album', choreographed by Paul Jenden. That awful awkwardness of a wedding, with giggling bridesmaids and gauche mother-of-the-bride came across only too clearly. 'Dominion' by Sue Jordon successfully evoked the Depression. Probably the most interesting piece was 'Labyrinth', choreographed by Nicholas Carroll.

At the end of each of the eight dances house lights were raised and the audience sat/coughed/looked around/ reread the programme notes and waited - all for the sake of costume changes. Since the costumes did little, if anything, and in one case even distracted from the pieces, there should have been fewer changes.

As a company their dancing is not bad, Liz Davey perhaps stands out for the odd spark of life she contributed to a performance, otherwise lacking in energy. The ideas behind the dances were generally rather unoriginal but the talent lies more in the choreography than the actual dancing. I couldn't say I enjoyed the performance, but then perhaps it's just not my cup of tea.

JANET BRADY

PAGE 12 OCTOBER 2 CRACCUM



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FORTY DAYS
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Reviews

FORTY DAYS - AN ACCOUNT OF A DISCIPLINE
ABDULLAH DOUGAN
GNOSTIC PRESS

As the author's name and the name of the publishing company suggest '40 Days' has a religious theme. Abdullah was born Neil Dougan at Longburn near Palmerston North. Ten years ago he received the names Abdullah and Isa from Mohammedan Sufi sheikhs in Afghanistan and was initiated as a sheik himself.

The 1959 page book is a record of Neil/Abdullah's life from childhood to the age of 57. In the book he describes himself as a bulldozer who pushes all before him to attain a goal. As an adult he became a successful builder, but by the age of 35 had formed the view that life was futile. His marriage had broken down and Neil had borrowed Havelock Ellis' philosophy that man's achievements came from the sex urge. Ellis's book *Psychology of Sex* was his bible.

At this point events took him onto something else. A carpenter disputed the primacy of the sex urge and recommended *The Hidden Teaching Behind Yoga* by Paul Brunton. The particular line Neil began to follow was that of the Armenian, Gurdjieff. After discovering Brunton he had begun to examine himself and found that he had a body with powerful desires plus egotism - the false ideas he had about himself.

It is apparent that Neil plunged into a voyage of discovery using his extensive reading to develop and criticise the material he encountered in the Gurdjieff movement. The result appears to be a no-frills account of what can be done on a spiritual path. The chief enemy is the body and the added obstacle is the false idea/illusion a person builds up to conceal from himself that the body controls him.

The forty days of the title is the duration of the fast Abdullah Neil took to finish the egotism off. Nearly half of the book is taken by a day to day account of this fast which was undergone in the heat of India and Afghanistan.

The book has a theme of nonattachment to the material world. While Abdullah must be the first European New Zealander to have become a Muslim religious leader he is dispassionately critical of Muslim practices. The spiritual character of the pilgrimage to the Muslim holy city of Mecca according to Abdullah is 'lost to sheer survival. The ignorance of many pilgrims is abysmal, thus putting so many people together is fraught with great hazards.'

As a piece of writing '40 Days' is spare but very readable. The New Zealand book which I think most resembles it is 'We Will Not Cease', by the First World War conscientious objector, Archibald Baxter, which is itself a strikingly clear account of bodily suffering and spiritual endurance.

HUGH PATTERSON

THE GOOD PERSON OF SETZUAN
BERTOLD BRECHT
NEW INDEPENDENT THEATRE

Considering Brecht's importance as a dramatist, productions of his plays are a fairly rare occurrence in Auckland. Hardly surprising perhaps, for we remain accustomed to the naturalistic drama and consequently have some difficulty in adjusting to any antithetical conventions. The only local production I have seen previously that more or less successfully adopted Brecht's idiom was that of an inferior early work 'The Mother.'

So it is with much delight, and not a little surprise, that I welcome this highly imaginative New Independent venture. 'The Good Person' is one of the classic works of Brecht's maturity, and a rare example of a full-length drama easily fitting its anti-naturalist mould. Great plays 'Mother Courage' and 'The Life of Galileo' may be, but it is hard to imagine them working on stage quite as Brecht intended. In both, Brecht's vivid characterisation does not really seem in keeping with the desired audience alienation.

In 'Good Person' however, especially with the stylish treatment of director John Curry, the drama's intellectual framework stands out clearly. The gods come down to earth to find one good person and discover the prostitute Shen Te. With the divine gift of money, Shen Te is swamped with pleas for assistance. To survive her own selfless nature, she creates an alter ego, ruthless capitalist cousin Shui Ta who, in turn, encounters difficulty in operating the money machine successfully. In a beautifully ironic climax, the villainess is exposed, the heroine rewarded and the solution of this paradox left for the audience to solve.

Given the play's complexity, and the demands it makes upon a large cast, the overall success of this production deserves the highest praise. Curry's use of human bodies



G. Chunn (any relation?) from Citizen Band

POETRY READING
DAVID MAHON
CAF & LITTLE THEATRE

Lunch in the cafe is hard enough at the best of times, without someone standing on your sausages, reciting poetry. The boy king of Tonga, David Mahon, attempted to raise eyes from the serious business of finding the edible portions of cafe meals last Tuesday. The cafe meals won.

In fact, his attempt at guerilla poetry did evoke one response - fear. The steadfast refusal of those surrounding him to even look up went well beyond the bounds of incuriosity. Obviously, the cafe was not the place for Mahon's particular brand of verse

What better venue, then, than the incomparable Maidment Arts Centre - surely the very antithesis of the rough and ready, fast-food environment of the cafe? On Wednesday, David Mahon went to the theatre. So did around nine others (one of them a dog). Mind you, the event was free - and the New Zealander's distrust of anything that hasn't cost anything must have told heavily on this occasion.

In a way, it seems a bit pointless to talk about the poetry he read in either place. I mean, why should I do all the hard work for you? Go down to the bookshop and see for yourself.

FRANKIE S.



Russell Shipman, Derek Wooster and Nell Weatherley in 'The Good Person of Setzuan'

CITIZEN BAND
CITIZEN BAND
MANDRILL THRU PHONOGRAM

The local contenders have weighed in with a solid debut effort here. They may give away a little weight on a few of the tunes but they make up the difference with powerful delivery. So if it's no win by a knock out the album still goes the distance in impressive style.

In the simplest terms Citizen Band are a straight down the line hard rocking and rolling outfit. Certainly you would do them less than justice if you thought that was all there was to the band. The songs are cleverly arranged and possess some interesting overtones. For instance the influence of the post-'Sergeant Pepper' Beatles appears repeatedly in sly tributes. The album also features a big ballad, 'Julia', and a gorgeous combination of light raunch and jazz, 'Blue Lagoon'. But the band have really chosen to stand or fall on high energy rock'n'roll.

To a large extent this is playing to their strengths. Mike Chunn on bass and Brent Eccles on drums are indisputably a dynamic rhythm partnership. When you put this sort of power to Geoff Chunn's strong melodies it's potent stuff. This is best exemplified on the pacy hard rock workout 'Dig That Tex' and 'The Ladder Song', where Greg Clarke's guitar carries the excellent melody line.

But it is puzzling why a band with a relish for good time stomp and boogie, so evident in 'My Pohutakawa' and 'The Office Come Alive', should play in such a Heavy Metal tone. Every track except 'Dig That Tex' would have benefitted from a lighter feel. As their exemplary treatment of the old standard 'I Feel Good' shows, Citizen Band would make a nifty Flamin' Groovies style guitar band. So why not? Greg Clarke and Geoff Chunn obviously have the melodic strength for the guitar hooks the style rests on. Plainly the band can already handle the necessary backing vocals. It would also be more complimentary to Geoff Chunn's pleasant vocals than the present sound.

Geoff Chunn also takes credit for the lyrics of the album. There's intelligence, humour and a distinctive New Zealand flavour in the songs. 'My Pohutakawa' and 'The Office Come Alive' are outstanding examples but don't miss the puns in 'Blue Lagoon'. To make it quite plain, its only Elvis Costello and the like who could put out a more creditworthy lyric sheet.

This album has its weaknesses, both in the compositions and in their execution. But so has every album I've listened to this year. That is just the point. There is no need for any of that good-for-a-local band stuff as far as this two sides worth is concerned. Citizen Band have come up with an album which will stand up in any company. Don't ignore it.

DOMINIC FREE

for scenic effect is striking and quite in keeping with the spirit of the text. The interpretation was well-judged although not always well-placed - the first half lasted close on 90 minutes - but this could well have been opening night nerves. Certainly there was not a hint of a longeur in the sly humour of the final scene.

The ensemble work was of a far higher standard than we have any right to expect from an amateur theatre group. At their best, as in the factory scene, the cast's energy and cohesion was exciting to watch in itself. Paradoxically, some of the best individual performances came from the smaller roles. Thus, Elena Wright as Mrs Mi Tzu was appropriately dislikeable, and Roger Peach's calisthenics-conscious policeman amusing. In the title role, Penny Munro impressed with a subtle, low-key portrayal which contrasted well with the broader humour of Nell Weatherley, Derek Wooster and Russell Shipman as the Divine Trio. I had some reservations about the two lead males, Nic Beats and Tony Ward, both of whom were vigorous but not entirely convincing; perhaps they will develop in the course of the production. (In any case, it would have been rare indeed for a theatre critic not to question some members in a 30 person cast!)

The play's music-hall atmosphere is a substantially reinforced by William Dart's incidental music. Dr Dart has obviously listened to a fair amount of Kurt Weill in his time, and the result is most appealing. A programme note pleads that the cast are actors first and singers second, which is indeed the case. Still, there is no serious vocal weaknesses.

So there you have it, comrades. Bertold Brecht is alive and well and living at the New Independent. See him while he's in residence.

PAUL STONE

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More Reviews

YOUR FEELING ARE YOUR FRIENDS - A
REVOLUTIONARY APPROACH TO FULLER
RELATIONSHIPS
BRIAN KNIGHT

A volume stacked with wisdom about how to carry on successful relationships of all kinds. Much of the advice given is practical and helpful (the section coping with infant anger for instance) and it could be argued that there would be fewer emotional disasters if people knew some of these simple skills expressed in this book.

Brian Knight is a farmer at Pakiri, North Auckland, who divides his time between agriculture and working with families, groups and individuals in their recovery from 'emotional disaster areas.' He has been a practical psychologist and for three years contributed a weekly column to 'Eve' magazine.

As the title suggests this is another of those books about self acceptance and expression (two words that crop up again and again in the text). The author claims to have taught himself 'a new language' but readers of literature on the subject may doubt that. He has cleverly anticipated criticism in his foreword by saying 'the ideas that are expressed in the following pages will not be accepted in one swift and dramatic revolution. There will be resistance, even ridicule, from many quarters' (that's doubtful).

What does draw resistance is the style of the book. It is dotted with poems of intense sentimentality and an autobiographical impulse that unless the reader is captured by the intensity of the book right from the start, can have one squirming in one's chair. Rhetorical questions abound and the author rather too often tells you what you are going to think or feel about the next two pages, sometimes quite erroneously.

Brian Knight discusses such topics as anger, fear, guilt, aggression, tenderness, sex, family, food, learning and love. In these chapters he advocates 'a simple philosophy of talking about feelings' to replace 'the complex theories of the expert that are formulated either in the rat-oriented psychology department of the University, or worse still, in the morbid confines of a mental hospital.' In fact the author's mentor was Dr J.A. Hadfield (of the Penguin 'Dreams & Nightmares'). Brian Knight spent thirty days talking to him, and it is those talks which provided the impetus for this book.

Brian Knight's sincerity and conviction are impressive.

JOHN BROAD

& Brown Rice

If you're mooching around, achieving nothing in particular sometime near the end of January 1979, Golden Valley, Waihi is probably worth a visit. The Nambassa Trust, enthused by the success of this year's Nambassa Festival is now organising another three day event along similar lines. It will take place in the same valley and 8 miles east of Waihi, stretched over January 27, 28 and 29.

Believing in the power of music as a universal language, something which is felt rather than understood, the organisers see this as a major part of the festival. There will be performances by bands from around New Zealand and probably by some overseas artists, although nothing has been finalised as yet. The 50' by 25' stage used at the original Nambassa will be utilised again this year with a full-scale production by one of our indigenous theatre groups. A second smaller stage is planned as a site for childrens' shows, mime acts, films and lectures.

But the emphasis at Nambassa is not on passive viewing as a form of participation. Espousing no particular religious beliefs, the members of Nambassa Community, a Waihi based group, want to stimulate co-operation between the different energies they believe are involved in the world-wide search for alternative life-styles.

Therefore the presence of people from different action and spiritual groups and workshops of different facets of alternative living will be important. These will cover topics such as organic gardening, naturopathy bread-making and astrology. Provision has been made for another Village Market and craftsmen from throughout the country will be encouraged to display their work and demonstrate and pass on some of their skills to others.

The pamphlet from which this article was drawn is permeated with a spirit of hopefulness and optimism. One of the reasons the festival organisers see New

HEAD OVER HEELS
HEADQUARTERS ROCK CAFE
WEDNESDAY 27 SEPTEMBER

I wonder if all those people out there who have never even heard of Head Over Heels realise that they're missing out on something significant. For the uninitiated then, Head Over Heels are a six person band boasting the unaccustomed luxuries of flute, clarinet and sax, used to great effect in climaxing some of the longer numbers. Though the band do spirited versions of Dylans' (remember Dylan?) 'Ballad Of A Thin Man', 'All Along The Watchtower' and 'Maggies' Farm', (plus two bashes on Wednesday night at the trad. 'St James Infirmary'), most of the repertoire is homegrown, much of it very bluesey in feel, very long and involved, very tightly arranged and the rest is atmospheric Floyd-esque stuff that is equally long and works surprisingly well, being well suited to late night-dimly lit-crowded innercity first floor cafeterias. Special mention must be made here of song 'Twilight Dancer', 'Mind Maze' and 'Ten Stone Quarter Ounce' which although not satisfying the bands' own exalted standards, had the sixty or so folk in the audience either gyrating with gay abandon or simply gazing on in glazed hauteur. My advice to you all then, is to get in on this band early on, in case you missed out on Citizen Band this year.

A. VILLA



'ALL THREE IN A ROW' is a photography exhibition opening at Outreach, 1 Ponsonby Rd, on Monday 2nd October. One of the photographers exhibiting there is Michael Gallagher, former Elam student, who you might remember won the Campus Arts North Photography Competition, held in the Little Theatre earlier this year. For that, he won a Canon FTb camera, which was donated by Photographic Wholesalers. And almost all of his 'All Three In A Row' photos were taken on the Canon. Nice one, Michael!

Zealand as being well placed to lead an ecological revolution is the presence of multicultural elements in our society. Building on this, the Festival will include a South Pacific cultural exchange, with traditional crafts from the Pacific Islands on display and hopefully a miniature Maori village where workshops on basket weaving wood carving and the like can be held.

In accordance with the co-operative and non-commercial character of the Festival, the Nambassa Trust was established early this year as a non-profit organisation to administer the financial side of the Nambassa Community's various projects. As part of a long term scheme the Trust hopes to put a deposit on some land after next January's festival. Forty families or groups will be able to buy shares in the land and work to establish a rural community with its own school, printing and publishing facilities, garden and orchards. In providing for hostel facilities for visitors it is hoped that the farm will educate and stimulate others.

The Nambassa ethos centres on man as part of a cohesive unit rather than as an individual. With the emphasis on community therefore, people are encouraged to come with their families. A creche and an adventure playground will be provided as will communal cooking areas and tents for those without shelter. The organisers note that unlike last time passouts won't be available except in emergencies.

Although the Trust appears to be financially stable, making donations to groups as diverse as the Divine Life Mission and the Waihi Jaycees, many of the tickets will be pre-sold this year. They should be available sometime around mid-November and at \$12 - \$13 they will be cheaper than those sold at the Festival gates. So watch out for the posters as Nambassa Number Two is obviously well on its way.

E.M.S.

Dear Diary...

THIS WEEK'S SOLO PERFORMANCE :

It is morning I awake and get up .. from my rainbow bed ... the sun is shining and ... I go to have my breakfast ... a bowl full of plastic farmyard animals ... and I plunge my hand ... far ... into the depths of the packet ... to find there ... my free gift ... a cornflake ... I put on my bright red coat ... because you never know when it might rain and it pays to be careful ... but I am worried ... because ... today is the day that I must write my thoughts ... in my diary ... my thoughts are all different colours ... inside my head ... and some how I must take these thoughts ... and write them down ... so I reach in and pull out my best thought ... which is a blue one ... sky colour ... I reach in and tug ... and slowly it comes as I tug very hard ... very hard until it begins to come free ... and as I pull it from my head ... it stretches like ... a long blue streamer ... a piece of watered silk ... finally I pull it clear and it drops ... coiled ... onto the floor ... and I reach out to touch it but suddenly ... it turns into a snake and wriggles away ... I chase it but before I can catch it ... with my hand ... it has turned to a pool ... of soft blue water ... and in the sunlight ... it evaporates ... into the sky ... I try to touch the sky ... reaching up ... up ... but I cannot touch and so ... I climb a tall ladder but ... that is not enough ... and so I stand not knowing what to do ... but while I am standing here ... clouds ... begin to rush across the sky ... like lemmings going to die ... and I am glad that I am wearing my bright red coat because ... it is going to rain and the sky is growing very dark ... I can't find the sun and ... I am worried because ... it was there when I woke up ... suddenly I feel a dread ... it is a big black dread and it is all around me ... I begin to run about in circles to avoid it but I cannot ... escape ... and then ... suddenly ... there is a flash ... of lightning ... and the whole world becomes an electric bulb and I ... am the magnetic fish swimming ... inside the glass ... swimming in the rainwater ... swimming until ... the thunder comes ... the thunder turns the clouds ... to lumps of coal rolling ... through the sky ... and when it comes ... OU-BOOM OU-BOOM ... it smashes the coal lumps to tiny pieces ... and the splinters ... fall to earth and ... as they fall they become ... inky black pieces of type ... and they fall onto the snow that I have stretched



until ... it makes a pure white sheet ... of paper ... they make little black wriggling letters ... and as the letters squirm on the page they become ... DEAR DIARY ... and beneath it ... COMING EVENTS :

Tuesday, October 3 - 1 pm, EXEC LOUNGE: YOUNG SOCIALIST DISCUSSION: Socialist Strategy in the '78 elections.

- 1 pm, SRC Lounge: Dr SCOTT McPHEAT talks on 'Time, Pressure and Worry - How to Handle It' for EU.
- 1 pm: TREVOR RICHARDS speaks on Government Restrictions on Freedom of Speech etc.

Thursday, October 5 - CITY ART GALLERY LUNCH-TIME CONCERT by the KARLHEINZ COMPANY - works by Stockhausen, Rimmer, Schubert - Admission Free, 1.10 pm.

Friday, October 6 - 12-2 pm: TRADE AID STALL outside Bookshop - selling Third World Handicrafts.

PLUS WOT MAID US GRATE:

Thursday 5 October, 12.30 pm & Friday 6 October, 2.45 pm & 7.30 pm - Old Maid:

HIJACK OVER HYGIENIA - Children's Musical Spectacular by David Wood. Directed by Isobel Fish. A really great fun show that takes place in the spic and span kingdom of Hygienia but what's this - an illegal measles covering all the loyal subjects in spots. Nay fret! all is saved by the gallantry of the Royal Household staff. Full audience participation. Choir, orchestra and performance by over 100 children of the Remuera Primary School. Bookings Remuera Primary School Phone 502-458 Adults \$2.50; children 60c.

Friday 6 October 1.00 pm - Old Maid : Conservatorium of Music Lunchtime concert includes music for Viola and for Piano trio by Hindemeth & Dvorak. Admission free.

Sunday 1 October, 7.30 pm - Old Maid : "Meet the Composers" The Karlheinz Company presents music by Auckland composers - staff, graduates and students of the Conservatorium of Music. This very interesting programme provides for the audience to meet the composers during and after the concert. Tickets \$2.00; Students \$1.00.

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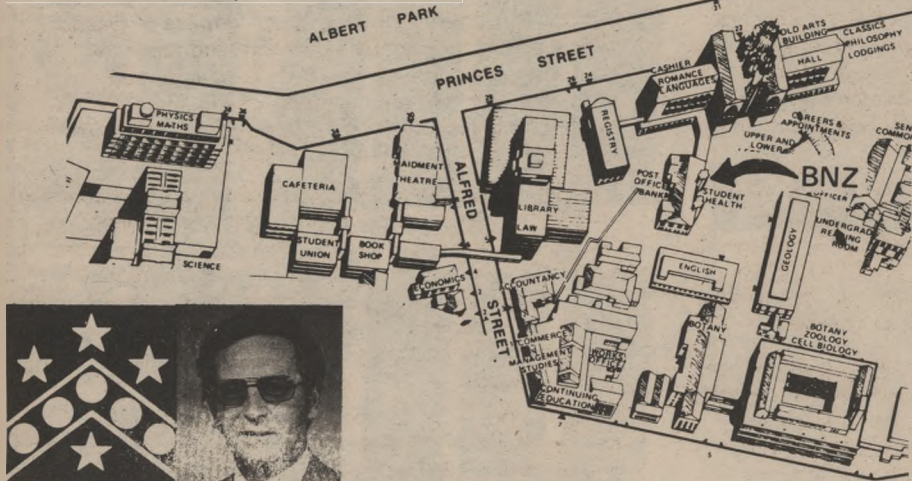
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