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**Craccum\***

South China Morning Post

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**THE GUARDIAN**

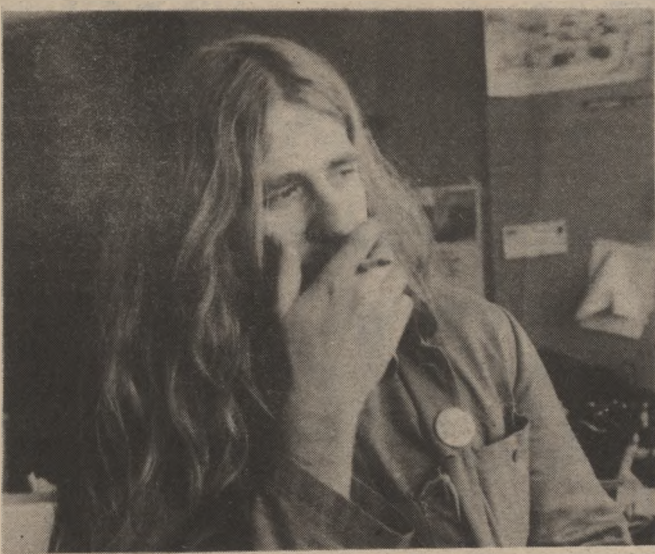
\*The difference between Craccum and this bourgeois crap is that you own it and that we're neat enough to print your letters. And remember, the Craccum social is on tuesday 27 at 8pm in the Old Grad Bar. Free wine







Leader Janet Roth catches up with the news by reading last year's Craccum.



CRACCUM Editor Merritt - a typical pose.

## The Gripes of Roth

Welcome to University. I hope you all enjoy orientation this week and next, and that you get involved in as many of the events as possible. You'll find that orientation caters for the social side of University life, which continues, in a more diluted form, during the year through the theatre, recreation centre and the numerous clubs and societies. This week you'll also get a taste of another aspect of life at University with the start of lectures - the academic side.

But there's a third part to University which I think is equally as important. That is the fostering of university students' 'social conscience'. By this I mean that students, and staff also, should not set themselves apart from the rest of the community but should discuss and become involved in the current issues of the day. For students can have, as can other groups in society, an important part to play in bringing about changes.

One such current issue is that of Southern Africa and apartheid. Recently, several All Blacks accepted invitations to play rugby in South Africa, and Dannie Craven agreed to come to New Zealand. Both these proposed visits show that the government has clearly failed in its responsibility to live up to its commitments under the Gleneagles Agreement to break sporting contacts with South Africa.

Basically the government is two-faced in its opposition to the rugby players trip. While Brian Talboys has put on a show of opposition to apartheid through his letters to the intending players, other leading government figures are clearly in favour of sporting links with the racist apartheid system. Ben Couch showed where he stood by voting, in his capacity as a member of the board of the New Zealand Rugby Football Union, in favour of a motion to pass on invitations from South Africa to the All Blacks, while former National MP Robert Fenton recently revealed that the reason the Gleneagles Agreement was never ratified by Parliament was because a number of National MPs didn't support it. It should be remembered after all that support for rugby ties with South Africa was one of the most loudly proclaimed planks of Muldoon's 1975 election campaign.

This is not to say that I think the government should restrict the passports or visas of sportspeople. I oppose the government having the right to prevent any group of people from entering or leaving the country, for such power is most often used against protest movements and oppressed people. Only last year we saw entry limits being placed on holders of the Southern African Scholarship and the East Timorese leader, Jose Horta. And Pacific Islanders have long been denied the right to escape the harsh poverty and unemployment of their own countries by coming to New Zealand.

What is most important is not that the government deny visas, but that it clearly and totally disassociate itself from the apartheid system in all its forms. The students association can help pressure the government to make this forthright stand by involving its members in protests against any form of NZ contact with South Africa. A clear government policy would put those New Zealand racists who do not support the rights of blacks in South Africa in a clear minority.

One last point - issues such as these will be debated at SRC, decisions will be made as to what actions the Students' Association will carry out, so make sure you come along and express your viewpoint.

## The Craccum Blurb

Editorials are the bane of every editor's existence. They are continually cast aside in favour of other work by an editor who smugly expects to be able to whip up an editorial or three in a period generally lasting 10 minutes. So, as this would imply this is the end result of an editor having to write an editorial and not having the time to write a witty, attentive nerve-wracking and seat-clutching editorial which would have all those doubters reeling in the aisles.

So, getting back to the beginning of a rather circular and meandering manner, here is my first editorial. So perhaps I'll try and formally introduce you to *Craccum* in 1979. Well, the first issue was out last week and in our opinion it left roast lamb and minted peas far behind in the topping of the what *Craccum* Staffers find most irresistible. If you didn't get a copy of that 36 page monster enrolment edition we still have a few left in the *Craccum* office. Be quick.

*Craccum* is a funny beast, really. It is generally run by people who should know better and who work incredibly long hours for little, if no, fiscal reward. Staff sometimes get fanatical about things like the letters pages, especially when you don't write to us. Please do. Nothing could be more unrewarding than to put out an edition of *Craccum* and then get no response at all from the bloody students whom we sweated blood for. This was the response that we got from the enrolment week edition. But I understand, some of you are new, most of you were only on campus for a few hours and didn't get around to seeing us.

If some of you are wondering about what *Craccum* will be like this year and how it will have changed from last year then perhaps I'd better try to fill you people in as well. To start off with there is a new editor, (that always helps!). He is a bit weird, you know, long hair and all that and people that work with him must be very tolerant indeed. Merritt has got a bit of a reputation as a fire-breather but the first two issues of the year show no evidence of this trait. In fact, someone said to me today, it looks like a student version of the *New Zealand Listener*. Praise or not, the comment has some relevance. It would appear that editorperson Merritt is trying subtly for a change. When he looks back on the first issue for example, when a lot of the politicians were surprised because they reckoned it had no 'politics' in it. He thinks it was a little lean, sure because he apparently didn't want to put you off too much but the politics were there never the less. Plus he had a bit more humour than last year 'cos you got a laugh during enrolment otherwise you'll cry.

There is far more to *Craccum* than writing the occasional letter or entering the Caption Competition every few weeks. *Craccum* is produced by people, not unlike you and to be quite frank, its fun staying up all Thursday night and seeing the dawn in and then going down to the Railway Station for a grease-covered breakfast and then stumbling back up the hill to work the rest of the morning and then rushing out to the Airport with the final layout, averaging about 65 mph all the way and just getting it onto the 12.15 flight to Wanganui. Fun, eh?

See you next week.

# craccum

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Opinions expressed are not necessarily those of the Craccum staff and it would take a very expensive lawyer to construe them into being the official policy of the Students' Association which they are not.

So there.



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Craccum staff at a special proof-reading session of this week's issue.

Who is Merv Wellington? Everybody's lips. Some questions such as 'embarked upon a travelling even unpressanine floor, I the New Zealand a those dust laden vansard, I uncover revelations.

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The Honourable M On continuing he The reds are no in the bed. Mr between that sp member, admir



# Windy Wellington

Who is Merv Wellington? That is the question on everybody's lips. Seeking an answer to this, and related questions such as what, how and why is Merv Wellington, embarked upon an audacious journey of discovery. Travelling even unto the uttermost limits of the Library's mezzanine floor, I at last reached after desperate perils the New Zealand and Pacific room where, poring over those dust laden volumes of esoteric lore known as Hansard, I uncovered the following astounding revelations.

Merv Wellington has been in existence for at least three years! This must now be regarded as uncontroversial despite speculation in some quarters that the deliberative faculties of the Prime Minister were so severely taxed by the task of appointing a Cabinet that they sought refuge in mental aberration and therefore regard Mr Wellington as the product of our leader's beat oppressed brain. He made his first documented appearance in parliamentary debate on July 9, 1976. The speech he gave on that date also partially explains why the fact of his existence had, until his elevation to Ministerial rank, escaped the attention of so many people. Mr Wellington revealed then that:

*For the last 13 years the residents of Papakura and Manurewa have borne the cost of a toll call if they wish to telephone their Auckland neighbours. Attempts to remove this imposition have occupied much of my time since November.*

Battling for the communicative prerogatives of his constituents, Mr Wellington apparently sank into obscurity beneath a welter of telephone cables. But there must be another reason explaining his success in avoiding the public eye. There is. Perusing Mr Wellington's parliamentary utterances one is first amazed, then horrified, and finally numbed by the man's total mediocrity of thought and vision. Indeed, it is difficult to criticize him too vigorously. It would be like getting excited over a plate of bangers and mash. Mr Wellington is very much a party man. Most of his time in the 75-78 Parliamentary session was spent asking his Ministerial colleagues the "right" questions. The question asked on July 14, 1976 is typical:

*Can the Minister of Education give an assurance that the modifications in the day relief scheme are temporary measures only?*

which elicited the expected response from Mr Gandar, then Minister of Education, that:

*The modifications that have been introduced in the teacher relief scheme are temporary. These measures will be examined as soon as the economic situation improves....*

A few days later on July 21, 1976 he inquired whether the Minister could confirm that:

*.... specialized education units catering for the physically handicapped have not been adversely affected by the temporary restraints on day relief.*

Which of course the Minister could confirm. He was so overjoyed to discover something which reflected credit on the Government that he asked the following question twice! (August 10 and 24 1976):

*What proportion of additional Government spending in the 76 financial year does the additional amount of 67 million provided for in the budget for education represent?*

Mr Wellington is a great admirer of the Prime Minister, describing him on August 11, 1976 as "the man of the moment," and asserting that, "we are under firm, decisive, leadership." He has certainly followed the Prime Minister's lead in affixing blame for the nation's woes on scapegoats. The appeals to prejudice in the following extracts are in the best traditions of the party which sent Cossacks dancing across our television screens during the 1975 election campaign. Speaking of the country's enemies, Mr Wellington warned on July 9, 1976 that:

*Their methods are subtle, their aspect and outward countenance plausible, and their behaviour has a veneer of seeming correctitude, but this should not mislead.*

This alarm against these slithery, slimy creatures was reiterated on June 9, 1977:

*That overt attempt to upset the country's economic life (1951 Waterfront Dispute) was thwarted, but that should not let people delude themselves that the enemies of New Zealand have given up. They have simply changed their tactical approach from overt to covert. The phrase, "reds under the bed" is often pinned on Government members, and the average Kiwi who exposes that type of cancer in the body of New Zealand society....*

The Honourable Member was interrupted at this point. On continuing he revealed that:

*The reds are not just under the bed, in fact they are in the bed. Mr Wellington saw no inconsistency between that speech and his castigation of a Labour member, administered on August 11, 1976:*



Merv Wellington flanked by his flunkies

*His speech was inflammatory .... it appealed to the worst in human emotions for the basest of motives.*

That member had had the temerity to:

*.... conjure up a vision of New Zealand with a sundered society, a society rent by divisions, torn by dissent .... people emmeshed in web upon web of intolerance.*

Mr Wellington's pronouncements on Foreign Affairs are also not entirely consistent. On October 5, 1976 he expressed the opinion that:

*It was a mere dream to wish that the country did not have to rely upon a great nation, the United States .... Members would be irresponsible if they ignored the fact that forces hostile to New Zealand's customary, traditional and accepted way of life were at work within the immediate environment and beyond.*

Yet on July 9, 1976 he invoked the vision of Richard Seddon (the pioneer of the Welfare State must have turned in his grave):

*A spirit of self-respecting independence ... the title "New Zealander" imply a type of manhood strenuous, independent, humane.*

However, it is Mr Wellington's attitude towards education which, since his appointment to that portfolio must be of most interest. The questions referred to earlier, all concerning educational matters, are typical. They indicate that education is the aspect of Government in which Mr Wellington has specialized, and make less

ability to issue clear policy directives is called into question by the irritating ambivalence of statements such as the one made on July 9, 1976:

*Let me say that whatever new directions education takes, as I believe it must, it must not be at the expense or impairment of the best of the old.*

Such qualifications, if they stem from a realization that the complexities and imponderables of educational change make dogmatism inappropriate, must be commended. The words however conjure up a vision of an agile man perched astride a shaky fence. A man who by judicious choice of words is trying to avoid antagonizing either traditionalists or reformers. However Government by its nature entails concrete proposals. When that time comes it will be interesting to see which way he falls.

To conclude, the prospects of vigorous, enlightened administration in education over the next three years are not bright. The appointment of Mr Wellington reveals the seamier side of our executive dominated party system. Only those who toe the party line can hope to rise in the party hierarchy. Such a system rewards servile mediocrity while those who dare to question or criticize the party bosses must expect to grace the backbenches for the remainder of their Parliamentary careers. How many people expected to see Mr Minogue elevated to Ministerial rank after the last election?

David Beach and Catherine McGeorge

## By The Way, Bursaries

BY A CORRESPONDENT IN THE CAPITAL

Prospects for improvements in student bursaries seem grim, following a meeting between Education Minister Mervyn Wellington and officers of the New Zealand University Students' Association earlier this month.

The meeting was held so that NZUSA could put proposals to the Minister on improvements to the bursaries system to be introduced next year. It was the first such meeting since Mr Wellington took office in December.

'Craccum' understands that the Minister gave a definite 'thumbs down' to the main NZUSA proposal: that the abatement should be abolished for all students twenty years of age or over. This proposal was advanced as a first step towards the long-held NZUSA goal of complete abolition of the abatement. Mr Wellington apparently also rejected another longstanding NZUSA policy: that PhD students should be eligible for fees bursaries.

NZUSA's meeting with Mr Wellington followed four-five months of intensive work by the Association's representatives on a government-appointed committee which has been reviewing the whole student bursaries system. The abatement proposal was one of a number of recommendations by the committee which includes Department of Education, Treasury, University Grants Committee and university representatives. The Minister's reaction to the committee's recommendations is seen as

a virtual slap in the face for the committee members, and will undoubtedly strengthen the arguments of those who maintain that direct student action is the only sure way of forcing concessions out of the Government.

Observers here in Wellington say that the Minister's cool response to NZUSA is completely in line with his attitude to other demands for improvements in the education system. As an official of one education group put it: 'If it costs nothing, you can be sure Merv Wellington will be all for it. If it costs money, you can be sure he just won't want to know you'.

Faced by a massive budget deficit as a result of the country's balance of payments problems and the Government's election year bribes, Treasury officials are hard on the lookout for ways of reducing government expenditure. The appointment of the lowly-ranked and inexperienced Mr Wellington as Education Minister is seen by a number of observers as the first step in an all-out attack on education spending because the new Minister will carry no weight at all in Cabinet discussions. Although Mr Wellington is said to have made a big effort to establish good relations with the numerous and powerful educational pressure groups, he also seems to be enthusiastic in his task of curbing the growth in spending on education. And as a "back to basics" conservative, Mr Wellington has little interest in any innovations in education.



# The Perfect Politician

McLay was a real surprise to me. Somehow it was very hard to see the person sitting on one of the old Craccum chairs in shirt-sleeves, his shoes on the floor and so relaxed, fending off my questions with the ease that normally only comes after many years in the House. The Young Nats told me he was a 'liberal', a term which he rejected. And in some ways he was no liberal either. It seemed that Cabinet rank had made him garner his wits around him like a coat of chain mail. He was elusive, hedged answers quite often and amazed me, by being able to quote whole passages from Muldoon's book as if it was a Biblical tract. Sometimes I sensed that he would have dearly loved to give an answer quite opposite from the official one, especially in relation to the New Zealand system of justice.

He was as honest as you would expect a Minister of the Crown to be to any potential hippie who had cornered him in an old, spartan office in a Student Union. My mother likes him too.

This interview is in two parts. Next week hear about what the new Minister of Justice thinks about the dreaded weed and other such greenery.

*Your relationship with the National Party.*

Joined Nat party 1963. Never involved in young nationals in any sense of the word. I was one of those who joined the University 'National' club in 1965, in its year of foundation. In 1966 we moved into something of a vacuum in the Auckland central electorate and worked there pretty actively for some time, that year was probably the most enjoyable election campaign we were involved in because in the four weeks after our finals we organised and ran an election campaign, I don't think things were ever as much fun again.

*Why the National Party?*

I think philosophically I was drawn to it. My family, I think you could probably say, was orientated towards the National party. Nothing was particularly taken for granted and a questioning attitude arose and I think it was out of that that I moved towards the National Party.

*What do you see the philosophy of the National Party as?*

I am a strong believer in a private enterprise system and believe the state has a role to play but that it is more of setting the perimeters within which society can operate, as establishing a floor level below which people can't fall in times of adversity, of ensuring that an adequate education, health and social welfare system, but I'm not keen to see the state involved in every walk of life. I believe there is an active role that the private sector can play.

*You're against govt intervention?*

I recognise there is a need for it in certain areas and I'm not a 'doctrinaire' private enterpriser in that sense but I firmly believe that if there is a choice between the state and the private sector doing something, that the private sector should do it.

*How do you view govt interference in the last three years? Significant increase.....*

In the economic field?

*Not just the economic field, there's been more than that.*

Well, what one might call 'intervention' in union affairs is really an attempt to lay down a set of rules within which unions can conduct their affairs. A union in this respect is no different from any other group, organisation or individual in society, and should be bound to the rule of law.

*And the freezing workers deal? How did you feel about it at the time?*

Um.

*Were you surprised at your appointment to Cabinet as Minister of Justice?*

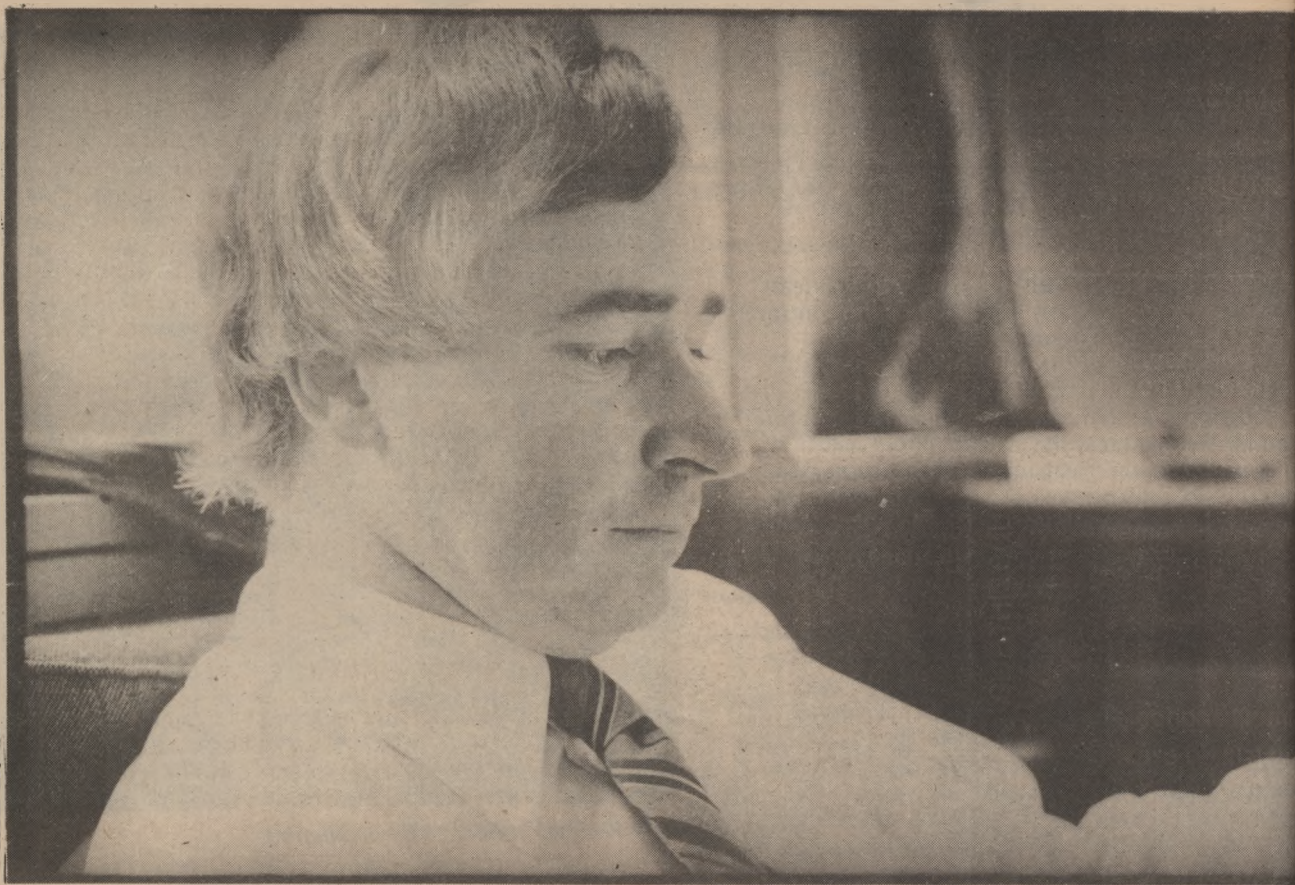
Arrhhh ..... The media said I was in the running for the position but I quite frankly didn't.

*Why was that?*

Its a relatively senior portfolio and I didn't think it would go to one so young and with only three years parliamentary experience. Having been given it, I must confess that I'm delighted and I'm hopefully taking up the challenges inherent in the portfolio. I don't think age is a particularly limiting factor in itself.

*Is NZ over-regulated, so that we have too many laws?*

(Pause) It's an easy statement to say 'yes' but very much harder to go through the laws and say which ones you should take out. For the future I think we have to take



Elizabeth Leyland

a much closer and harder look at proposals to pass legislation or regulation, to ensure that they meet pretty basic criteria — basically if we want and need them or not.

*Is parliament passing too many laws nowadays?*

That is a criticism which has been made in the past and I think it's had some validity. But again I'd rather look to the future than to the past. We have got to get away from the idea that we can solve a social issue simply by throwing legislation at it.

*Do you think that there is a case for homosexual law reform?*

I would have voted for Venn Young's Bill in '74-75. I've got no proposals to present a bill of my own on this issue. Its not really appropriate at a ministerial level.

*And abortion?*

I sought the opinion of my electorate which supported abortion on a number of grounds. It didn't go the full extreme to abortion on demand, but as for the procedures for an abortion, they appeared to favour an arrangement between a woman and her medical advisor or advisors.

*Do you know about the problems of law students and employment?*

Yes.

*What action do you plan about it?*

Well, there is not much that I as Minister of Justice can do to make more jobs available to law graduates. That is ultimately a matter for the profession. I think that there is a need for law graduates to think in much broader terms than simply the possibility of just going and working in a law office, and we've seen a change in that attitude in the last ten years. The idea that you went through Law School and became a lawyer has gone, it's no longer universal.

*The elections ..... were you surprised at the final result? Do you think National could have done better?*

Not surprised in the sense that over the last few weeks (of the campaign) a lot of people who were out canvassing felt what was happening. If you want an idea how an election is going, you don't want to go and talk to newspaper people, you go and listen to your constituents. So far as the individual results go I think the party which inevitably must be the most disappointed with the result would be Labour, because in all the movements of votes that took place, Labour only increased it's share by 1%. That must be regarded for them as a disaster.

*And Social Credit — were you surprised at the amount of votes that they got?*

After the Rangitikei by-election, no. For a time they appeared to slip down. I felt that they would get between 14% and 16% of the vote; perhaps suspecting closer to 14% than the actual figure they achieved.

*In our interview with Keith Ovenden last week he described the elections as a win for National but a defeat for Muldoon. Do you agree?*

Well..... the Ovenden remark quite frankly is something which is meant to sound smart rather than be a useful observation on the election situation. In our Parliamentary system you cannot separate the leader from the party and therefore the result overall is as much achieved by the leader as by the individual candidates. Muldoon lead the party to victory in 1975 with a very similar style campaign. People forget that. Rowling on the other hand ran in 1978, a very different style of campaign from 1975. Yet they only got 1% extra of the vote. I have not analysed the claims that National lost ground because of Rob Muldoon. One could equally say that it was because of what appeared to be a weakish stand on industrial relations and a number of other issues could be brought into play.

*How do you think the new cabinet lines up? What sort of approach was adopted by the Prime Minister when he chose his new cabinet?*

It's no secret that he canvassed the opinions of his colleagues, our views as to how we thought the cabinet should be structured. I think he was looking for a balance between the people with experience... Brian Talboys, Duncan MacIntyre, men like that and those he felt had a reasonably long time in politics.

*In other words — the 'Young Turks'?*

No. I hesitate to use the words 'Young Turks'. I don't think it particularly applicable to the group that he's brought in. We are not that close-knit, a coalition in the way that Muldoon, Gordon and MacIntyre were in the early 1960's. I think that our relationship is more of one of being philosophically very close. I say that particularly of Bill Birch, Derek Quigley, Warren Cooper and myself and also probably Merv Wellington and Ben Couch, but in a slightly different way.

*How would you view yourself as a member of the National Party?*

How do you mean?

*Well..... there are obviously camps.....*

In the real parliamentary party itself, the Caucus, there are not those 'camps' in such an obvious sense. You can perhaps to some degree predict the likely attitude a particular person will adopt on a particular issue. But there are no visible groupings of people who are always hammering a particular issue.

*Not even the 'Hamilton three'?*

No.

*Would you say wing of the Nat and the Minoug*

No. I don't think those labels. I think not like the genre. For example some issues. But smoking he's an so.



*Differences between National Party -*

I think that there more of approach portant as a deeply fairly strong social at its Conference theme. Some of party saw the difference New Zealand is a country that is much and you Party delights in as you do from whose individuals be fairly left-wing, there are the type that made the first L attitudes are not of personal observation

One senses this in the sort of this approach to provide you have a Minister to the local public breweries are on the other side I believe of a liberal-conservative philosophy. This which came together believes basically competition and state intervention the same time it the welfare state dismantle them. areas such as national them.

*How do you view you think we're republic, or that Zealand society?*

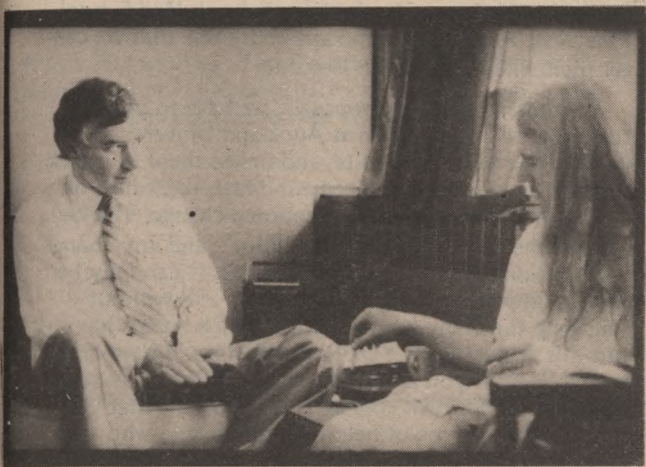
I believe that this It has the potential as a 'prosperous standard of living of the world one situation, or even aggressive policy producing economic

Behind that you transport, communication in turn you've got sector - health, efficient. We must



Would you say that the Hamilton three were the liberal wing of the National Party - the Warings, the Shearers and and the Minougues?

No. I don't think you can classify people according to those labels. I think they're dangerous. I myself do not like the general label of being liberal or conservative. For example, Ian Shearer is obviously a liberal on some issues. But on others, for example, drinking and smoking he's an arch-conservative and publicly so so.



money we're putting to our social services, into education, health services .... otherwise it's being wasted.

Going into the 1980s ..... we have a lot of things going for us. Although geographically isolated this creates certain advantages; a relatively small and stable population, the facilities to produce well at a primary produce level, and we're getting in to some rather interesting secondary manufacturing markets. We have a very good energy potential..... we're still in a pretty good environmental situation and I think that will improve..... because we're much more environmentally conscious than we were ten years ago. Economically things look reasonable, but the right decisions have to be made, and the difference between the decision-making abilities of the two parties I see as being the difference as much if not more so than the difference in philosophy.

Parliamentary ratification of the Gleneagles Agreement. Would you vote for it?

Yes.

How do you feel about Ben Couch going to South Africa?

Well, in fact he hasn't actually said he's going to S. Africa. He was only asked would he be prepared to go to South Africa to see what the place was like, what progress had been made. And he said he would be prepared to go. That's a long way from saying that he's going.

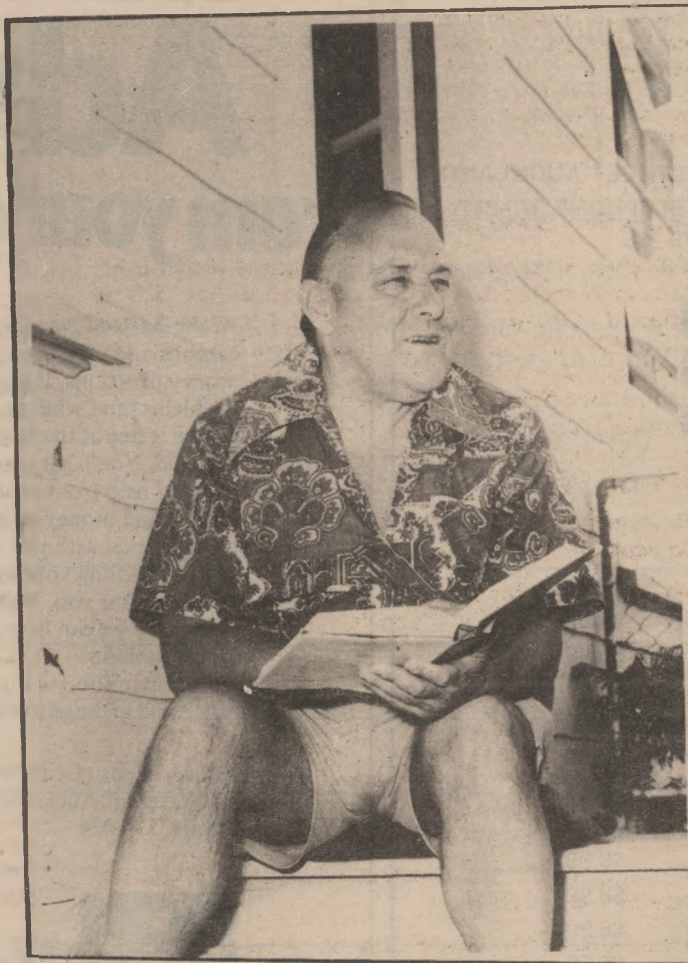
Government secrecy - the Banks Committee

I don't know when it will be published. I've got no real idea what legislation might result from the Committee's report.



What would you personally favour?

I have my own opinion but I really would prefer to await the committees report. I'm not trying to dodge the question but I've only had 2 months as a minister to see the whole picture of government information and I think I'm too green at this stage to be able to give a definitive answer to the question.



Who is this man?  
What aims does he serve?

Differences between the Labour Party and the National Party - are there any at all?

I think that there are a number. Some of them perhaps more of approach than anything else. But this is so important as a deep philosophy. The Labour Party has a fairly strong socialist element within and endeavoured at its Conference two years ago to take up that as a theme. Some of the more pragmatic members of the party saw the danger of that in political terms because New Zealand is not a socialist country. It's certainly not a country that enjoys the intervention of the state too much and you get that as much from what the Labour Party delights in referring to as the 'working-class' man, as you do from anybody else. I think that it's a party whose individuals' philosophies in many cases would be fairly left-wing. So far as the individuals are concerned, there are very few working men and women of the type that made the Labour Party and in particular made the first Labour Government. Most of their attitudes are not born of personal experience or even of personal observation of great oppression.

One senses this on select committees, in the House itself in the sort of things they espouse. They lack a practical approach to problems. One begins to wonder, when you have a Minister of the Crown going across the road to the local pub and then coming back and saying the breweries are making too much money. On the other side I believe that National is a party basically of a liberal-conservative or conservative-liberal philosophy. This reflects the streams of the two parties which came together to make the party in 1936. It believes basically in private enterprise and free competition and less state involvement and less state intervention where that's appropriate, but at the same time it's picked up the best elements of the welfare state, has never even suggested it would dismantle them. And some would say that in some areas such as national superannuation it has enhanced them.

How do you view New Zealand entering the 1980s? Do you think we're heading the way of the banana republic, or that barriers are being put up in New Zealand society?

I believe that this country has enormous potential. It has the potential to become what has been described as a 'prosperous mini-state'. If one compared our standard of living to most other countries in the rest of the world one would say it already was in that situation, or even more so. That depends on an aggressive policy of selling our produce overseas and producing economically and viably in New Zealand.

Behind that you've got to have a viable private sector transport, communications and the like and behind that in turn you've got to have a viable and efficient public sector - health, education and welfare all have got to be efficient. We must be seen to be getting value for the

# AMSSA

AMSSA ORIENTATION 1979.

GAMES AND SPORTS EVENING:

University Gym, 7.30 - 10.30 pm FRIDAY 2nd March.

ORIENTATION EVENING:

University Cafe Extension, 8 pm SATURDAY 10th.

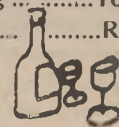
Programmes include slides show on past AMSSA activities, introducing New Zealand culture, instrumentals, instrumentals, songs, poems and other musical items by the Maori Club and overseas students.

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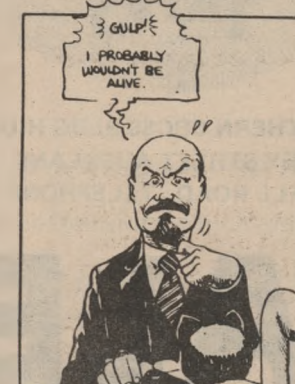
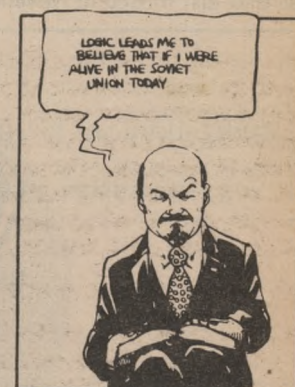
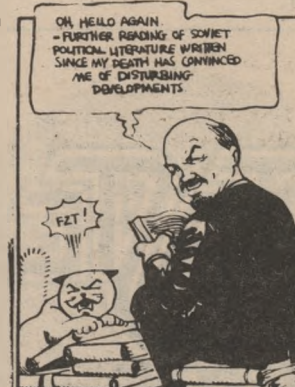
Along the Whangaparaoa Penninsular. 8 am SATURDAY March 24th. This will be an opportunity for new students to meet older students and share a day of outdoor activities exploring the beaches and scenic beauty.

FOR FURTHER INFORMATION CONTACT,

Games and Sports.....Low Chow Keah 766 - 314  
Orientation Evening .....Toong Ah Tea 764-835  
Orientation Picnic.....Ricky Ching 688-704



## capping book



It's all true kids! You too can write, draw or scribble something for this year's capping book, which Touchwood, will be the first for some time. Anyway, if you want to do anything you should see either Colin McFadden (hippie), or Gregor Pine (non-hippie) in their garret on the second floor of our esteemed building (opposite STB). Well Dave, I've filled the gap, what do I do now Dave?... Dave?... DAVE!..... oh merde alors.....



# Semesters

If you, as a student, ever enrol for papers in Art History, Biochemistry, Biology, Botany, Cell Biology, Chemistry, Economics, Engineering, Geography, Law, Geology, History, Mathematics, Philosophy, Physics, Pol. Studs, Russian, Sociology or Zoology then you may have courses which are only taught for part of the year. In some of these Departments, the examinations take place at the end of the course, which is obvious, logical and best for you, but in most cases the examinations are held over until the end of the year. The justification most often given for this absurdity is that the material in the course needs time to "soak in". Psychologically, this is nonsense. If somebody is taught something, forced to do something else for four months and then tested, their performance will be significantly worse than if tested on conclusion of the course.

In 1972 the Engineering School moved from the 3-term system to a two semester system, with examinations at the end of each semester. The main advantages of the semestral system are that students are working for fewer masters at any time. An essentially semestral system permits greater flexibility in course structure, and if you should fail a course, then under a semestral system you only have to repeat half a year.

But, of course, there are disadvantages of any system. The semestral system does mean that you may have to work more consistently throughout the year. Certain members of the Arts Faculty will assert quite categorically that it is impossible to condense Arts papers into one half-year and that it is also impossible to split them up into two halves, quite regardless of the fact that many Universities around the world have already done one of the two. Another point worth noting here is that lecturers from various Departments within Arts faculty have approached me to say that their courses could easily be compressed into one semester and that they would, in fact, prefer this. Without exception they would want examinations at the end of the courses rather than at the end of the year. It is strange that when using the soak-time argument, the powers-that-be do not insist on holding finals halfway through the following year, for full-year or second half-year courses, and at the very least, allow supplementary exams in January for those that just missed in November.

In 1978, the Faculty of Engineering set up a Semestral Review Committee to look into possible changes in their semestral system.

The report of this committee is an excellent one. I will certainly have one copy on a "desk copy" system at Studass reception which you may Xerox if you wish, and hopefully we can get some others around the place for those that wish to look at one.

Essentially the report lays out the advantages of the various systems, including considerations of the effects on staff. While these merit only a passing glance here, they will be discussed fully in the report to be presented to the Deans' Committee, an authority powerful beyond the comprehension of most students, and enough to make even experienced student politicians shudder (with fear/laughter/disgust).

The committee surveyed student opinion within the Faculty and the result was that 89% of the replies wanted a semestral system. A further 5% wanted half-year packaging of courses with exams at the end of the year, and 6% wanted full-year courses. These figures are particularly important because they come from a group of students that have experienced full-year courses, half-year courses with end-of-year exams, and the fully semestral system, which few others of us have.

Before the introduction of the semestral system in Engineering School the failure rate was relatively high, but under the semestral system, it has dropped dramatically, while a very high level of achievement is maintained. Probably even first-year students are aware of the active social life offered by Engineering Society and while some people may not approve of the various activities offered by A.U.E.S. it cannot be denied that they are the most active social group on campus, which serves to illustrate that while you do have to work harder under a semestral system, there's still plenty of time to do whatever you want to do.

Most of the staff complaints about the semestral system, arose out of the fact that the Engineering School calendar did not coincide with the teaching calendar of the rest of the University.

The committee recommends that the Faculty adopt a composite system based on the 3-term University calendar, offering both half-year and full-year courses,

depending on which system the subject lends itself to, with a break in lectures half-way through the year to allow for examination of 1st half-year papers and mid-course assessment for full-year papers.

This system retains some of the advantages of both of the other systems, for both staff and students. It offers wide flexibility for course organization, and does not impose on one Department a scheme more suitable to another. This is the system which AUSA will aim for in its submissions.

Besides the in-depth study to be presented to Dean's Committee, which I've already mentioned, we are also going to have a petition which will be available to some people in enrolment week, and to everybody in orientation fortnight. There will be copies in the Quad, at Studass reception, at Engineering School, Med School, Fine Arts, Architecture and anywhere else that we can get them, like next week's Craccum

To implement these proposals, we have to change "the system". The system at Auckland University stands like a pillar of granite, and unless there is intense pressure for change it will remain intact, regardless of the rights and wrongs of the proposed change. The key word in the new system is "flexibility", and any change in education schemes must aim for this. It can only be to your advantage to sign the petition, and without your help the many hours of work which AUSA has put into this project FOR YOUR BENEFIT will have been wasted. Even if you are totally happy with the system applying to your own courses it is important that you sign, for the purpose of helping other people who are labouring under a ridiculous system, which exists for administrative convenience rather than educational value. The bursaries petition presented last year, was signed by more than half the student body. We must aim at least that high for this petition, and we must also have as many staff members' signatures as possible; the more pressure we can bring to bear, the less unlikely it is that we will receive justice. Remember, if you don't sign, you are merely hindering your own right to a reasonable education.

K.G. Hague



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PO BOX 6841 WELLESLEY STREET AUCKLAND. TELEPHONE 370-317  
279 PARNELL ROAD. TELEPHONE 779-285

# SALE

● Begins Monday 26th February

Albums include:

Rod Stewart	<i>Blondes Have More Fun</i>	\$6.99
Billy Joel	<i>52nd Street</i>	\$5.99
Al Stewart	<i>Time Passages</i>	\$5.99
Bros Johnson	<i>Blam</i>	\$5.99
Bryan Ferry	<i>Bride Stripped Bare</i>	\$6.99
Boston	<i>Don't look Back</i>	\$5.99
Rolling Stones	<i>Some Girls</i>	\$6.99
Queen	<i>Jazz</i>	\$5.99
Hello Sailor	<i>Pacifica Amour</i>	\$5.99
Jethro Tull	<i>Bursting Out (double)</i>	\$8.99
Who	<i>Who Are You</i>	\$6.99
Meatloaf	<i>Like a Bat out of Hell</i>	\$6.50

Wide range of LPs and cassettes available at heavily reduced prices.

# Free Financial Advice

## from your on-campus bank

At the Bank of New Zealand we're on campus and we understand student money problems. If you have money problems (and what student hasn't?) advice is free at the Bank of New Zealand. You'll get good, solid, straight forward help from people who really understand money and how to manage it. We'll level with you about how you're handling your money and what we can do for you. You'll be surprised at the way we can help you sort out your problems. Come on in soon to our on-campus office and arrange a time for a chat.

Ask for Henry Grimshaw,  
University of Auckland Branch  
Phone: 774-024



# Bank of New Zealand

Here when you need us - on campus





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# Fri Fund-raising

Last week we promised more on fund-raising efforts for the nuclear protest ship FRI.

Well, space is a bit prohibitive this week but I can tell you that there is both a dance and a film showing in the offing sometime in the very near future. Watch Craccum for further details of this.

This week, we have put in a coupon, aimed mainly at members of the academic staff who are about the only ones around this place who ever have any money.

If just 30 members of staff would donate \$10 each then we would be almost half way there. So what about it, eh? The nuclear arms race affects us all.

## FRI APPEAL

NAME : .....

FACULTY : .....

I WISH TO DONATE \$ .....

I WOULD/WOULD NOT LIKE MY NAME APPEARING IN CRACCUM.  
SEND TO 'FRI APPEAL' C/O CRACCUM, AUCKLAND  
UNIVERSITY STUDENTS' ASSOCIATION, PRIVATE BAG, AUCKLAND.



# Nuclear Free Pacific Petition

TO THE HONOURABLE THE SPEAKER AND MEMBERS OF THE HOUSE OF REPRESENTATIVES OF NEW ZEALAND IN PARLIAMENT ASSEMBLED

The petition of the campaign for nuclear disarmament of New Zealand and the undersigned asketh that the New Zealand Government present the attached proposed Treaty for a nuclear free Pacific zone to the South Pacific Forum 1979.

## PROPOSED TREATY FOR A NUCLEAR WEAPON FREE ZONE IN THE PACIFIC

We, being inhabitants of the Pacific

**BELIEVING** that nuclear tests in the Pacific and the resultant radiation constitute a threat to the health, livelihood and security of the inhabitants.

**BELIEVING** that nuclear tests and missile tests are the major means by which the armament race maintains its momentum.

**BELIEVING** that the presence of nuclear weapons in the Pacific endangers the lives of the inhabitants, but in no way benefits the inhabitants.

**RECOGNISING** the urgent need for ending the use and manufacture of nuclear weapons.

**DESIRING** to contribute towards ending the armament race.

**NOTING** that a nuclear weapons free zone is not an end in itself but only a step toward a total, worldwide nuclear disarmament.

## HAVE AGREED AS FOLLOWS:

Body of the Treaty: The text of the treaty is to be of the following form:

1. That a Pacific nuclear weapons free zone be declared including all that area of the South Pacific bounded by the Tlatelolco (Latin America), Antarctic, Indian Ocean and Asian Zones, and extending to 10oN and also including all of Micronesia and Australia.
2. The peoples and governments within this zone will not permit any of the following activities or installations within this zone:
  - a) all tests of explosive devices including those described as peaceful.
  - b) all nuclear weapon test facilities.
  - c) all tests of nuclear weapon delivery vehicle and systems.
  - d) all storage, transit, deployment or any other form of presence of nuclear weapons on land or aboard ships, submarines and aircraft within the zone.
  - e) all bases carrying out command, control, communication, surveillance, navigation and any other functions which aid the performance of a nuclear weapon delivery system.
3. Peoples and governments within the zone will withdraw from all mutual-defence alliances with nuclear powers.
4. Peoples and governments signatory to the Treaty will meet at intervals of not more than three years to explore ways of extending the geographic extent of the zone and the comprehensiveness of the bans enforced within it.

SIGNATURE

NAME (print)

ADDRESS (print)

PLEASE RETURN TO CND P.O. BOX 5890 AUCKLAND BY APRIL 30th 1979



# Visa~ a Blank Cheque?

Method of distribution

In New Zealand as overseas there is legislation to control the practice of "inertia selling" ... that of sending people goods through the mail that they have not requested, and then trying to persuade the recipient into accepting them. This however is exactly what the BNZ has been accused of in some quarters with its tactics of distributing the Visa card to customers. In October of 1978 the bank mailed 250,000 Visa cards to its customers without asking them whether they wanted the card. The cards were accompanied by a letter that could be interpreted as virtually forcing the recipient to accept the card. For example, one clause begins ....The cardholder will sign the card immediately upon receiving it from the bank. Then follows the threat ... and if the card is not so signed the cardholder shall be under no liability to the bank hereunder if the cardholder shall return the card unsigned and unused to the bank within three days of receipt...

And the pressure to accept the card didn't stop there... The Visa card is in fact double sided, with a replacement for the customer's Nationwide card on the flip side, thus some people may have been fooled into believing that if they refused the Visa card they would also lose their Nationwide advantages.

The right way for the bank to introduce Visa would have been to circularise their customers asking those who wanted to avail themselves of the Visa scheme to apply to the bank.

What is Visa?

There are two kinds of bank cards:

1. True credit cards, used in many countries, where the bank gives the consumer (say) one month of grace before billing him for purchases he has made.

they get their money, the buyer gets no credit. However with an ordinary cheque the situation is almost the same for both parties, some banks offer guarantee cards to their customers (the National Bank's Mastercard).

The number of rubber cheques passed in New Zealand is very low ... .01% in the country that uses the greatest volume of cheques per annum of any.

The bank could have simply extended guarantee to cheques; Visa is not necessary for the providing of such a facility.

If price controls are lifted in the near future, the costs that Visa places on the retailer will no doubt be extended to the consumer in the form of price rises. How do those of you without Visa cards feel about subsidising those who use them in the near future?

Who benefits from Visa?

The bank? The retailer? The international traveller? The business executive? The wealthy? The vast number of ordinary consumers? .....

If Diners Club and American Express are in the credit card business to make money then it seems reasonable to presume that banks go into it for the same reason. While Visa International has been described as a non-profit organisation there must be financial benefits accruing to banks that subscribe to the scheme. Certainly the bank now gets a larger rake off for the performing the simple task of transferring money from one account to another. The BNZ expects Visa to generate business and that business must provide extra bank revenue.

The international traveller, the business exec, the wealthy, this small group stand to benefit even if not financially. Convenience in not carrying cash, security. However this advantage could be fulfilled by the uses of travellers cheques. The average customer does not benefit, some convenience, but with the extra charges made for the use of Visa, not cheap.

(Retailers are dealt with elsewhere in this screed.)

What's wrong with cash?

New Zealanders are well known to be good at paying their bills; they may be late but they tend to pay. To quote the Retailers Federation, "We are not a nation of credit-orientated consumers." If because of systems such as Visa, prices do rise, then all consumers will be worse off, and paying to provide a convenience available to only about 20% of the population. When you pay cash the retailer gets his money without waiting for bank processing, and you the customer know exactly where you stand. In fact with Visa operating it becomes feasible to ask a retailer subscribing to Visa to give you a discount for cash. For instance you could offer to split the bank's rake off between you, thus each is happy. Some forms of cashless shopping are obviously of benefit to consumers and retailers, ie. layby, hire purchase; in that they allow people to purchase goods that they could only afford over a long period. But no matter how you buy, you pay the price in the long run.

Sue Cairney

Kind thanks to Consumers' Institute in the preparation of this article.



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- The Times

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2. Debit cards which do the same job as a paper cheque, you are not given any credit and your account is debited within three days with the price of the goods you purchased.

Visa is not a credit card, it is simply a plastic cheque or debit card, even though it guarantees payment to the retailer (up to certain authorised limits) and has overdraft facilities (with interest required). Visa's interest rate stands at 1½% per month for overdraft, this amounts to a very high 18 per cent per year. Thus instead of the normal, say 11% interest on overdrafts, the bank can make rather more profit on overdrafts when credit cards are used.

Therefore bank cards such as Visa give banks a slice of the retailer's profits as well as making it possible for them to lend money at bumped up interest rates. The cardholder does not benefit financially from Visa. If you join you get some convenience, for which you pay through the nose, both now and possibly in the future if retail prices are forced up by the extra cost now facing the retailers.

The effect on retailers

The New Zealand Retailers Federation was one of the bodies most prominent in opposing the introduction of the Visa card. Their argument is based around the fact that the use of the cards will erode retailers' profit margins in a time of recession. A retailer who decides to join the Visa scheme pays to the bank a commission on every sale that is made in his shop using a Visa card. This commission ranges from 2½% to 5½%. When you pay a retailer using an ordinary cheque the clearance fee amounts to 3 cents. The exact commission rate charged by the bank varies on the volume of custom and the average size of transactions in the shop.

One advantage to the retailers is that they get the amount of the sale, a guaranteed payment, within three days of presenting the Visa vouchers to the bank. Thus retailers are in this respect somewhat better off than the shopper;



Alan Coren appears in Craccum courtesy of Punch Magazine, Copyright.



# Coren: On a Wing and a Prayer

*'The largest known creature ever to have flown, an extinct reptile with an estimated wingspan of fifty-one feet, has been discovered by fossil hunters in West Texas. The creature had twice the wingspan of the biggest previously known pterodactyl.'*  
— The Times

FROM A HOLE IN A ROCK just outside what was to become Sevenoaks, Homo Britannicus slowly emerged into the grey morning. A single snowflake floated down and settled on his forearm, paused, and dissolved among the thick, matted hair. He watched it disappear, his thin rim of forehead wrinkling.

A second landed on his broad flat nose. He squinted at it until it became a droplet, and until that droplet vanished.

'What's it like out?' called his wife, from the dark recess of the cave. H. Britannicus shivered.

'Bloody freezing,' he said. 'Also, promise you won't laugh, the rain is coming down in bits.'

His wife scuttled out, her lovely knuckles skimming the ground.

'What?' she said.

'Look,' he said. 'Bits.'

She looked at the snow, and she looked at the leaden sky.

'That'll be the Ice Age coming, then,' she said.

'Here,' said H. Britannicus, 'what's that grey coming out of your mouth?'

'It's coming out of yours as well,' she snapped. 'How do I know what it is, I've never been in an Ice Age before, have I?'

H. Britannicus shook his head slowly. Tiny Pleistocene items flew out of his thatch, and hitting the chilly air, immediately became extinct.

'What's it all coming to?' said H. Britannicus. 'Where will it all end? When I was a kid, the summers we had!'

'I blame,' said his wife, 'the tool. All these bone needles, all these flint hammers, it's not natural.'

'Progress,' said her husband. 'You got to have progress.'

He tried to stand a little more erect. It wasn't easy.

'I'm off for a bit of a stroll,' he said. 'I'll catch me death standing here.'

It was just outside what is now the sub-soil of Canterbury that Homo Britannicus glanced up through his rime-hung eyebrows and noticed a figure shambling towards him. It had a pterodactyl on its arm.

'Morning,' said Homo Britannicus, taking a firmer grip on his club, just in case.

'Bonjour,' said the figure.

H. Britannicus raised his club slightly. 'What?' he said.

'Mah nem,' said the figure, 'eez Omo Gallicus. 'Ow'eez eet going?'

'Mustn't grumble,' said Homo Britannicus. 'Where are you from?'

Homo Gallicus pointed behind him with his free hand, towards France.

'Ah 'ave walk many days,' said Homo Gallicus, 'wiz a proposition.'

'It looks like an ordinary bloody pterodactyl to me,' said Homo Britannicus. 'And what's that round your neck?'

'Wi call zem onions,' said Homo Gallicus.

Homo Britannicus reached out and felt one, cautiously.

'You'll never kill nothing with that, son,' he said. 'Too soft.'

'Wi eat zem,' said Homo Gallicus.

Homo Britannicus looked at him.

'It takes all sorts,' he said. 'What's the pterodactyl for?'

'Where can wi talk?' replied Homo Gallicus.

They found a small cave, and crept inside, and sat down. Homo Britannicus blew on his fingers.

'I wish we had a couple of sticks,' he said.

'What for?'

Homo Britannicus thought for a while. 'I'm not sure,' he said, at last. He

nodded towards the pterodactyl. 'What about him, then?'

'In mah country,' began Homo Gallicus, 'wi 'ave no dinosaurs. Zer dinosaur eez - 'ow you say?'

'Extinct.'

'Exactement!' Owevaire, wi 'ave zer pterodactyl. You, on zer uzzar 'and, 'ave no pterodactyl, but you 'ave zer dinosaur, n'est-ce pas?'

'Just a few,' said Homo Britannicus. 'They're a bit bloody rosey, mind. Past their best, know what I mean? We've let 'em run down, werl, there's no call for 'em these days, is there?'

'Ah beg to diffaire,' said Homo Gallicus. He bent forward, and his black eyes glittered. 'May plan eez to mate zer Gallic pterodactyl wiz zer Britannic dinosaur! Wi will produce zer Gallo-Britannic pterosaur, mon vieux! Eet weel be zer biggest flying object evaire seen!'

'So what?'

'Zer Ice Age is coming, hein?' said Homo Gallicus. 'In an eon or two, eet weel be 'ere. Wi weel 'ave to find warmaire climate, or . . . ' he drew a thick finger across his imperceptible neck. 'Wi cannot walk, eet eez too far; so wi weel climb aboard zer giant pterosaur - an 'wi weel fly there!'

'Gerroff!' cried Homo Britannicus.

'Also,' continued Homo Gallicus, unruffled, 'wi weel rule zer worl! Every-one weel want one. Wi weel clean up zer pterosaur market.'

Homo Britannicus, to be fair, did all he could to fathom this momentous idea: he furrowed his millimetric brow, he scratched his craggy head, he sucked his great green teeth. But it was not until Homo Gallicus began to draw upon the cavewall with his easy, flowing line, that his partner-to-be was really convinced.

It looked wonderful, in the picture.

Over the next five years, the innumerable, unforeseeable technological problems came forth and multiplied.

For two years alone, the dinosaur and the pterodactyl could not be persuaded to mate at all, and the wretched co-partners were forced to stand by while the two halves of the project shrieked and bit one another. But in the third year, by a process of strategic starving, feeding, and cajoling, the message got gradually through, and the dinosaur fell pregnant.

Ultimately giving birth to an enormous saurian cylinder with six legs and two very small wings. It flapped these latter for a few impotent beats, fell over, and expired.

'Ah well,' said Homo Gallicus, 'back to zer cave-wall!'

Which was all very well, except that the family of Homo Britannicus was finding it more and more difficult to make ends meet: it was not merely that most of their breadwinner's time was spent in husbanding the animals involved, but also that those animals were consuming a vast amount of food. They were being saved from natural extinction only at the expense of the unfortunate hominids who had been forced to cast their lot with them.

'You never told us it would cost this much,' was how Homo Britannicus's wife put it, over and over again.

Whereupon her husband would flatten her with his club, a gesture which over the years was becoming less and less affectionate.

But towards the end of the fifth year (by which time the temperature had dropped to a constant ten below zero, and the emaciated families of the luckless inventors reduced to gnawing for nourishment upon the misshapen bones of past failed experiments), a small pterosaur was produced of rather pleasing proportions. Even more encouraging was the fact that when it flapped its large leathery wings, it actually took off, flew for a few yards, and landed again without breaking anything.

'It works!' shrieked the two Homos, hugging one another and dancing great whorls in the encircling show. 'A new dawn is breaking!'

'Erk,' went the baby pterosaur. It opened its mouth wide. 'Erk.'

'Eet wants,' said Homo Gallicus, 'to be fed.'

For five more years they fed it, while it grew bigger and bigger. The cold wind that continued to blow through Europe having taken its constant toll, the vegetation was now so sparse that the family of Homo Britannicus spent its every waking hour in scouring the white landscape for pterosaur fodder, they themselves subsisting on grubs and bits of bark and anything else the pterosaur could not use.

'When will it be big enough?' they would plead of the manufacturers, 'when will it be ready? When will it all end? When will the miracle begin?'

And the manufacturers, by now mere hirsute skeletons themselves, would say: 'Woon, soon.'

And then, in the bleak autumn of the tenth year, when its wingspan had reached fifty-one feet, and its sleek giant body

was consuming a field a day, and its insistent 'ERK! ERK!' had reached a pitch and volume that would start avalanches rolling a dozen leagues away, they trundled the Gallo-Britannic pterosaur out of its enormous cave, and announced that it was ready.

'Wi weel head West,' cried Homo Gallicus, 'to zer sun and zer fleshpots!'

Homo Britannicus clubbed his wife for the last time, tenderly.

'Back in two shakes,' he said, and gathering the mangy ratskins about his jutting bones, he and his colleague climbed aboard.

The great wings flapped, and the pterosaur lumbered down the runway in a trail of webby pot-holes, and took off.

The last thing they saw, before the freezing snow-clouds enfolded them, was the pitiful little knot of rags beneath, staring upwards.

They seemed to be praying.

It was warm in the place that was subsequently Dallas.

A group of fat, balding hominids were sitting around a trice-ratops-shaped pool, examining a roughly circular rock that Homo Texas was rolling up and down.

'I agree,' said Homo Oklahomus, who had made the trip especially to see it, 'it could be very big. It could be, like, very big indeed.'

'With the right packaging,' said Homo Arkansas.

'With the right packaging,' said Homo Oklahomus, nodding.

It was at that point that the sun was blotted out.

'What the —!' cried Homo Texas, letting the wheel roll from his fingers.

They leapt up, as the pterosaur came in to a perfect two-point landing, and ran across. Homos Gallicus and Britannicus jumped down.

'This is private property, buddy!' shouted Homo Texas.

'And this,' cried Homo Britannicus, 'is the Gallo-Britannic pterosaur! It will revolutionise travel, it will open up whole new experiences, it will . . .'

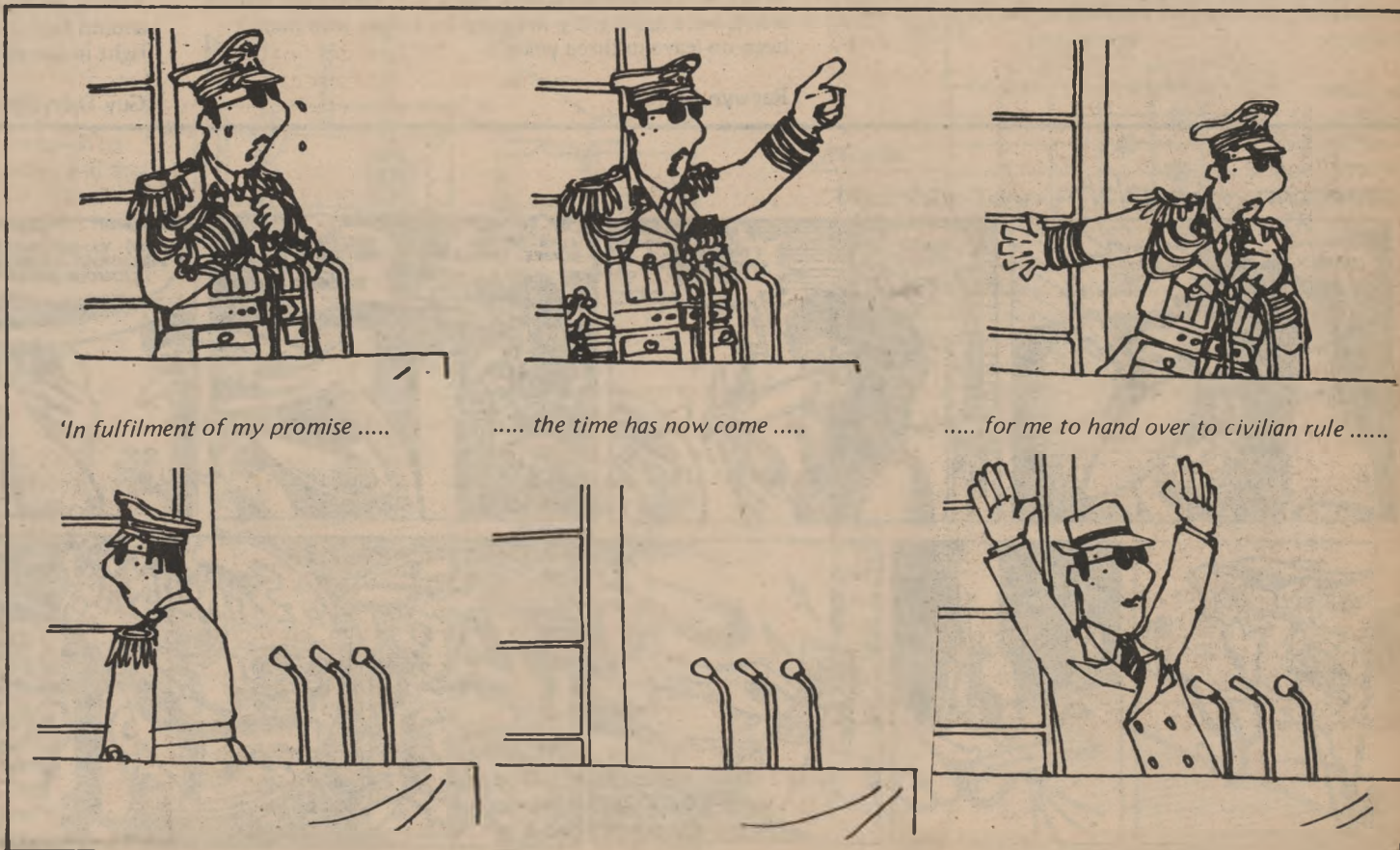
'The hell it will!' shrieked Homo Texas.

'Did you hear the goddam noise?' screamed Homo Oklahomus.

'My God!' yelled Homo Arkansas, pointing a trembling finger, 'look at its damn droppings!'

'The environment!' howled the Americans, 'The environment!'

Whereupon, brushing aside the enfeeblled European bonebags, they fell upon the hapless pterosaur, and beat it to death.





# Record Reviews

**GUITAR MONSTERS**  
CHET ATKINS & LES PAUL  
ABC RECORDS THRU RCA

Chester and Lester are supreme guitar technicians. Les Paul is largely responsible for the design of the electric guitar as we know it and Chet Atkins simply plays smoother than anyone else. Chet and Les deserve better backing than they receive on this album: the bass and drums sound like the auto-accompaniment you get by pushing the right buttons on a Farfisa organ. These two don't have to be put alongside crappy functionaries to shine. The unaccompanied tracks are a delight to listen to, with intricate counterpoints and riffs sliding effortlessly from the fingers. The tunes are dated but these boys could swing God Defend New Zealand. Sensitive and sophisticated jazz, sold out by plodding sidesmen. A pity.

Alex James



Music Editor Alex James has recently had his beard removed and we have it on good authority that he no longer looks like this .....

**POCO**  
**LEGEND**  
ABC RECORDS THRU RCA

Those already familiar with the Poco sound will find few surprises on this, the band's 13th album; despite personnel changes that leave pedal steel player Rusty Young the only remaining original member, the sound much the same as they always did, with inoffensive and sometimes maudlin lyrics delivered with country-rock backings. Poco play with a lot of class - there are some tasteful sax riffs and the music is pleasant enough, but the lack of an independent musical direction relegates Poco to the status of a background band. 'Heart of the Night' provides the only real stomper; as far as the rest is concerned you could be listening to the Eagles on an off day.

Alex James



**URBAN DESIRE**  
**GENYA RAVAN**

Genya Ravan has been in the music business a long time. She started out singing in bands - as Goldie of Goldie and The Gingerbreads, and later, as lead singer for Ten Wheel Drive. She made a brief attempt at a solo career after their break-up but soon decided to move into production, working with New York New Wave bands like the Dead Boys. Now, she's back behind the microphone with a new album.

Although not consistently excellent, there are enough high points on this album to make it worthwhile - the first and most obvious being Genya's singing. She has a great rock'n roll voice, strong and raw; and this, combined with the feeling and conviction she pours into the songs, is a winning formula. The other large dollop of praise goes to her backing band, who are strong, supportive and very much alive throughout, especially the honky-tonk piano player.

As well as producing the album, Genya Ravan co-wrote three of the songs, and these three are the pick of the bunch. The first, 'Jerry's Pigeons', is a wistful look back at life as a tough, street-wise teenager: ditto 'Aye Colorado', on which she duets very effectively with Lou Reed, and lastly, 'Shadowboxing', a slow, anguished survival story which makes a stunning final song. With the exception of 'The Sweetest One', the rest of the songs are basic, high energy R & B chronicles of man-woman relationships. Some of these work really well, but the rest, although they seem to have the right ingredients, just don't seem to click into place.

I do have one grouch - the wet T-shirt cover shot which merely proves, once again, the point of the rock writer who commented that 'most L.P. covers for female artists were apparently designed by sailors who hadn't been on leave in three years'.

Raewyn Glynn



**COMES A TIME**  
**NEIL YOUNG**  
REPRISE THRU W.E.A.

At last we've got it. The name changes this album has been through still leave traces in the final package: the army of backing musicians has been dubbed the Gone With the Wind Orchestra, thus retaining in the credits one of the earliest names mooted; the label titles it 'Give to the Wind'; and the jacket gives us the final name, 'Comes a Time'.

Orchestration is something Neil Young has toyed with from time to time on earlier albums: most noticeably on 'Harvest' (1972); the excesses of that album are fortunately absent from this one, but the artillery listed in the credits is still impressive; 8 acoustic guitars, and no less than 16 'strings', in addition to Rufus Thibodeaux on 'fiddle' - same instrument, different style, a difference which makes for very effective interplay on the title track.

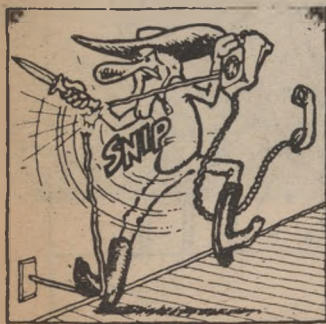
But the orchestrated feel is only really present for the first two tracks, and is soon left safely behind by the country sound imparted by Thibodeaux's fiddle (taking over the role played by Carole Mayedo on 'American Stars 'n' Bars'), and by Nicolette Larson's backing vocals: she takes a couple of steps forward into greater prominence than she was accorded on the previous album. This one was recorded in part in Nashville, and leaves no doubt as to the extent of Neil Young's leanings towards country rock. Nicolette Larson's voice is pure country, and it underscores Neil Young's vocals on some half dozen of the ten songs on the album. On 'Motorcycle Mama' (certainly a stand-out track) she trades the lead. On this track too the raunchy guitar is subtly underplayed by the violin. A suitably understated touch of which is present as well in a number of the other tracks, while another fine touch is provided by Ben Keith's steel guitar work, and especially by the dobro on 'Already One'.

This track, however, seems to be a rehash of 'Long May You Run' off the album of the same name done in 1976 with the Steve Stills Band. Despite the pun I'll point out the similarity of title and theme to Dylan's 'Forever Young', for what it's worth. But it is something which cannot be ignored: that a lot of the material on this album echoes earlier Neil Young work. There is an echo of 'Saddle Up the Palomino' in 'Field of Opportunity', and in the line 'I can't forget how love let me down' in 'Already One', while 'Peace of Mind' evokes memories of something I can't quite place, in addition to the similarity of title with 'Love in Mind' on 'Time Fades Away' (1973).

To sum it up though: Neil Young maintains the quality of his lyrics in most of the songs on 'Comes a Time', and he is ably backed by a considerable number of musicians who have appeared on his earlier albums, including of course Crazy Horse, who appear on two of the tracks, and Nicolette Larson who would be worth her place here for the ending to 'Peace of Mind' alone. One regret that I have is that the Neil Young distinctive whining guitar is absent from all except 'Look Out For My Love', but fiddle, steel guitar and harmony vocals work in fine to take its place. For the newcomer to Neil Young's music, none of these quibbles will mean a thing, while any present fans are addicts already, and should find that this album will settle neatly into place right in the middle of their turntables.

Guy Dalrymple

craccum office 22/2/79 near midnight.....



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Alex James



# What is Rock? Boogie Primer

**WHAT IS ROCK MUSIC?** In the last 50 years music has been categorised and pigeonholed down to the last unaccented quaver; bebop, swing, rhythm 'n' blues, rock and roll, pop, heavy metal, art rock, new wave - the list goes on. The word 'Music' becoming near meaningless embracing as it does every imaginable sound from the enigmatic silences of John Cage to the mindless bleating of Abba - all the aforementioned sub-classifications suffering from an implicit vagueness, defined by one piece of music, and undefined by another that happens to incorporate shades of a different style. The very fact that it is all Music means that any one style, however well defined, becomes a starting point for a string of other styles, all owing something, however little, to the original and deserving to be classified with it.

There is, as in poetry, a magic ingredient which makes one piece of music Rock and another similar piece Pop - but what is it? Some of the difficulties and contradictions encountered in defining Rock were covered by Dr William Dart in his lecture on "TRENDS IN CONTEMPORARY ROCK" (ANZAAS Conference, Musicology section). As he explained at the outset, convenient distinctions between musical styles are blurred by such artists as Bowie, Eno and Frank Zappa, who consistently purvey highbrow compositions to their predominantly rock-orientated audiences, apparently composing over peoples heads, and getting away with it. Dr Dyer sees the main trends in contemporary rock as being further synthesis of differing styles, increasing sophistication of technique and performance, and an increasing tendency of rock to cross fertilize with the fields of serious contemporary music and the avant-garde.

As Dr Dart pointed out, rock has definite ties to contemporary music - the music of Van Dyke Parks, with its unperformable conversational cadences, is every bit as opaque to popular audiences as that of Stockhausen.

Rock then can be serious - as long as it isn't only serious, but also makes some reference or concession to popular appeal, which is after all its source of income. A good case in point is Randy Newman, whose ironic and often bizarre lyrics, comparable in style with many serious modern poets, are accompanied by music built on a firm classical foundation, but performed and arranged with a sugary, romantic flavour serving as a simultaneous expansion and parody of the ballad form.

David Bowie's popular work serves as a good example of music made as an interpretation of current trends, and behind flamboyant publicity, he expands rock as an art form, particularly in his collaborations with Eno; on the album 'Heroes' for instance, side two, entirely instrumental, presents the kind of music that normally finds mass appreciation only in film soundtracks, and mood music for television drama. Lou Reed found his audience in the drug subculture of New York and London, while Eno infiltrates his avant-garde vision on to the mass market more by collaborating with popular artists on their albums, than by making popular albums of his own. Dr Dart ended with a brief examination of New wave styles on both sides of the Atlantic, observing that the American New wave as exemplified by bands such as Talking Heads, Blondie and Mink DeVille seem more preoccupied with style and image than their British counterparts such as Elvis Costello and the Stranglers, who acknowledge their debt to be short-lived and self-defeating punk movement with elliptical lyrics retaining undercurrents of menace and disillusionment.

What makes Rock roll? As Dr Dart showed, Rock is compatible with the most obscure and the most commercial elements of modern music. Perhaps the best definition is that Rock uses its ideological freedom to bridge the contradictory demands owed to the muse and the mass, and as such accepts the responsibilities of a serious art form without accepting restrictions as to the means it uses to achieve this end. And good for it: the audience must have a say in the directions in which music moves, and perhaps the best way it can do it is by choosing from a wide array of competitive commercial products. The audience is after all the most essential element in any art form, and the state, however well intentioned, can only ever approximate the popular viewpoint in arrears, after it has found out what it is. For this reason, Rock represents 'Serious' music at its best, because it is written with you in mind. Dr Dyer's witty and informative presentation was enhanced by a brief video clip and stereo recordings, but despite the high quality of the sound, toes did not tap, nobody danced, and all seemed to be lost looking for an appropriate response to rock in an academic environment: here perhaps is another pointer to the nature of rock. Whatever else it is, it ain't academic. It was never meant to be listened to in an atmosphere of formality such as this; the whole idea is to reconnect one to the primitive, urgent rhythms of the body, not the mind. The most essential ingredient - the enthusiasm of the listener - was absent, and with it the bulk of rock's appeal and importance.

Alex James

## Strings

Strings are numbered 1st to 6th from the highest in pitch to the lowest. The top strings (1st, 2nd & 3rd) are in fact nearest the ground while you are playing, so remember to think in terms of pitch - top strings are treble, bottom strings (4th, 5th, 6th) are bass.

## Nylons

Spanish guitars are strung with nylon strings. The top three are made from a nylon filament similar to fishing line. The bottom three are made from a light nylon floss wound with metal wire. There is little to choose between different brands, so a medium priced set probably represents the best value. My favourite make is Savarez - the 2nd and 3rd are nylon wound on nylon which makes them slightly thicker than the plain filament, but smoothes out the difference in tone between the 3rd and 4th, which normally gets more pronounced as the strings get older.

## Steels

Steel strings are similar in construction, except that steel wire replaces nylon throughout. The top two are plain wires and the rest are wound. They are classified by weight.

With steel strings you trade volume for callouses - the loudest leave deep grooves in your left hand fingertips, while the lightest are easy to play but give a soft sound, and break easily. For a beginner, light are probably best - if you want to move on to heavier strings there are enough different brands to do so gradually: some, such as Gibson and Picato, offer a range of thirty different thicknesses and you can match your own set, but until you have a good idea of your needs it's best to buy one ready matched. Some include a spare 1st (usually 1st to go). Steel strings have a small washer at one end, so they can be fitted to a bridge without knotting them.

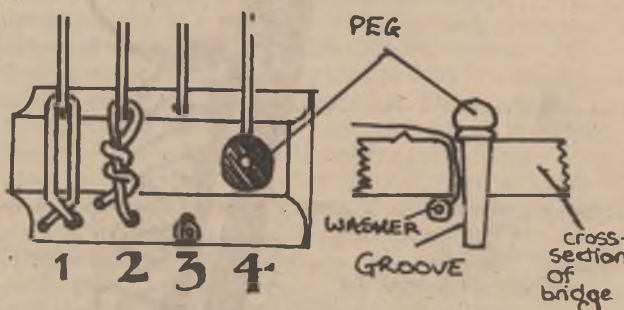
## String Wear

Strings wear in two ways: wound and nylon strings get understandably flattened where they touch the frets - after a while the winding will fray or the string will stretch where it's thinnest and snap. Plain steel strings rust from finger sweat and loose their tone - this can be postponed by wiping with a dry cloth after playing. Rusty and worn strings are hard to keep in tune, and sound brittle - take the hint and replace them. If the strings are dirty but not too worn, clean off the accumulated crapola with kerosene on a rag - you can buy string cleaner at \$2.45 a tiny bottle, but don't: it's just kero with a yellow dye. If you're putting a steel string guitar into storage, put a strip of card between the fretboard and the strings and wipe them with a light oil such as 3 in 1 - remember to wipe it off when you resurrect the guitar.

## STRINGING UP

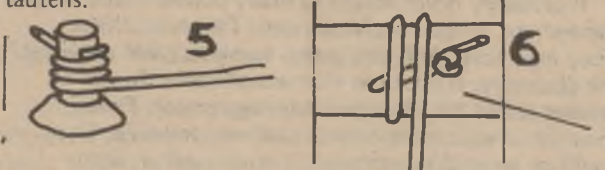
Change strings ONE AT A TIME. Each string applies a tension of over 200 lb per square inch to the neck, and unless this tension remains uniform the neck can warp: so detune, string and retune each string in turn before passing on to the next. If you want to clean the fretboard, slide a rag moistened with methylated spirits under the strings.

Here are some more of my exquisitely delicate pen and ink drawings:



1 2 3 4

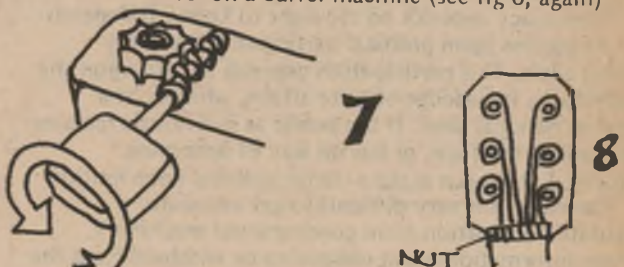
123 and 4 show the right way to attach strings to the bridge, 1 and 2 are for nylon and 3 and 4 are for steel. Note the position of the string washer on the peg type bridge: if it is under the peg it will pull it out as it tautens.



5 and 6 show how strings are attached to the barrels of the machine heads. On a steel guitar with stud barrels (fig 5) the string goes under the winding; this holds it in place in the groove on the nut. If you wind the string around the stud a couple of times before threading it through the stud hole it will grip better. Nylon strings have a tendency to slip through the barrels, so knot the string after threading it through, and slip the knot under the first winding (fig 6).

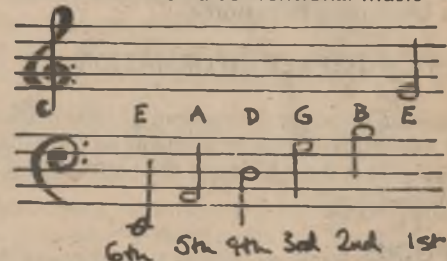
## Part 2

Figure 7 shows the right way to take up the slack of a new string, and tighten it (raise the pitch) once it's in place. The anticlockwise rule applies to both sides, so when you're putting on the first windings ensure that the strings are in between the two sets of studs on a stud machine head (see Fig 8), or emerging from the top and front of the barrel on a barrel machine (see fig 6, again)

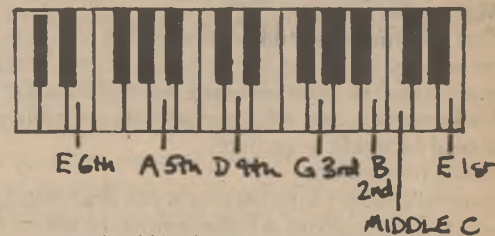


## TUNING

Strings are designated by note and number: the thinnest and highest in pitch is called the 1st string or E string (usually 'top E' to distinguish it from the 6th string which is also an E). The 2nd is B, the 3rd G, the 4th D, the 5th A and the 6th bottom E, descending in pitch. Here's how it looks on a conventional music staff:



There are several ways of tuning. Perhaps the easiest is to copy the notes on a piano. Here's where they are:



The piano must itself be in tune, naturellement. If you haven't the strength to lug a piano around, it's easier to use a pitch pipe. This is a small specialised mouth organ, with the pipes marked EADGBE - tune each string to its corresponding pipe. Easy isn't it. When you buy a pitch pipe make sure that it's in tune with itself (cheap ones often aren't) and that the pitch doesn't vary with the amount of puff you use, which can make for confusing tuning.

Probably the commonest method of tuning is relative - tuning from one known note. For this you will need a note of standard pitch from a tuning fork or an instrument that is already in tune. All you need to remember is the following rule: every string played open (unfretted) corresponds to the string below fretted at fret 5, EXCEPT THE 2nd STRING WHICH CORRESPONDS TO FRET 4 OF THE 3rd STRING. Here's how it looks:

STRINGS	FRET					
	1	2	3	4	5	
1						
2						= 1st OPEN
3						= 2nd OPEN
4						= 3rd OPEN
5						= 4th OPEN
6						= 5th OPEN

You can also tune a guitar by harmonics. This is the most accurate and foolproof method of tuning. Each string harmonic corresponds to a different harmonic on another string. Harmonics are made by just touching the string directly above the appropriate fret, and then playing it in the usual way. It's a quiet note: if you can't hear it, put one ear up against the soundbox.

## Harmonic

fret	string		fret	string
5th on	6th	= Harmonic above	7th on	5th
5th on	5th	=	7th on	4th
5th on	4th	=	7th on	3rd
7th on	6th	= 2nd string played open. (unfretted)		
7th on	5th	= 1st string played open.		

Once you've tuned a guitar 500 or so times you get the feel of the intervals between notes and you can hear when it's out, and whether it's sharp (too tense) or flat (too slack). If you have a good ear this is the fastest way to tune up. The octave harmonics (above 12th fret) when played one after the other should not sound discordant, and they are easier to get to know than the sound of open strings.



# FREEDOM OF INFORMATION

The principle of freedom of information is that all information available to the government shall be freely available to its citizens.

## AS A BASIC CIVIL RIGHT

The "right to know" about affairs of government as it affects the people, of whatever political colouration or interest, must be one of the most fundamental civil rights in a democracy.

Democracy depends on the right to know. It depends for its success upon political participation by every voting adult. This participation depends in turn upon the individual's knowledge of state affairs, whether at a local or national level. If the public as individuals remains ignorant of the facts, or has no way of becoming informed, it cannot make a useful political contribution.

Currently it is very difficult to get adequate, accurate information from governmental machinery. Where information is not obliged to be withheld from the public by the provisions of the Official Secrets Act, it is held by virtue of the rule of "old secrecy", a somewhat instinctive tradition in government circles that information shall not be released.

Where democracy's efficiency is being seriously questioned by substantial segments of the population, as it is today in New Zealand, then the individual citizen's right to know must be restored.

## EXCEPTION TO FREE INFORMATION

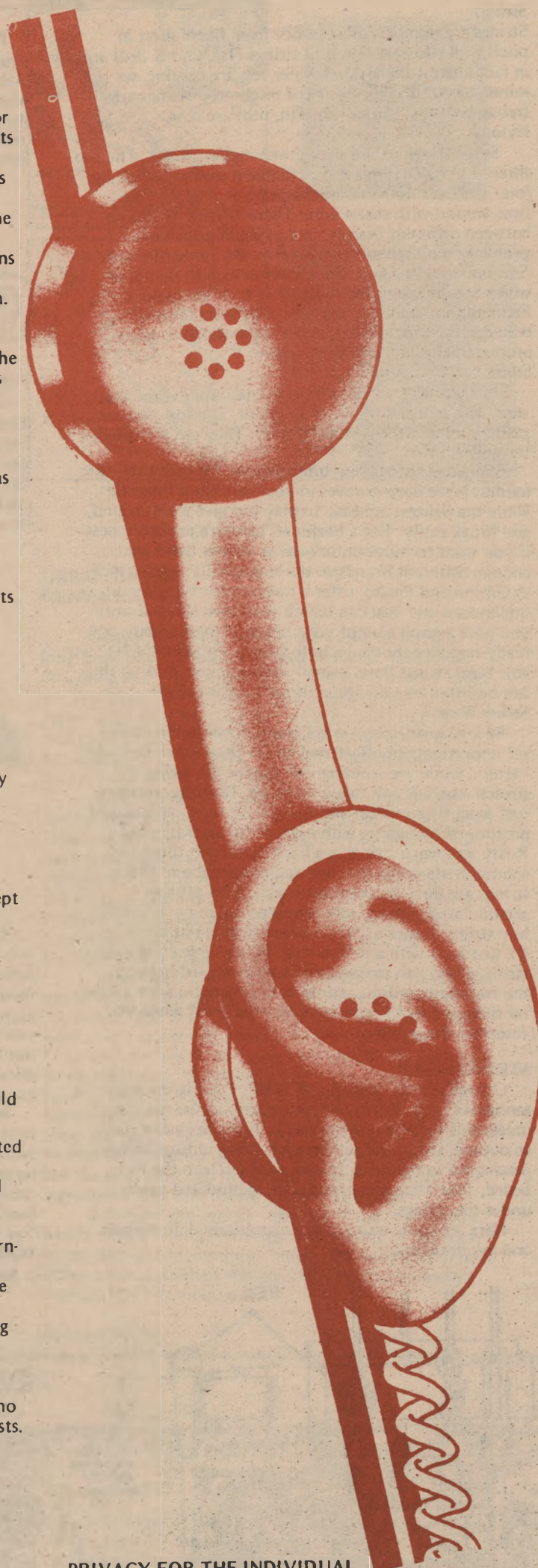
Although the principle of freedom of information asserts that all information shall be available to the public, some exceptions must be made for both reasons of principle and practice.

### EXCEPTIONS

1. On Grounds of Personal Privacy
2. Military Information  
Certain types of military information must obviously be non-disclosable in the national interest. On the other hand, defence spending, what the public gets for its money, and what our military capability is, should be publicly available.
3. Police Information  
Generally police information is not disclosable, except where investigations are discounted, or where the innocence of suspects has been established.
4. Internal Security Information
5. Trade Secrets and Financial Information  
Given by private individuals and companies to the government (a special form of privacy worthy of separate mention).
6. Medical Records
7. Cabinet Minutes  
The Committee proposes that Cabinet minutes should also be exempt from disclosure.

As the principle of freedom of information is accepted as a desirable and needed reality in our political life, then exceptions to that principle must be carefully and constantly scrutinised lest the purpose of such an Act be defeated by the exceptions. In practice it would depend upon firstly the willingness of the various government departments to follow the spirit of the law, secondly, on the vigilance of the courts in balancing the interests involved in cases of dispute.

An objection that has been raised overseas to putting such matters in the hands of the court, is that judges would not necessarily be well qualified to balance the delicate interests involved in withholding information. Judges are mortal men. However, there are few men who have more experience in weighing and balancing interests. If our judges, who constitute some of the finest minds in the land, cannot be trusted to decide wisely, who is more fit?



## PRIVACY FOR THE INDIVIDUAL

It probably never occurs to many people that someone somewhere, keeps a secret personal file about them. They may never find out, unless some incident provokes the discovery. It could be that inexplicably they are refused credit for a hire purchase agreement. Perhaps their social security benefit is suddenly reduced. They could be refused a certain job, not allowed an entry permit to another country, denied a political career, or just looked at sideways. There is no doubt that authority in its many forms keeps records on YOU.

The necessity for some records is understandable. What is less acceptable is when the individual concerned does not know that the records exist, are being used, does not know what they contain or who has access to them. What happens if your record contains inaccurate information?

The 'N.Z. Herald' of 19 May 1978 reported that The Medical Association is calling for a special law to prevent unauthorised disclosure of patient information on the new helath computer. "At present the patient has no automatic right to see his own medical records. It must therefore be ensured that sufficient guidelines are laid down to govern the actions of individuals who will have access to the information."

Individual privacy is one of our most cherished possessions. This right of privacy, which is assumed to exist, is in fact being rapidly eroded. Governmental information concerning individuals, the validity or accuracy of which cannot be determined or corrected by the individuals, is subject to no external control. The dangers to personal privacy and personal rights are accentuated by the advent of the computer, and the use of data banks. The possible abuse of computer held data has been highlighted in recent press and until legislation is enacted, the question remains - is anyone's privacy secure?

## PRINCIPLES FOR PRIVACY

1. Information should be regarded as being held for a specific purpose and not be used, without appropriate authorisation, for other purposes.
2. Access to information should be confined to those authorised to have it for the purpose for which it was supplied.
3. The amount of information collected and held should be the minimum necessary for the achievement of a specified purpose.
4. In computerised systems handling information for statistical purposes, adequate provision should be made in their design and programmes for separating identities from the rest of the data.
5. There should be arrangements whereby the subject could be told about the information held concerning him.
6. The level of security to be achieved by a system should be specified in advance by the user and should include precautions against the deliberate abuse or misuse of information.
7. A monitoring system should be provided to facilitate the detection of any violation of the security system.
8. In the design of information systems, periods should be specified beyond which the information should not be retained.
9. Data held should be accurate. There should be machinery for the correction of inaccuracy, and updating information.
10. Care should be taken to code "value" judgements.

## PRECEDENTS

Is this a radical new concept or are there any precedents for Freedom of Information Legislation? The answer is that there are two excellent examples for study.

Sweden has had such a law for centuries; the United States of America has had one since 1966, strengthened by key amendments in 1974; and inquiries in several countries including Australia have led to draft Freedom of Information Bills.

The Australian Royal Commission's Report devotes Chapter 6 to Relationships between the Community and the Administration stating:

"6.1.6 The arguments on which this demand for power sharing rests are threefold. First, that it would make government more effective; that members of the community can bring knowledge which is more intimate than, and frequently an expertise which is superior to, that possessed by the bureaucracy; that programmes managed without the participation of those to whom they are directed have a notorious record failure. Second, that participation is a valuable end in itself and should be seen as an important, if subsidiary, objective of all government activities. Third, that by skillful evolution and decentralization of administrative procedures and the use of modern technology it is possible, even in large and complex societies to come closer than ever before to a situation where decisions can be made substantially by consensus among those primarily concerned."

And in 6.3.27 the Report goes on to say:

"The Commission's firm conclusion on the question of access to, and use of, government information is that every reasonable attempt should be made to provide access to the community generally, and in particular to interested community groups, to information which until now has been the privileged possession of public servants. Such improved access is critical to the greater responsiveness for which this chapter argues."

For further information contact Mrs S. Baumgarten, Secretary to the All Party Committee for Freedom of Information, PO Box 5471 Wellesley Street, Auckland 1. Tel: 467-858



The Official Sec... with almost no de... provisions. Passed d... early 1950's, it was... for the correspondi... which had been in e... The lack of reported... Act and its predeces... considerable criticis... English press and En... been numerous incic... deficiencies of the le... in New Zealand to r... fashion legislation f... and was unlikely in i... world economic or r... legislation, like many... matters, was simply...

The existence and number of importan... on the books at all i... legislation which stri... if it is to continue, s... vague terms that mai... brought within its ar... embracing blanket sp... mental information, on news-gathering ac... traditional safeguard... the whittled down so...

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The 1951 Act is, a... number of fundamen... objections are (1) the... prohibited; and (2) th... fundamental procedu...

(1) Breadth of Prohib...

It should first be p... 1961 in sections 73 t... visions dealing with t... communicating offici... sections, although no... much more narrowly... whether there is the... at all, in the light of... Some may argue furt... dealing with spying a... country such as New... repealed. We do not e... of the scale of the inc... may be adequately re... given the need for suc... Official Secrets Act a... demonstration outsid... which impeded the e... seems to amount to a... more than adequate l... that sort of activity... RNZAF Skyhawk air... curiosity about its we... offence, all the more...



# OFFICIAL SECRETS ACT

PAPER ISSUED BY THE PUBLIC ISSUES COMMITTEE  
OF THE AUCKLAND DISTRICT LAW SOCIETY

## THE OFFICIAL SECRETS ACT 1951

The Official Secrets Act 1951 was enacted into law with almost no debate in Parliament on its far-reaching provisions. Passed during the cold war climate of the early 1950's, it was designed to be the local substitute for the corresponding United Kingdom Act of 1911 which had been in effect in New Zealand up till then. The lack of reported debate is surprising for the English Act and its predecessors had been the subject of considerable criticism over the years, both by the English press and English parliamentarians. There had been numerous incidents which had revealed the deficiencies of the legislation, yet no attempt was made in New Zealand to remedy these problem areas or to fashion legislation for a country which had never been and was unlikely in the foreseeable future to become a world economic or military power. Instead the English legislation, like many other laws on far less innocuous matters, was simply copied with minor variations.

The existence and provisions of the Act raise a number of important questions. Should the Act continue on the books at all in the light of the existing other legislation which strikes at spying and related activities? If it is to continue, should it be in such broad and vague terms that many trivial actions are apparently brought within its ambit? Should there be such an all-embracing blanket spread over disclosure of governmental information, with its inevitable muzzling effect on news-gathering activities? Further, should the traditional safeguards normally given an accused person be whittled down so severely by such legislation?

In considering such questions, it is of some relevance to look at the history of the English legislation and at some of the incidents which have occurred since its enactment. The first law on the subject in 1889 seems to have been inspired just as much by a desire to prevent embarrassing official information being leaked to the press as by fears of espionage. Throughout the 19th century the premature publication in the press of matters dealing with foreign affairs caused the government frequent embarrassment in its negotiations with foreign powers. When in 1887 in two unrelated incidents the press published the text of naval intelligence, instructions and a dockyard draftsman sold some confidential tracings and designs of warships presumably to a foreign power, the government of the day decided to kill two birds with one stone and introduced legislation dealing with both espionage and the unauthorised disclosure of confidential information. Almost all the prosecutions under the 1889 Act dealt with the protection of military and naval secrets. However the growing fear of German espionage around the turn of this century coupled with further incidents which pointed out some apparent inadequacies in the 1889 legislation led to the passage of the Official Secrets Act 1911. This Act of the United Kingdom Parliament applied to New Zealand until the New Zealand legislature enacted our 1951 Act. Like the English Act, our Act also purported to deal both with spying and espionage activities and with the unauthorised disclosure of confidential government information, and provided severe penalties for the activities prohibited.

The 1951 Act is, as we have suggested, open to a number of fundamental criticisms. The principal objections are (1) the sheer breadth of the activities prohibited; and (2) the removal of traditional and fundamental procedural safeguards.

### (1) Breadth of Prohibited Activities

It should first be pointed out that the Crimes Act 1961 in sections 73 to 76 and 78 to 85 contains provisions dealing with the offences of treason, sedition, communicating official secrets and sabotage. These sections, although not fully free from objection, are much more narrowly drawn and it is questionable whether there is the need for any additional legislation at all, in the light of these and other criminal provisions. Some may argue further and say that any legislation dealing with spying and official secrets in peacetime in a country such as New Zealand ought to be totally repealed. We do not enter into this controversy because of the scale of the inquiry involved before such a question may be adequately resolved. It is sufficient to say that, given the need for such legislation, the provisions of the Official Secrets Act are far too broad. An orderly demonstration outside a telegraph office or the NZBC, which impeded the entry of staff to those buildings, seems to amount to an offence under the Act, although more than adequate legislation already exists to regulate that sort of activity. A teenager who strays close to an RNZAF Skyhawk aircraft in an endeavour to satisfy his curiosity about its workings may equally commit an offence, all the more so if he is of an artistic bent and



chooses to make a crude sketch. In an English case in 1932, a 60 year old clerk working in the Probate Registry who gave a journalist details of wills before they were officially released for publication was convicted of communicating confidential information contrary to the Act, and sentenced to 6 weeks' imprisonment and dismissed from employment. The journalist who received the information and "scooped" the other newspapers by a morning was jailed for 2 months.

This last case was brought under the equivalent of our section 6 (1). This provision strikes at any unauthorised disclosures of confidential information, not just those involving any form of spying. Its spectre must haunt both public servants who are asked to make statements and persons asking them to do so. Leaking of any document or information, however insignificant, from a government department or any of the plethora of statutory boards may amount to an offence under section 6. Even if the recipient of the information does not know that its disclosure has not been authorised, he may be guilty of an offence if he uses the information "in any manner, or for any purposes, prejudicial to the safety or interests of the State" (s 6 (1) (b)). He is even guilty of an offence if he retains the document or a copy of it if the information is written (s 6 (1) (c)) or "fails to take reasonable care" of it (s 6 (1) (d)). The potential effect of this legislation on the press alone was thus described in 1971 by an English judge, Mr Justice Caulfield, to the jury in the trial of a journalist charged with (and subsequently acquitted of) unlawfully communicating a confidential government document dealing with the Nigerian upheavals: "One recognizes that an opinion-forming medium like the press must not be muzzled. The warning bark is necessary to help in maintaining a free society. If the press is muzzled, you may think it becomes no more than a tenement of the political power." The muzzling of public servants might be thought no less a potential danger.

It may of course be argued that the provision in section 14 of the Act requiring the consent of the Attorney-General to the institution of any prosecution provides a safeguard against the prosecution of trivial offences. The argument is however a potentially dangerous one. It amounts to saying that there is no danger in having laws which are wide and uncertain in their scope and application so long as there is some control over the decision to prosecute. This is not far removed from government by arbitrary decree. A further objection relates to the duality of the role of the Attorney-General as a member of the Government and as principal Law Officer. It must be assumed that he will attempt to keep any question of politics out of his decision and yet such a suspicion may well linger in the public mind. And the giving of full reasons for his decision does not solve the problem either - for it creates the risk of prejudicing a fair trial. (It will be remembered that in the Sutch trial Mr Justice Beattie was constrained to direct the jury to dismiss the Attorney-General's statement from their minds).

### (2) Removal of Traditional Safeguards

The severity of the sentences provided for under the Act (in some cases up to 14 years' jail) would normally ensure legislative solicitude for the preservation of the traditional safeguards given to accused persons, such as the right to silence and the right to have the prosecution prove its case beyond reasonable doubt. It is disturbing, therefore, to see these safeguards treated with such scant respect by the Official Secrets Act. Section 11 makes it an offence to refuse to give information to a police officer enquiring about a suspected offence under the Act or to give him false information. The need for the Commissioner of Police to be satisfied that there is

reasonable ground for suspecting the commission of an offence under the Act and for the consent of the Attorney-General again to be given to this procedure (except in cases considered by the Commissioner to be of great emergency) does little to mitigate against our legal system's traditional abhorrence of compulsory self-incrimination - especially in a statute which strikes at so many trivial activities having nothing to do with espionage or sabotage.

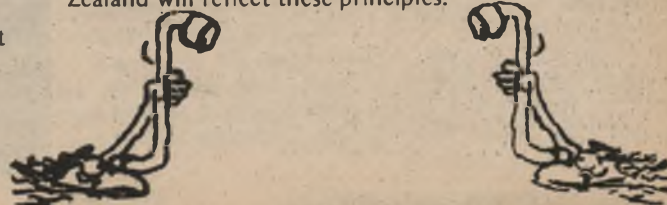
Secondly, many offences under the Act require proof that the accused was acting for a purpose 'prejudicial to the safety or interests of the State'. The courts have held that sometimes the government's word must be final as to what such interests are. Thus, where ban-the-bomb protesters led by the late Bertrand Russell sought to show that their activities were not against the interests of the State because having a nuclear presence in England was disastrous for the country, the court simply excluded that sort of evidence. In defence matters (and one knows not how many other situations) the government's word as to what constitutes the interests of the State is final.

Further, what one eminent jurist has called the one golden thread throughout the web of criminal law, the rule that the prosecution must prove its case against an accused beyond reasonable doubt, is severely whittled down in several respects. It is unnecessary to traverse these in detail, except to point out that crimes as serious as treason, sedition, sabotage and murder under the Crimes Act do not involve any derogation from this fundamental principle. It is anomalous and a potential threat to a citizen's civil liberty that for many much less serious offences such as those contained in the Official Secrets Act such a major derogation is thought justifiable.

The Government has recently indicated that a review of the Official Secrets Act will be carried out. No doubt this will include an enquiry as to whether the Act is necessary at all in the light of the apparently ample and more equitably drawn provisions existing in other pieces of legislation such as the Crimes Act. It is also to be hoped that this will prove a suitable occasion to review the much wider question, of which official secrecy legislation is a part, namely the extent to which the increasing tendency towards bureaucratic secrecy is to be reversed. In other democracies such as the United States and Sweden the citizen and the press are permitted much greater access to government information than exists in New Zealand. The prestigious Departmental Committee under Lord Franks, which reported in England on the official secrets legislation there, had this to say in 1972:

'A democratic government .... has a task which is complicated by its obligations to the people. It needs the trust of the governed. It cannot use the plea of secrecy to hide from the people its basic aims: it must provide the justification for them and give the facts both for and against a selected course of action. Nor must such information be provided only at one level and through one means of communication. A government which pursues secret aims, or which operates in greater secrecy than the effective conduct of its proper functions requires, or which turns information services into propaganda agencies, will lose the trust of the people'.

It is to be hoped that any measures taken in New Zealand will reflect these principles.





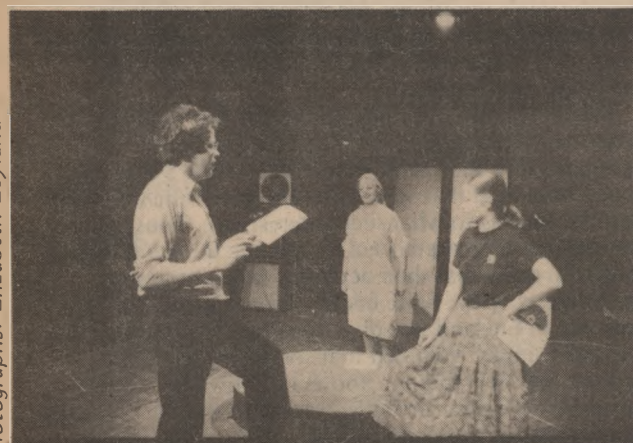
Paul Minifie, formerly director of Centrepont Theatre in Palmerston North, has recently come to Auckland's Theatre Corporate, where he will be co-director alongside Raymond Hawthorne. He spoke to Katrina White about his past theatre experiences, and about his first play at Corporate, *Metamorphosis*, adapted from the short story by Franz Kafka.

#### About the play?

It's directly from the Kafka, and very true to the story, adapted for the stage by Stephen Berkoff. I suppose the clearest way to state it is the opening line of the novel, 'As Gregor Samsa woke one morning from a night of uneasy dreams he found himself transformed into a gigantic insect.' So the play is a discovery and a look at metamorphosis, Gregor's metamorphosis into a beetle.

#### Are you going to actually portray him as a gigantic beetle?

Yes, but it'll be a man who becomes a beetle by the way he thinks, by the way he moves and reacts. It's not naturalistic theatre, because that isn't really possible. It's a play that uses dance, mime and makeup - and uses the voice in unusual ways, using sounds that are formed at the back of the throat. Sort of animal sounds; Kafka often wrote about his heroes as animals. He saw man often as a form of caged animal.



Photographs: Elizabeth Leyland

*Metamorphosis in rehearsal*

#### The play will be in the studio theatre, here, won't it - what kind of set will you be having?

A whole stage structure that is built out of scaffolding in a beetle form so that the whole metamorphosis of the family, of Gregor, takes place within a form that's beetle. It has a cage which is his room, and it has a main body where most of the action takes place, with extending structures that become legs. The audience almost sees the play from within a beetle-kind of structure.

#### That could be particularly ominous.

Well, it should be, of course; it is a horror story. Here is a man who is interested in aesthetic things, in sending his sister to study the violin at the conservatory, and in ordinary simple things, whose daily life is full of pressures to provide food, shelter, money, for his family. Someone who doesn't see any value in the material world, but on whom the real pressures are - 'Gregor, Cash' - 'Gregor, Shoes' - 'Gregor, Food'. And he can't handle it. It does tend to have a nightmarish quality.

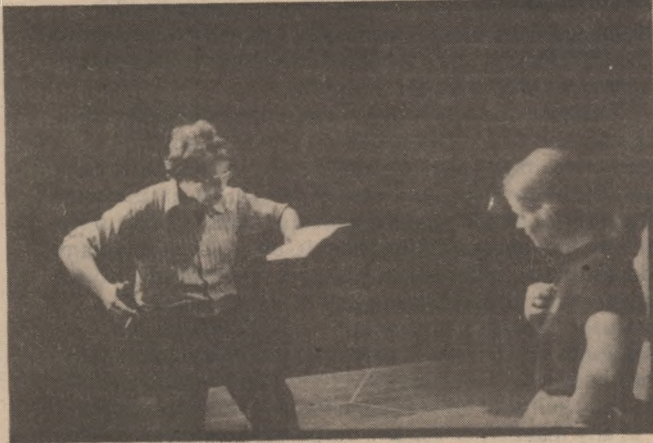
#### Is this how you see the play as a whole?

It is very much an allegory, which does use a lot of symbolism. And perhaps the most important aspect of the play is not that Gregor found it necessary to become a beetle, vermin-like, scurrying about amongst the debris, but people's reaction to men who feel like that. His family are at first horrified, and then they go through the 'what will the neighbours think' syndrome. And then fear, and hatred, and pain, until they get to the stage where they say, 'Well we realise, but we just don't want to know', and they become negligent, so that the beetle dies. And the cycle perhaps begins again. The final image that Kafka gives us, through all this blackness, is one of crocuses coming out, spring flowers in the gloom.

#### This is a play that hasn't been done before in N.Z.?

That's right, and it's a new area for Corporate to move into; we have a strong classical theme running through the programme, but we haven't done many new things. Most of our plays this year do have a concern for individual rights and individual needs. Like 'The Doll's House', by Ibsen, which is concerned with how women felt, and 'Jack', a new Australian play, which is about a man who has been imprisoned.

## Changing Stages



#### And you see this as something which is relevant to 1979, to life today?

Yes, this is something that everyone is concerned with these days, and it is important that we as a theatre do things which do relate to community we live in. I'd like to get into some clown work in the city this year; some theatre at a more basic level, and not dependent on vocabulary. There is an opportunity in Auckland for some rougher theatre, for more extremes of theatre.

#### You were director at Centrepont for nearly five years?

Yes, the theatre began just over five years ago when a group of people got together and said, 'There ought to be a professional theatre in this city', so they held a public meeting and formed a trust. I went there to appear in a play, and to direct before going to Australia to be in Australian theatre - I had a small bursary from the Arts Council. And when the director at Centrepont left after two or three months, I was offered the job. It was an exciting prospect at the time; I was very keen on the idea of working as a group, as a means of alternative communication within the community.

#### What kind of buildings did you have?

It wasn't until June last year that, with a great deal of fundraising, we bought an old warehouse and converted it, as an on-going base for theatre in the town.



#### What had you used as a theatre up until then?

We were working in an ex-coffee bar cum snooker dive, which was smaller than the studio at Theatre Corporate, with dressing rooms up on the roof, out in the alley, and all that sort of thing. Really it was a pretty impossible situation, but because of the commitment there was in the company, we managed. In some ways it was easier than in a city of Auckland's size because in a community of 60,000 your chances of being listened to are so much greater - I mean, there isn't that much for people to do. There are a lot of people in small New Zealand towns getting pretty bored.

#### What kind of plays did you put on?

We felt it was important as a theatre to be able to commit ourselves to things we believed in. We were a young company, and the classics are often difficult for a young, inexperienced company, so we looked at quite a few new plays: often plays about social problems, about family problems, about women. We did the NZ premier of 'Kennedy's Children', and of a play by E. Whitehead, 'Old Flames'. This was a play about women - which is fairly rare in itself - and the language was what you might call very frank, kind of cock and cunt language. But we felt that it was a play of relevance to the community of Palmerston North - especially the women - and because of our commitment a play which might not have done very good business did great business.

#### What made you decide to leave Centrepont?

New energies are needed for any theatre, and after the building was completed, and a good audience base was established, it seemed the right time to go. Corporate was one of the places I had wanted to go, and so here I am.

#### You don't feel the need to move outside New Zealand theatre?

No, there's plenty of work to do in NZ without running away to the rest of the world. I suppose there is some truth to the claim that 'overseas experience' is still seen as necessary in NZ. But for me, I want to spend my life working in theatre, and I simply want to be able to say at the end of it, 'I'm still learning, I still want to learn.'

## Review

SOMETHING'S AFOOT  
MERCURY ONE  
FEB 14 - MAR 3

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Murray Beasley

#### 'IN PRAISE OF SHERMAN GLADSTONE'

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# Reviews

**SOMETHING'S AFOOT**  
MERCURY ONE  
FEB 14 - MAR 3

Did you hear the one about the man who walked into the chiropodist's waiting room and undid his fly? - 'That's not a foot!' exclaimed the receptionist; 'I know', admitted, 'but it's almost'. The same might also be said about the Mercury's latest main-theatre offering which provides more like six inches' worth of not particularly cerebral humour than a full third of a yard of elegant wit. Nevertheless, those six inches comprise a large centimetre (if the reader will pardon the mixing of metric metaphors) - and this despite the fact that one character sings unabashedly of his 'teeny little nigger'.

If this sort of humour seems to evoke the shades of Charles Hawtrey, Joan Sims, Kenneth Williams and the like, one may feel tempted to conflate the titles of two of the show's musical numbers - 'Carry On' and 'I Owe All (to Agatha Christie)' - to form a cinematic subtitle of 'Carry on Agatha'. It should be noted, however, that, whereas the 'Carry On' crew are resolutely devoted to the exploitation of smut, smut, grubbiness and smut, 'Something's Afoot' assumes the more sophisticated form of generic parody - all the more pointed at the moment as 'Death on the Nile' enjoys worldwide success at the box-office. In addition to its parody of the sublimely hackneyed 'ten little niggers' situation, 'Something's Afoot' deftly sends up the romantic conventions of the thirties musical, and it is in this respect that the Mercury production reveals its true strength.

Director Chris Sheil, who has consistently revealed himself to be a dedicated Broadway buff, has been ably aided by choreographer Margaret Barron in the staging of the musical numbers and these seem almost to compensate for the occasional inanity of the dialogue and to justify the homicidal extravagance of Pat Templeton's admirably 'stagey' set.

The broadly drawn outlines of most of the characters and to be amply filled by the Mercury company and its obvious felicity of casting that the more excessively expansive characters die first; only Lee Grant continues to mug obliviously on to the very end. On the whole, though, the acting is of an adequately professional standard - which is rather more than can be said of a number of recent Mercury productions.

Hence, seen in isolation, 'Something's Afoot' represents a pleasant evening's diversion; however considered in relation to the main-theatre programme since the Mercury was bitten by the subscription bug, it represents another dismal concession to the exigencies of bum-on-at-commercialism, tempered by a pre-paid complacency. And yet at least a glimmer of light is apparent at the end of the tunnel as it is most devoutly to be wished that the Mercury's forthcoming production of 'Henry IV, Part I' will serve to remind subscribers that the English comic tradition actually extends back beyond the plays of Noel Coward.

Murray Beasley

**'IN PRAISE OF STALIN'**  
HERMAN GLADWIN  
ALISTAIR TAYLOR

A main theme running through this collection of poems is that man's intellectual pretensions obscure his essential nature. The delusions of the educated man, who has lost the ability to relate honestly and directly to his environment and can only perceive the world through the distorting lens of erudition, are fiercely attacked.

'Long man  
whose art is as short  
as the season of the ant  
remember  
the pant of the lover  
under night skies.'

Most of the poems though are characterized by a saving, wry humour.

**HAMLET**  
THEATRE WORKSHOP  
UNIVERSITY GROUNDS  
FEB 7-28

Director Adrian Kiernander is well known at Auckland University, having taught as a lecturer in the English department for a number of years. It may be supposed therefore that his knowledge of Shakespeare is extensive, and that he possibly felt that if a production of 'Hamlet' was to have lasting impact then it would have to be innovative. And certainly this year's Summer Shakespeare had both impact and innovation. From the moment we sat down we were confronted with a large rectangular screen. The concept of such a screen is in itself good, for it sets up a relationship already existing in the play between a facade of a thing and its actuality, between the person and the person himself. The set's design, however, left much to be desired. Not only did it clash structurally with the neo-gothic arches of the background, its sheen of aluminium foil looked like something out of a third-rate science-fiction movie. The suggestion of timelessness that Kiernander so obviously wanted to impress upon the audience could have been sufficiently served by the excellent costumes, which with their mixture of renaissance and modern dress admirably served the purpose. As for the plastic guns and pistols - they were mere gimmicks.

Concerning the production, what exactly was timeless about the play was never really expressed. Without any specific gravity to tie the audience's responses to, the production seemed to lack direction, with the actors often mechanically gabbling their lines. For example, the aspect of duplicity intimated by the screen was never fully realised. Albeit, Charmien Harre's Gertrude wore a mask, but it was a mask both fixed and fatuous belonging more to a Pakuranga housewife than to an ambitious queen who could well have conspired in the assassination of her husband. Likewise, Claudius' retort to Hamlet's 'Seems, Madam' speech was naive rather than ironic.

Suffering a similar fate was the treatment of sexuality in the play. Generally, this was only cursively dealt with and it was not until the madness scene that it was given full expression. Sara Scobie's rendering of the mad Ophelia was both poignant and commanding - fraught with oedipal implications. Indeed it was only after this scene that the production cohered, culminating in Hamlet's necrophilic kiss of his mother.

Simon Philips' portrayal of Hamlet was impressive. Sensitive he revealed a man imprisoned by his own distemper and paranoia, beset by doubts both of others and of himself. One could have wished that he had modulated his voice more, but perhaps this was only the effect of a first night performance - not until the graveyard scene did he really appear to relax.

What does one say about a production that was both good and bad. To state the obvious, it was like a patchwork quilt. The base material was good and couldn't be better. As for the stitching, sometimes it was tight and innovative, but more often loose and uneven - with the whole being indifferently thrown together.

P.T.R.

The following verse with its original perception and sharp concluding twist is one of the best in the volume.

'Those trains  
we used to watch disgorging  
minis  
our mouths buried in pies  
all cooked  
to the Prime Minister's formula  
and carrying their legal loads  
of unexportable meat  
cunt-munching by proxy  
on number three platform.'

The strength of the poetry in this volume lies in this clear eyed freshness of thought. The imagery, particularly in the quieter more reflective pieces is both original and evocative.

Or of the haunting longing in the following lines

'How can the transport  
dawdle  
this side of knowing you  
when the way was lighted with  
lanterns  
shaky in the wind.'

Herman Gladwin will read some of his work in the Maidment Theatre on Saturday 24th February at 7.30 as part of the Orientation programme.

DAVID BEACH

**POEMS FOR THE RED ENGINE**  
GARY McCORMICK  
PIANO PUBLISHING

This new collection of poems reveal McCormick's great strengths as a satirist and a lyric poet. Still in his twenties he is without peer in NZ where poets are published as frequently as false alarms to the local fire station, and often with as much skill as a new fireman trying to manage the shiny pole, two thigh gumboots, and an already exiting engine.

The subject of these fire engine poems is often not fire engines but the illusions of romantic love, the sterility of modern life, male chauvinism and the oppression of women - themes which show a deep, compassionate concern for society. Like all good satirists McCormick lays pathos on the cuts made by his satiric pen as a kind of balm: and the effect of pathos, gentle caring, is created often by just one or two finely lyrical passages at the centre or end of the poem:

The widows and the single  
men of middle age feel the wind blow  
like glass against their skin.  
That is love, they say .....  
(Love And The Big Red Engine)

In 'Firemen's Balls' the firemen at the party with nurses from the local hospital turn out to be ordinary males kicking up their heels:

These weren't firemen at all!  
They went home one by one,  
picking up their hats and sliding down the pole,  
disappearing in the smoke  
to their wives and children  
and their dreams of a ride on the big red engine.  
They want it all ways, these cunts,  
they are not prepared to lose.



Like the butcher in O'Sullivan's Butcher & Co, the values and attitudes of the man under the fire outfit are examined. In these poems firemen are seen to be hypocrites, murderously calculating and corrupt. And they underline the violence, childishness and the injurious crassness of the NZ male.

The spooky black humour of 'What The Fireman Said' and 'The Killers' 'In Our Town' is reminiscent of Peter Olds, while 'White Crows' darkly warns us away from politicians and bureaucrats as Sam Hunt did in 'Beware The Man.'

Poets like Peter Olds will we hope continue to rail from the psychiatric ward; meanwhile McCormick stands on the outside, between the madness of modern life and the psychiatric clinic, giving us the lowdown on life.

The poet, the street-wise lover of women, is capable of looking on all this activity wryly. He sees that:

The engine  
is only  
one form of destruction  
in search of another.  
(Firemen)

He is drawn to the people who populate these enormous fire zones we live in, these friends, strangers and lovers driven crazy by violence and speed. Without losing himself in their press he writes for their salvation in these poems.

'Poems For The Red Engine' tells us about ourselves - our society and the way we relate to one another - more truthfully than all the poems published in the last five years in this country put together.

Brian King



# Hugh Cook Poems

## IN THE DOCK

There's always a mutter outside, clutter  
Of friends and family, magazines,  
Children and boredom,  
Queue for your ritual -  
Inside, the man in the dock  
Does not know where to put his hands.  
His eyes move,  
And his hands move,  
Settle of his hips, ease into pockets,  
Remember themselves,  
Circle furtively, mindful of dignity,  
Then clasp in front of the crotch.  
And stay there.  
The man stands dumbshow while his lawyer speaks,  
While his mouthpiece speaks,  
While his lawyer walks through his piece,  
And the court reporter is walking through her piece,  
And the magistrate is thinking of his bladder,  
Walking through his piece,  
And the audience is dull, they suffer  
As audiences must suffer,  
Walking through their piece,  
And the policeman are at attention and inattention.  
Ease and disease,  
Dreaming of speedway and banana cake and masturbation,  
Bodies breathing, just breathing,  
Bit players walking through their pieces,  
And the magistrate speaks with little more than a mutter.  
Who can hear, who cares to hear,  
They are all walking through their pieces -  
Except maybe the man in the dock.  
Maybe for him it is for real.

## POWER

Here they are at the magistrates' court,  
Slumped in stairways,  
Leaning over bannisters,  
Idle against walls.  
Their style goes beyond fashion -  
Leather and tatters, tatters and leather,  
Tatoos hooked across faces,  
Clawed across hands,  
A style far beyond fashion -  
They have mythologized themselves.  
One man stands silent, man silent,  
Man unspeaking,  
Silent, leaning, brooding, man unspeaking,  
Man with black helmet,  
Eyes occluded,  
Dark sunglasses,  
One week of stubble -  
I walk past,  
Hurrying in the urgent hurry of my own myth.

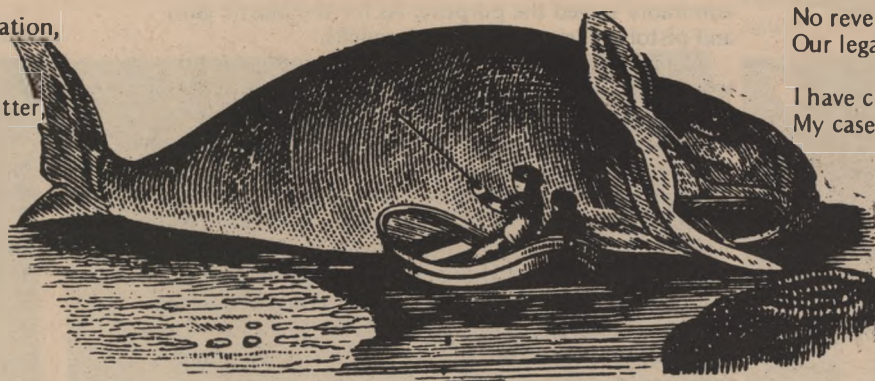
## PROSECUTION

The man in the rubbish bin,  
Your worship,  
Was found drunk in the street,  
Drunk at an hour when all reasonable men  
Are safe and sound at home,  
Hitting the whiskey while they gather their courage  
To face their wives in bed,  
Gather the courage to tackle the lipstick and Valium

The man in the rubbish bin,  
Your worship,  
Was found without a penny on him -  
He's boozed it all away.  
And while that's good for dividends and taxes,  
Finances our retirements and supports our holy arses  
I hardly need to say  
That the buyer best beware,  
And a man who's not a man of substance  
Is hardly a man at all.

The man in the rubbish bin, your worship,  
Dresses like the gutter,  
And there's no worship in the gutter, your worship,  
No reverence for suit and tie,  
No reverence for our legal right to fleece and gut,  
Our legal right to knife and screw.

I have criticised his pocket, his clothes and his face:  
My case, your worship, stands secure and complete.



## Sarah's Cookery Column

So you've finally flown the familial fraternity and gained access to that glorious, gregarious group of terminal tenants. However, you're faced with the Flatee's Dilemma - the cooking components of cramped quarters. With a deficit of dollars, one is forced to face restrictive recipes. So, if all you've got is a saucepan and a gasring, and all your friends have called in for a flat warming dinner, and of course you're all dashing off to participate in Orientation (a lowish standard of cuisine is to be (almost) expected during Orientation as there are much better things to do than cook .....) so you only have time for a quick meal anyway. If you're already sick of mince and sausages, or if you live in hopeful anticipation of these delights, we'll leave such recipes till later, so now why not sample this connoisseur's creation that takes only minutes to cook and after all it doesn't matter if it turns out wrong. Well, we're only LEARNING to cook, and this is an easy way to start .....

### Chicken A La King\*

To feed four:

1 lb skirt steak cut into strips

½ lb celery, cut diagonally

oil

2 tbsp soya sauce

2 tbsp cornflour

2 tbsp sherry

1 tsp sugar

2 eggs, beaten

pinch salt

Put steak into this mixture,  
soak ½ hour

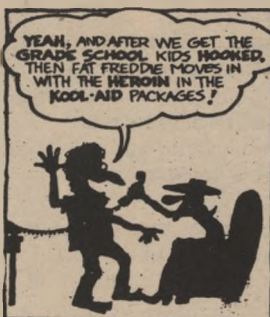
1. Heat oil. Fry celery with salt for 3 minutes, take out while still green.
2. Add some oil, and when smoking add meat and sauce.
3. Add celery, cook one minute and serve. Sauce can be thickened if preferred.
4. Serve with rice.

\* You'll probably notice (if you don't, your guests probably will) that there is no chicken in this dish - but don't you think that Chicken A la King sounds better than 'Beef and Celery dish'?

## orientation

A resume of what Orientation has in store for you .....

Tattiebogle, The Plague, Toy Love, The Unholy Three. Head Over Heels, Lipservice, Hard Jazz, Living Force, Baker, Ariel, Bunny Swan, Citizen Band, Schtung, Rick Steele & The Hot Biscuit Band, The Three Musketeers, The Pink Panther, Jane Eyre, Far From The Madding Crowd, Annie Hall, The Sailor Who Fell From Grace With The Sea, Day At The Races, The Tenant, Night At the Opera, Murder On The Orient Express, The Magnificent Seven, The Canterbury Tales, Bonnie & Clyde, Savage Messiah, Streetcar Named Desire, Traffic, Little Big Man, The Last Waltz, The Sting, Play It Again Sam, Dr. Strangelove, Poets, Folk Concert, Night At The Theatre, Club Events/ Displays, And, of course, the BALL. All this and more for only \$2.50. REGISTER NOW - REGISTER NOW



# ubs

## Textbook Extravaganza

READ ALL ABOUT IT ON THE BACK PAGE OF ORIENTATION PROGRAMME

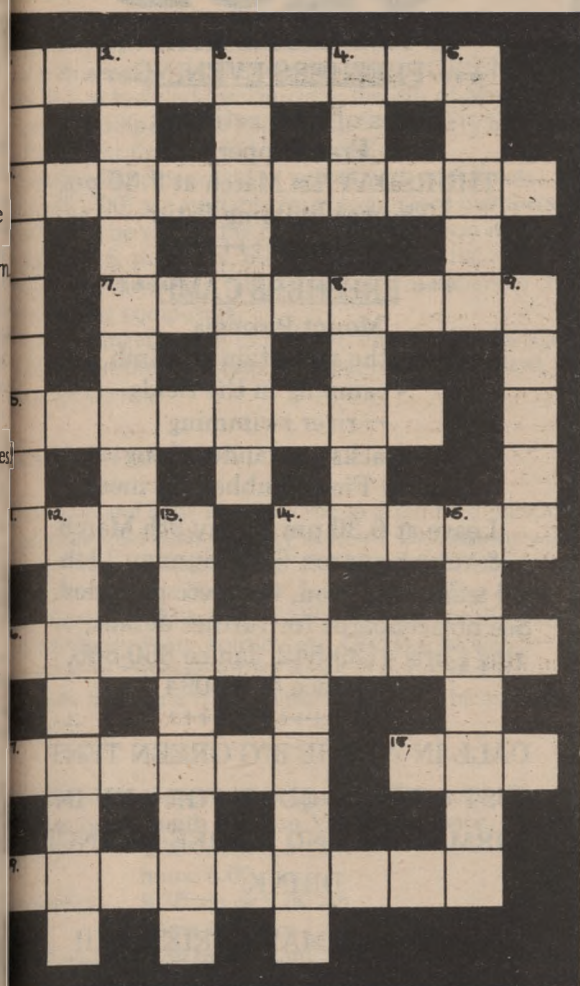
UNIVERSITY BOOK SHOP

STUDENT UNION BUILDING

50% STUDENT OWNED



# Mind-benders



## ACROSS

- 1) Understood
- 6) Not a wage
- 7) Weight
- 10) Sovereign
- 11) Beget
- 14) Large intestine
- 16) Thought transference
- 17) Rustle in the Province
- 18) Wipe
- 19) A sugar sap, delicious.

## DOWN

- 1) Muscular and Lithe
- 2) Hotelier
- 3) Owl
- 4) Tall hill
- 5) Edible flower
- 8) Davy Crockett's last stand
- 9) Reflective fabric
- 12) Striver
- 13) Final
- 14) He carries the sedan
- 15) "Nymph, in thy ....." (Hamlet)



# Chess

Welcome to a spot of culture. A quiet respite from the breathless diatribes of the political heavies. Not that these lines carry no message. They are laden with the proselytizing zeal of one who has renounced the petty satisfactions derived from chance victories scored in games of luck for an infinitely more rewarding study of the subtle strategies and incomparable complexities of this most aesthetically pleasing of games.

Ahem - so much for the bullshit laden introduction. Actually chess is quite a good game. Crack a few tubes and it starts to become almost enjoyable. For those who want to prove me wrong the University Chess Club is holding its first meeting of the year on Thursday 8th March at 7.00 pm in the Old Grad Bar. All playing strengths are catered for so come along for a relaxing game in congenial surroundings.

I apologise for using one of my own games in this, the first column. My excuse is that these were the only recently played games I could lay my hands on. The diagrammed position arose in my game against Roger Nokes from the National Championships held over Christmas/New Year. Playing Black I was happy with my position. White's e-pawn is under considerable pressure and if he tries to defend it with 1. Re1 Black has a strong reply in 1.... Ne7 threatening to nullify White's attacking chances after a queen exchange and also intending 2.... Ng6; eyeing the critical e5 square. Instead White chose to 'sacrifice' the pawn with

1. b3 Bf3?
2. Bf3 Ne5??
3. Bd5

Ow! I thought that White had abandoned the defence of the sickly e-pawn and was chasing the illusion of an attack after 3.Bb2. After the text move if the bishop is taken the e-pawn is diverted to the d-file leaving the knight pinned against the king after a later Re1. Instead I tried to create threats against the rook in the corner with

- 3..... Qf6
4. Bb7 Rb8

If 4.... Rd8; 5. Nd2 followed by 6. Bb2.

5. Be4

Black is now in a painful dilemma. His only counter-play is based in a knight check on f3 followed by capture of the rook on a1. However it is the centrally placed knight which is holding Black's game together - White would welcome the opportunity to exchange it for his inactive rook. A possible variation is 5.... Nf3 ch; 6. Qf3, Qal; 7. Bc6 ch, Ke7; 8. Ba3 ch. Very painful. Instead I tried

- 5..... Bd6
6. Ba3

This move destroyed my forlorn hope for variations like 6.... Qh4; 7. f4, Ng4; 8. h3, Qg3, 9. gh4, Bc5 ch. After the next move I resigned as 6.... Nf3 ch, 7. Bf3, Qal, 8. Bd6, cd6, 9. Qd6 is hopeless.

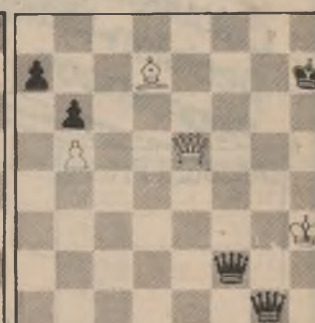
## Algebraic Notation

Each square has one designation only. The horizontal ranks are labelled a to h from White's left. The vertical files are numbered 1 to 8 from White's end. Normal symbols are used (note that N stands for Knight), except that pawns as such are not mentioned; just the arrival square is given for a non-capturing pawn move.

Some examples : P-K4 (White's move) - e4  
N-QB3 (Black's move) - Nc6



Chess positional (above)



The Chess problem (below)

## SUBTLE STRATAGEMS (SPONSORED BY THE CLASSIC AND HOLLYWOOD CINEMAS).

In this week's problem White is to play and force the draw despite this material disadvantage. Solutions should be handed in at the Craccum office by midday Wednesday. The first correct solution drawn out of a hat wins a double pass to either the Classic or Hollywood Cinemas.

David Beach

# The Bastard



## THE BASTARD No. 2 BY ASMODEUS

### ACROSS

- 7) You can't argue with a rifle barrage (12)
- 8) Is hero cult, put just so, a roundabout hint? (6)
- 9) Nothing plus nothing could be egg-shaped (5)
- 10) You need both ears to put a circle on a cubic metre of timber (6)
- 11) Now the law is repealed, we can make precise demands (5)
- 13) Their wages must be paid out *per capita* (6)
- 14) Bull, but hardly bullshit (5)
- 15) Few Bastard answers are in it, but this one is (6,5)
- 19) Like Dick? (11)

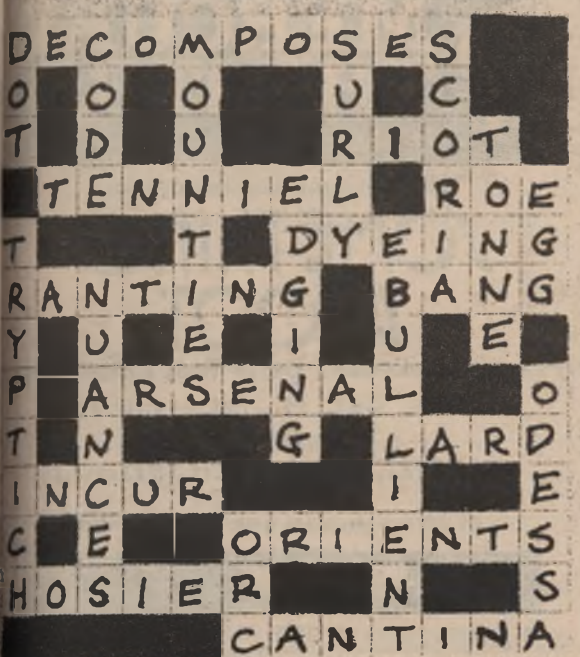
### DOWN

- 1) Does he pee off the top board? (8)
- 2) Call girls can take care of them, at a price (9,3)
- 3) Oil, stain preserve (8)
- 4) Unaesthetic facial arrangement (10)
- 5) What has Bogart to gain by cancelling? (10)
- 6) The kind of proposals 2 Down make (4)
- 12) Lace edge (4)
- 13) Synchronise (4)
- 16) Garland, but not Judy (3)
- 17) Barley whisker, or how to remove it (3)
- 18) Did he mutate from the cassowary? (3)



## ANSWERS TO LAST WEEK'S SIMPLE CROSSWORD

The answers to the bastard published last week will appear in next week's issue so you have another week to work on it. Remember, there is a prize for the first person to get the correct answers for the bastard.





# CHEAP CHAMBER MUSIC

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Smetana Quartet  
Gustav Leonhardt

Subscription Rate 1979 Series of 7 Concerts  
**STUDENT PRICE \$14**

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AUCKLAND

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dance on a Saturday night .....

## VOILA!

For a mere \$5 you can enjoy live music  
(TOY LOVE) and partake in liquid refreshments.

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Cafe, 8 pm Saturday March 3rd

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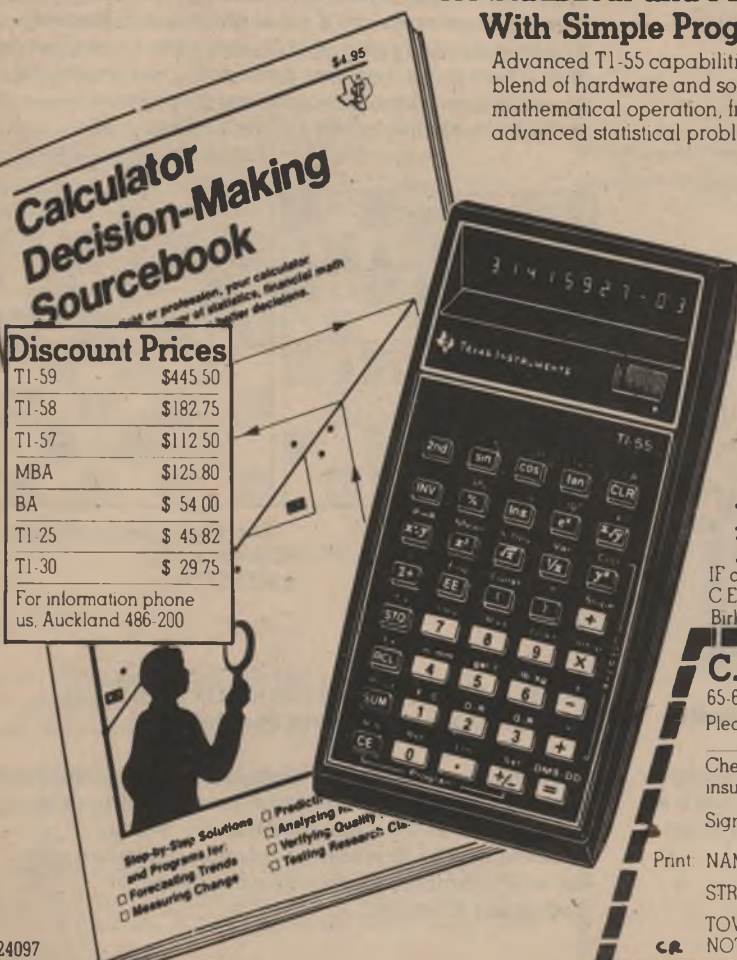
Signed \_\_\_\_\_

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STREET \_\_\_\_\_

TOWN \_\_\_\_\_

NOTE: Further 5% saving on an order for 6 or more TI-55's



24097

# FIELD CLUB

1979 BEGINS WITH

\*\*\* FRESHERS EVENING\*\*\*

- Slides of Club activities
- Free Supper!

THURSDAY 1st March at 7.30 pm  
Thomas Building Patio

\*\*\*\*\*  
\*\*\* FRESHERS CAMP\*\*\*

- Mount Pirongia
- the mountain to climb
- camping in the fields
- river swimming
- tracks to wander along
- other Field Clubbers to meet.

Leave at 6.30 pm Friday 9th March  
& return approx 6 pm Sunday 11th  
All transport, food, tents etc provided.  
See noticeboards for further details, or  
ring Chris 4139-542, Janice 860-866,  
Prudence 4786-094

\*\*\*\*\*

CALL IN AT THE BIG GREEN TENT  
JUST OFF THE QUAD FOR ANY IN-  
FORMATION AND A FREE ORANGE  
DRINK.

COME AND MAKE FRIENDS!!!

Gay Liberation Dance  
Uni Cafe  
Sat. 3rd March

**THEATRE CORPORATE**  
Galatos St Newton Ph 774 307

Opening Wednesday, Feb 21  
at 8.15 pm

IBSEN'S  
**A DOLL'S HOUSE**

Adapted for stage by Stephen Berkhoff

Directed by Raymond Hawthorne

ALSO CONCURRENTLY

OPENING FRIDAY MARCH 6 AT 6.15 pm

Kafka's

METAMORPHOSIS

Weds. to Sat at 6.15 pm

**MERCURY THEATRE**  
FRANCE STREET

Hilarious musical melodrama

**SOMETHING'S AFOOT**

by James MacDonald, David Vos, Robert Ge

Tues., Wed., Fri., Sat. at 8.15 pm

Thurs. at 6.30 pm

MATINEE SAT. MARCH 3RD at 2.15

\$4.50 and \$6.50

\$1 off for students with I.D. Mon - Fri

PH 34-857 ANYTIME

OR 33 866

10am-6pm

SPONSORED BY THE AUCKLAND STAR  
& 8 O'CLOCK

Spl  
COMPUTER SOCIETY

The first DEFINITIVE gathering during the year. It is scheduled for 6.30 pm to 10.00 pm (1st floor of the UNION). Liquor will be provided for \$1.00. There will also be sold a small A.U.C.S. membership card. U.C.S. members (especially those with teaching computer) are invited. The first meeting of the year will be at 1.00 pm in the Computer Centre.

DISCUSSION GROUP

Students and staff are invited to be held each week on crucial issues: e.g. Freewill, The New Zealand, Liberation Theology, compromise in Party, the future of the Mac, etc. March. Everyone is invited.

Ride required urgently in Great South Bay. Monday 8.30 a.m. home. Tuesday 8.30 a.m. home. Wednesday 8.30 a.m. home. Thursday 8.30 a.m. home. Friday 8.30 a.m. home.

Our help would be available on days (or all of them) Receptionist. A.U.C.S.

Caption-Wise, I. less eloquent as a about as thick on the tongue and witty and leaders-of-the-nation bomb! ....Come and share your humour..... and write

MY CAPTION I

NAME

NAME

All entries for the contest must be received by 5 pm on Thursday. Do not be shy! The book from the Union where has all the votes. Get to it or else. Bring supporters around.

MY CAPTION I

NAME

PHONE NUMBER



# DB Splurge

## COMPUTER SOCIETY

The first DEFINITE event for this year is an informal gathering during the second week of ORIENTATION. It is scheduled for Thursday the 8th of March beginning 6.30 pm to be held in the EXECUTIVE HUNGE (1st floor of STUDASS building). Liquor will be provided as well as wine and cheese. Tickets (\$1.00) are available from committee members and will also be sold at the door. This invitation is open to all A.U.C.S. members, their friends, potential A.U.C.S. members (esp female) and also members of the staff teaching computing. The first meeting for 1979 is on Tuesday 6th March 7.00 pm in the Computer Seminar room, basement computer Centre.

## DISCUSSION GROUP

Students and staff are welcome to attend a discussion group to be held each Monday at noon. Discussions will focus on crucial issues such as The Meaning of Death, Love, Freewill, The Nature of Self, History, The Arms Race, Liberation Theology, World Poverty, Idealism and Compromise in Party Politics, etc. Discussions will commence in the MacLaurin Chapel at noon, Monday 12th March. Everyone is welcome. Snacks will be available afterwards.

Ride required urgently from Laura Fergusson Trust home in Great South Road to Varsity and back.

Day	Time
Monday	8.30 am or 9.00 am home 6.00 pm
Tuesday	8.30 am or 9.00 am home 6.00 pm
Wednesday	8.30 or 9.00 am home 6.00 pm
Thursday	8.30 or 9.00 am home 5.00 pm

Your help would be greatly appreciated on any of the above days (or all of them). If you can help, contact the Receptionist A.U.S.A.

## ORIENTATION STUDY SKILLS PROGRAMME: 1979

The programme will be run during the second teaching week of Term 1, and will be repeated during the third teaching week.

There are two basic components to the programme:

1. A series of T.V. video-tapes, prepared by Dr Alex Main at the University of Strathclyde, Glasgow.
  2. A personal referral service: through this, students who want to follow up on any aspect raised in the T.V. programmes can get personal attention.
- \* The time-table is as follows:

### T.V. Programmes

Venue: Smaller Lecture Theatre, Human Sciences Building, Symonds Street. (This Lecture Theatre will be signposted).

Monday 5th March PERSONAL TIMETABLING – 1.10 pm., 1.35 p.m., 6.00 p.m.  
Tuesday 6th March USING YOUR TIME – 1.10 p.m., 1.35 p.m., 6.00 p.m.  
Wednesday 7th March READING – 1.10 p.m., 1.35 p.m., 6.00 p.m.  
Thursday 8th March NOTE-TAKING – 1.10 p.m., 1.35 p.m., 6.00 p.m.  
Friday 9th March ESSAY-WRITING – 1.10 p.m., 1.35 p.m., 6.00 p.m.



All programmes last for 20 minutes.

\* This whole programme will be repeated, same times, same place during the next week.

Monday 12th March PERSONAL TIMETABLING – 1.10 p.m., 1.35 p.m., 5.30 p.m.  
ETC

## Personal Referral Service

Venue: Counselling Services (above the B.N.Z. and the Post Office on the Main Campus).

Times: 9.30 a.m. - 5.00 p.m.

Dates: Tuesday 6th March - Friday 9th March

Monday 12th March - Friday 16th March

Simply turn up, and someone will be available to help you.

Further information:

John Jones, Higher Education Research Office, Ext 9393 or 9394.

David Simpson, Counselling Service, Ext 595 or 596.

## KELSTON HIGH SCHOOLS

Ex - pupils of Kelston Boys' High School and Kelston Girls' High School

are invited to apply for the DRURY JUBILEE TERTIARY SCHOLARSHIP Conditions

1. Two scholarships will be awarded for a three year period of full time tertiary education. One to a pupil of Kelston Boys' High School within five years of leaving school. One to a pupil of Kelston Girls' High School within five years of leaving school.
2. Value of each award is \$500.00 per annum, payable in three equal instalments.
3. Application forms are available from the Secretary, Drury Trust Committee, Kelston Girls' High School, Great North Road, New Lynn.
4. Applications close 15 April 1979
5. Applicants may be required for interview late May 1979.
6. The awards will be announced during the Kelston High Schools Twenty-Fifth Jubilee celebrations to be held on Queen's Birthday weekend, 1979.

# Caption Competition

CAPTION-WISE, last week's bunch were about as pricelessly eloquent as a dog turd on Takapuna beach, and about as thick on the ground. So come on all you inventive and witty and amusing and intelligent young future leaders-of-the-nation. The pen is mightier than the petrol bomb! ....Come on, blow us apart wiv yer blinding good humour..... and write it down and send it into Craccum.

MY CAPTION IS .....

NAME .....PHONE NUMBER .....

All entries for the Caption Competition must reach us by 5 pm on Thursday up in the CRACCUM office. Do not be shy! The first (and only) prize is a fab book from the University Bookshop. Yea Gods!, where has all the wit gone in this University. Get to it or else Brian will send some Villa supporters around to your abode for a bit of ultra.

MY CAPTION IS .....

NAME .....

PHONE NUMBER .....

1



2





# ORIENTATION 1979

## Monday 26

Rudman Gardens 1 pm - TATTIEBOGLE in concert.  
KMT 7 pm - Two korny classics, the movies that stunned the world with their wit, humour and sense of adventure .... "The Three Musketeers" and the inimitable Peter Sellers in 'The Pink Panther'  
Old Quad 8 pm - 'Hamlet', by Bill S., performed by Theatre Workshop. \$2 students.  
Every where - All day - Second issue of *Craccum* on sale free to all students.  
144 6.30-11 Tiddlywinks & Knucklebones Society  
UCR 7.30 Labour Club - Guest speaker Brian Eastern

## All Week

AMSSA available for course information  
Radio B. Broadcasting 7 am to midnight.  
Newman Hall 1.10 pm Newman Hall Catholic Assoc Mass.  
Quad - Club displays



## Tuesday 27

KMT 9 - 11.30 am - Seminar of study skills and speed reading, conducted by John Hinchcliffe.  
Albert Park 12 - 2 pm - In association with A.T.I., we are proud to present a concert of contemporary music, with THE PLAGUE, TOY LOVE and THE UNHOLY THREE.  
Quad 1 pm - President's welcome - Janet Roth expounds the virtues of A.U.S.A.  
Quad 1 pm Tramping Club - climb the North face of the Cafe.  
Quad 1.15 pm - Competitions - pit your skills against your fellow scholars - are the eggs that you're carrying on the end of that spoon boiled?  
Rec Centre 7 pm - Squash Club - Women's Grading night - Squash courts.  
Cafe 8 pm - DANCE in the Cafe with LIPSERVICE and HEAD OVER HEELS  
Old Grad Bar 8 pm - *Craccum* social. In the 'good old days' editors drew prospective staff members with turn on, tune in and drop out. Nothing has changed.  
Old Quad 8 pm - 'Hamlet' proves there is life after death. Scotland Yard investigates.  
SRC Lounge - All day - Last day for receiving books for SCM Second Hand Bookstall.  
Excc Lounge 1 pm National Club

## Wednesday 28

### Clubs and Societies Day

Albert Park 1 pm - Evangelical Union "Bread and Jam" picnic.  
Exec Lounge 1 pm - Young Socialists - "What is Behind the Iranian Revolt?"  
Quad 1 pm - Table tennis club demonstration.  
Quad 1 pm - A mystery speaker will be appearing to speechify to the masses on the virtues of Alf's Imperial Army, among other things.  
LT 1 pm - Introductory debate by the Debating Club.  
Rec Centre - All day - Sho-te kai demonstration (outside at 1 pm)  
Rec Centre 7 pm - Squash Club - Men's grading night, (surnames A-L). Squash courts.  
SUB 5 pm - Nominations close for election to : Exec - Overseas Students, Environmental Affairs, Women's Rights, Sports Officer, S.R.C. Chairperson, Senate, Student Union Management Committee, Theatre Management.  
SUB 6 pm - Clubs and Societies Evening. Displays and activities by clubs and societies. If you are interested in joining a club or just having a good time - come along.  
Quad 7.30 pm - Square dancing.  
Newman Hall 7.30 pm - Folk Evening. Bring a friend, some songs and sing the night away.

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Voila, THE finalised version of the Orientation programme for the first week. See if you can find the exciting NEW (totally new) event on a certain March 1st lunchtime ... If you are very observant you will notice other changes and additions but finding out about all of these magnificent 'happenings' is not enough - you must have an Orientation Registration Card - if you don't already, buy one, it's only \$2.50.

Buy your Fancy-Dress Ball tickets from Room 113.

## Campus Comedy



Cafe ext 7.30 - 10 pm Tramping Club - Magic Lantern Shaw.  
OGB 7 pm - Tonights the Night Society  
MacLaurin Hall 7.30 - 10.30 pm - Societa Dante Alighiere.  
KMT 8 pm - Come back Jazz ..... all is forgiven. Jazz Evening with Hard Jazz.  
Old Quad 8 pm - "Hamlet"

## Thursday March 1

Rudman Gardens 1pm Concert featuring LIVING FORCE'  
Quad 1 pm - Assemble for Bicycle ride, organized by Bicycle Club.  
Old Grad Bar 6-12 - Law Students' Freshers' fling  
Albert Park 6.30 pm - Harrier's Club Run.  
KMT 6.30 pm - Ladies and Gentlemen, the classics! "Jane Eyre", "Far From The Madding Crowd" and "Annie Hall".  
Old Grad Bar 6 - 12 pm Law Students' freshers' stir  
Thomas Building patio 6 pm Field Club freshers' evening  
Rec. Centre 7 pm - Squash Club - men's grading night, (surnames M - Z) squash courts.  
Newman Hall 7.30 pm - Prayer Meeting.  
WCR 1 pm - Young Socialist Forum.  
Auckland Boys Grammar 5.30 pm - Evangelical Union Dine and Dive  
Rudman Gardens midnight - Pooh Society - Pooh readings by torchlight.



## Friday 2

Quad 1 pm - Anti-Demonstration Demonstration Demonstration. Learn how to demonstrate. March down Queen St. in a fun protest against protesting against protesting .....  
Quad 1 pm - Yoga Seminar  
KMT 1 pm - Conservatorium of Music Lunchtime Concert.



Craccum Office 5 pm - From the people who brought you *War and Peace*, *Biggles*, and the *Bible* hear the Editors of CRACCUM expound their theories on advanced molecular acceleration. If it's a fine day, they'll talk about CRACCUM instead.  
Cafe 8 - 1am - Our specially imported French Chef trained in Electronics, BAKER ARIEL, presents his speciality, La Music, La Dance in the cafeteria.  
Rudman Gardens, Midnight - To cater for every taste we present the Midnight to Dawn Show. Comedy, tragedy, bodies, violence and drama .... Three Movies: "The Sailor Who Fell From Grace With The Sea", "Day at the Races" and "The Tenant".  
Lower Common Room, This night - Sleeping ..... you provide the blankets, pillows and munchies, it can get cold!  
SCM's Second Hand Bookstall's final day for selling books !!!

## Saturday 3

Common Rooms, All day - Yoga Seminar.  
Old Government House Grounds 8 am - Rise and shine to an Olympian feast of chicken and champagne.  
Quad/Rudman Gardens/Albert Park 9 am - Competitions - no, you don't get breakfast for nothing - get rid of that weight you just gained by losing a leg and having to share with someone else ... or something.  
Quad/Rudman Gardens/Albert Park 12 midday - Lunch  
Albert Park, 12.30 - 4.30 pm - An afternoon of self-indulgence and laziness - relax and enjoy LIP SERVICE ARIEL and BUNNY SWAN, bringing you the entertainment for the connoisseur.  
Wainamu All weekend - Tramping Club weekend camp



KMT 8 pm - "Night At The Theatre" - a theatrical extravaganza, featuring folk music, drama, dance - with Limbs -, and poetry from David Mitchell and Herman Gladwin. The perfect end to a perfect day?  
Cafe 8 pm - For those who want to dance on a Saturday night ..... Voila. For a mere \$5 you can enjoy the best of Auckland's live music, and partake in liquid refreshments. Sponsored by University Gay Liberation.  
Newman Hall 6 pm - Hangi and dance.  
Meremere - Car Club sprint at Meremere.



## Sunday 4

Newman Hall 11 am - Academic Mass and picnic at Karaka Bay.  
Ellerslie - Car Club sprint at Ellerslie.  
KMT 3 pm - A Movie Marathon - can you last the distance? Yes folks, we present the pick of the mediocre - "Night at the Opera", "Murder on the Orient Express", "The Magnificent Seven", "The Canterbury Tales" and "Bonnie and Clyde" !!  
Monday March 5 to Sunday March 11  
All Week  
Radio B - Broadcasting 7 am to midnight.  
Newman Hall 1.10 pm - Newman Hall Catholic Assoc. Mass.  
Quad - Club displays  
Small Lecture Theatre, Human Sciences Building 1-2pm  
Higher Education Research Office. Also at 5-6 pm.

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## The Isis Programme

# Craccum Classifieds

You've been saying for years that we don't do enough for you. Well fuck it, here's your chance. If you need to get your hands on anything, or need to get rid of anything, don't risk it at the lounge bar in the Globe on a Friday night, find yourself a larger market amongst the hordes of Craccum readers and advertise in us. "Filthy Capitalist Swine!", you may call us, but wait, another difference between Craccum and the Tory Press down the hill is that we won't charge you for classified ads. Yes, blind-eyed idealists to the last, we will print your needs, provided they reach us before midday Wednesday, are no more than 20 words in diameter, are written or typed ultra-legibly, and are not libellous, racist, sexist, obscene, reactionary (we could go on .....).

SO, if you have anything you want to put under the following headings: Flatmates needed or wanted, Flats wanted or Lost, Textbooks for sale, Cars/Motorcycles/Bicycles wanted or for sale, Lost and Found, Morecombe and Wise, Audio equipment/Cameras/Tapes/Records for sale, Rides wanted/offered, Household effects, Personal, Valedictions for Hire, Births/Deaths/Hangovers, Sections for Cultivation - I don't want to write anymore the warder has come back and says it's time for my therapy. They strap me in a high-stool and pin my eyes and ears open and make me listen to lovely Ludwig's luscious Ninth and make me viddy real horrorshow flickies of nastiness and—

(AUSA wish to apologise for this apparent breakdown and normalcy will be re-affected as soon as possible.)

CLASSIFIED ADVERTISING DEADLINE IS NOON, WEDNESDAY 28 FEBRUARY.

I want my advertisment inserted under ..... heading, e.g. For Sale, Mongoose Wanted etc.

MY AD IS ( MAXIMUM 20 WORDS)

.....  
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NAME : .....

PHONE NUMBER : .....

AND NOW COMPLETE THIS EXCITING COMPETITION TO QUALIFY:

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AND NOW COMPLETE THIS EXCITING SENTANCE TO QUALIFY:

I REALLY LIKE THIS YEAR'S CRACCUM BECAUSE : .....

.....

CRACCUM RESERVES THE RIGHT TO EDIT THOSE ADS WHICH ARE TOO LONG AND WAFFLE ON A BIT.

