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ATTENTION !!!

Students are warned that *Craccum* believes that in the past few weeks several members of Auckland's notorious Drug Squad have been operating from the downstairs coffee bar. This fact has been brought to the Editors' attention at least three times by different individuals and I have no reason to doubt these students honesty (as opposed to that of the Drug Squad). *Craccum* advises all students to avoid talking about drugs but if they must (and who can resist!) then to do so in furtive whispers. The open smoking of dope or any other form of illegality should perhaps be best left for some other quiet spot (the *Craccum* office is ideal!). This is not the first time that narcs have ventured onto the Auckland campus or indeed any campus for that matter. At Massey University recently a student was busted by an undercover narc who operated out of their coffee bar ... the student in question was not 'done' until several months had elapsed in order to preserve the undercover Cop's identity. You are warned.

And if any of you are curious enough to wonder just what undercover narcs actually look like then they are usually conspicuous by their immaculate grooming, (ie black shoes, blue shirts etc) and their feeble attempts to appear 'with it' by reading a copy of *Craccum* (usually last weeks issue) upside down. Dark sunglasses are an optional extra.

If anybody spots a person whom they can present evidence is a Cop sitting in the coffee bar then rush up to *Craccum* and we will endeavour to print a photograph of said person in next weeks issue. They have been warned, too!

WINTER GENERAL MEETING

If you have some yearning to have some burning contentious issue discussed by the general student populus then the Winter General Meeting is just for you. The Agenda has been opened for any matters - this is especially important if you have constitutional changes in mind which need two weeks notice. So get to it - General Meetings are fun and made all the more merrier by a selection of zany motions. Exact date and time of the WGM will be given later.

ANOTHER ATTENTION !!!

Female students are warned not to wander too far off the beaten track after dark around the Old Arts Building. Because the lighting is inadequate the place has become a prowling ground for muggers, perverts and god knows what else. Reports of two recent attacks on women students recently only bear this point out. We understand that the University is taking immediate steps to rectify the lighting situation which may help matters considerably.

HEAD OVER HEELS AGAIN

'Head Over Heels' are still looking for a bass player. Someone with a musical ear. Talent would also be an advantage if you're interested. Phone 760-530 (Noel or Mark)

Tuesday 17 July - 'The Law and the Child': Ms Pamela Ringwood, Law and Sociology Departments, Auckland University.

Tuesday 24 July - 'Community Action in the Inner City': Dr Bruce Hucker, Sociology Dept, Auckland University.

Tuesday 31 July - 'What Children Think About the Future': Professor Marie Clay, Education Dept, Auckland University.

P.S. Russell,
INFORMATION OFFICER

CRACCUM JULY 10 PAGE 2

NOMINATIONS

Nominations are now open for the positions on the Association's Executive Committee. The term of office in each case is from 1 January 1980 to 31 December 1980. Nominations close with the Secretary at 5.00 pm on Friday 20 July 1979. The positions are:

Cultural Affairs Officer
Environmental Affairs Officer
International Affairs Officer
National Affairs Officer
Overseas Student's Officer
Publications Officer
Societies' Representative
Sports Clubs' Representative
Student Representative Council Chairperson
Welfare Officer
Women's Rights Officer
Treasurer

Nominations also close at 5.00 pm on Friday 20 July 1979 for the position of : Treasurer

The term of office in this case is from the date of election to 31 December 1979. All candidates for the position of Treasurer (for either term of office) must have passed Accounting I.

Elections for all these positions will be held during the last week of the second term.

R.W. Lack
Secretary

EDUCATION FIGHTBACK. THE NATIONAL DAY OF ACTION

Thursday July 26 will be a national day of action to protest against cuts in Education spending. At the moment activities on campus are being planned and so far we have come up with street theatre, cultural displays by overseas students, forums, a concert, march, dance and movies as ideas. At this stage the success of July 26 will depend very much on how many students get involved in the planning and organisation. If you have an idea or would like to help please contact Studass.

On Friday July 27 there will be a public march and meeting to discuss the state of the education system in New Zealand. We have booked the Town Hall, published posters and leaflets, and contacted educational groups in Auckland. We need your help to man stalls in Vulcan Lane, distribute leaflets and posters, and raise funds. If you would like to help, please contact Studass. This will be a tremendously important meeting because the education system as we know it has been attacked by the Government. Only by uniting community efforts to oppose this attack will we be able to turn the tide of our favour.

Colin McFadzean
Resource Officer



Chip Douglas, the Head Reporter for 'Whitaker Street', the Elam Students magazine, came up to the *Craccum* Office the other day. Apparently their bloody publication is due out once again to fill these hallowed halls of academia with smut, filth and undeniable poor taste. Because of this *Craccum* unreservedly supports our Elam counterparts in their efforts and provides this plug for them free of charge. 'Scoop' Douglas informs me that the next issue goes COLOUR!, and that as an example of his literary prowess he offers the well-known gem that you can perv into the men's sauna from down in the Quad. You'll probably have to read 'Whitaker Street' for exact details. Hope this keeps him happy.

SPECIAL GENERAL MEETING

Notice is hereby given of a Special General Meeting of the Association to be held in the main hall of the Recreation Centre on Thursday 19 July 1979 commencing at 1.00 pm.

AGENDA

'That the Executive Committee no longer has the confidence of the Association.' As this is a Special General Meeting no other business may be discussed. This notice supersedes the previously given notice of intent to hold this meeting in Lecture Theatre B28.

R.W. Lack
Secretary

GAY BIKE CLUB

Now there's a gay bikers social group for you! Contact Box 1008 Auckland.

ELECTION FORUM

Candidates for the positions of President 1979 and 1980, Education Vice-President 1979 and 1980, Administrative Vice-President 1980, Women's Rights Officer 1979 have their chance to be harangued by the student masses and achieve ten minutes of instant fame. Election Forums will be held in the Quad on Thursday. Other speaking venues in the various hostels as well as the medicine and engineering schools have yet to be finalised so watch notice boards for further details.

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WEDNESDAY WEDNESDAY
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Student Christian Movement

Thursday 12th July; 1 - 2 pm
Room 143 (beside the T.V. room)
Does the SCM have a future?
Mitzi Nairn, 685-192 for details.

Trade Aid Stall

Friday 13th July in the Quad
Quality Third World products available.
All money from sales goes to Corso.
Martyn Nicholls, 689-529 for details.

Indo-China Refugee Action Group

A meeting will be held on Tuesday July 10th at 8 pm in the Cafe extension to continue work and discussion of the ICRA on the Indo-Chinese refugees.

Recreation Centre Free Student Dance Classes

Monday Beginners, Modern, 6-7.30pm
Tuesday Beginners, Modern, 1-2.30pm
Tuesday Beginners, Ballet, 6-7.30pm
Wednesday Beginners, Modern, 6-7.30pm
Thursday Intermediate, Modern, 6-7.30pm
Friday Childrens Creative, 4-5pm
Friday Beginners Jazz, 6-7.30pm
All Movement Theatre Tutors

FOLK CLUB

Announcing : The group 'Nonesuch' will be performing in the WCR on Wednesday July 11 at 7 pm. Come and see what folk music is all about. This very talented trio, Heather, Judith and Mike, sing and play a mixture of both traditional and contemporary folk. (They are each singers in their own right but together they have a rare sound).

Naturally we will be LICENCED again. This should be well worth investing a night in.

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Ever since the v protests against th university student get involved in issu direct interest to ti that is given for ap involvement in Stu that are discussed i average student. H opportunity to rev thursary cuts affect it is students who : protesting against i protest, nobody el Fightback campa realized with the a full-time Co-ordina unlikely that there down protests ther activities in the pip itself is not enough to help carry out t want to get involv exec. member and information.

Last week the e committee to revie The AUSA Consti document which s and duties as does but is a body of ru framework within operates. Everyon association is in ba conflicting ideas o improved. There a immediate change: are required in ord deficiencies, but ar this sort must not the whole infrastru efficient and wil The thorny pro a workable constit the big changes w made. To do this, must undertake a present constitutic closely at the cons students' associati At least two other and Otago) have ri own constitutiona and it would be ac were to be a close that there could b ideas.

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John Beavis



The Beavis Babble

The Craccum Blurb

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Ever since the world-wide wave of protests against the Vietnam war, university students have been reluctant to get involved in issues that are not of direct interest to them. The classic excuse that is given for apathy and non-involvement in Studass is that the issues that are discussed do not affect the average student. Here now is the opportunity to reverse the trend. The bursary cuts affect students directly and it is students who should be active in protesting against them. If you don't protest, nobody else will. The Education Fightback campaign has now been revitalized with the appointment of a new full-time Co-ordinator and though it's unlikely that there'll be any more sit-down protests there are all sorts of other activities in the pipeline. But planning by itself is not enough and we need people to help carry out the activities. If you want to get involved get in touch with an exec. member and ask for further information.

Last week the executive established a committee to review the constitution. The AUSA Constitution is not a document which sets out basic rights and duties as does the U.S. Constitution but is a body of rules which sets out a framework within which the association operates. Everyone agrees that the association is in bad shape but there are conflicting ideas on just how it can be improved. There are a few areas where immediate changes in the constitution are required in order to remedy deficiencies, but any holding action of this sort must not obscure the fact that the whole infrastructure has become inefficient and will have to be redesigned.

The thorny problem lies in designing a workable constitution to implement the big changes which must inevitably be made. To do this, the new committee must undertake a thorough review of the present constitution and should also look closely at the constitutions of other students' associations around the country. At least two other universities (Massey and Otago) have recently set up their own constitutional review committees, and it would be advantageous if there were to be a close liaison with them so that there could be a ready exchange of ideas.

As well as analysing current practice, the new committee should also draw on the vast pool of experience that exists in the form of past executive members who are still at university. These are people who have experienced the workings of the present constitution and many of them will have good suggestions on possible changes. I would suggest that the committee should contact as many of these people as possible and at aside times when hearings could be held so that they, and any other interested people, could come and give the benefit of their ideas.

It is quite likely that the constitution will be radically altered as a result of the committee's findings, and so it is vitally important that the committee should meet at a time when it can deliberate in a calm fashion and reach sound conclusions. To attempt to do a rush job under pressure would be counter-productive. Nevertheless the matter should not be left to fall by the wayside and hopefully the new constitution will be ready to come into effect by the beginning of next year.

John Beavis



Just a short and sweet editorial this week. For a start, I wish to welcome you all back to the brain factory, hope you enjoyed your mid-term break and that things are not getting you down too much. I know how it feels.

For a change, I'll talk about the two most important events coming up in the next two weeks around the Students' Association. Firstly, the elections for President and office-holders 1979 and 1980. This week as part of our coverage of this extravaganza we present the policy statements of the candidates as well as their little mug shots so you know who to throw darts at during election forums. I've refrained from comment at this stage but next week I'll go over the positions one by one with a vengeance, the Students' Association can ill afford weakness or incompetence at this stage and it's important that we look closely at the policies of those who are standing. Also next week we interview Kevin Hague who is the sole candidate standing for President for 1980. While not detracting from Kevin, I'm sure that even he would be happier if there were more people standing for the top job with Studass. So don't forget to vote next Tuesday and Wednesday, we'll be publishing the hours that the various polling booths will be open, in next week's issue, so you have no excuse if this year's voting turn out is

poor. But I suspect not somehow. This place is buzzing a fair bit nowadays, what with the Education Fightback Campaign, the elections and the Motions of No Confidence coming up.

Which leads me nicely to the second topic of this editorial (for want of a better word). The motion of No Confidence is due this Thursday week at an SGM being held in the Recreation Centre. This is very important — far more important even than the moves that removed Roth from office earlier this year.

So, I disagree with the motion and since I'm in such an expressive mood I'll tell you why. Firstly, let me say that I can see the reasons why both groups concerned have moved the ir motions. The haste in which the referendum was called did effectively disbar students from voting — generally perhaps part-time students who have as much right to vote as anybody else. This is a matter of serious concern, one which will be changed when the constitution gets the once-over but one which, given the majority and size of the vote which removed Janet Roth from office does not warrant the removal of the Executive by a motion of No Confidence. The other group of students who have moved the motion have accused the Executive of lack of leadership and participation in the running of the Bursaries/Education Fight-

back campaign. The sentiments that they express are true to a point - this year many executive members failed to take an active role in the particular bursaries demonstration held on June 19. But any such accusations couldn't be made at the executive for their actions the following Friday, June 23, when 58 students got arrested at the sit-in. With one or two exceptions Executive members were present in force and performed a very worthwhile liaison with the police.

I think it is important that students realise that the Executive as a mass are not elected to lead demonstrations, get arrested etc. Certainly the Executive as a whole has a part to play but responsibility for lack of action lack of involvement, lack of success more often than not falls not on the shoulders of the elected but more on the shoulders of the electors. With the Education Fightback campaign in full swing, and the massive cuts announced in the Budget concerning student bursaries the campaign needs greater student involvement and FAST. On the opposite page is a rave from Colin McFadzean, the Association Resource Officer, who until recently was bearing the brunt of the workload. Please get involved, you essentially have no excuse. Complacency is to the Government a sure sign of acquiescence. Sign up now.

Merritt

Craccum

Volume 53 Issue 16 July 9 1979

Editor David Merritt
Technical Editor Brian Brennan
Advertising Manager ... Anthony Wright
Arts Editor Eugenie Sage
Photographer Elizabeth Leyland
Distribution Manager Matvey West
Music Editor Alex James
Legal Hack I Don
Typesetters Barbara Amos
..... Sarah Brown

Happy Birthday..... Fiona Cameron
a whole 18 yrs
on July 12....!

Craccum is registered by the Post Office as an official letterbomb and is transported up here weekly by the Turkistan-Siberian Railways, all the way from far-off Wanganui where the sodden mess is Printed by the kind people at Wanganui Newspapers. Published by the Craccum Administration Board for the Auckland University Students' Association, Private Bag, Auckland. Bless their cotton socks.



SISTER MARY GEARCHANGE
POISING FOR THE PHOTOGRAPHER'S
LENS.

Hollows the crucifix.
On the air, the smell of wet earth,
Breadfruit and mango,
The sweet rot of the fertile sun.
The rain thunders: under cover,
Flesh bends to one race of night
In a single bed.

Hugh Cook

Far off in the distance a vague form was slowly taking shape. As it got closer, features became more distinct, the sunken eyes, hollowed cheek bones, running nose. Help me! cried the feeble figure, whose emaciated features resembled those of a dromedary. Meanwhile, back at home a small group clustered around a smouldering pile of last year's Cantas. Suddenly a match flared in the darkness, revealing a lighted carrot being passed from one person to another. Music blared from a hidden source. Overhead, Skylab began its downward trek.

It was the normal Thursday night scene in the Craccum office this week. People stooped over the layout, others ran from one important task to another. Wax was waxed, letraset was letered, copy was copied. Layout was laid. Scalpels were wielded with amazing proficiency and skill. A faint mumble of conversation reached the ears of the SIS men whose ears were glued to sticky headphones down in the ASB Building. SUDDENLY!!!! With an almighty roar a large, round, metallic object hurtled in through the roof. It bounced off the heads of several people, smashed the editorial collection of Ming china and finally came to rest within inches of the goldfish bowl. Distracted from their work, the Craccum masses gathered around in silence, clearly dazed by the events of the previous 5 seconds.

Emblazoned in large, stencilled letters were the words "Property of the US Government — Please return at once". Yes folks! this was the week that the dreaded Skylab paid us a visit. Finally, Brian broke the silence. 'It's Skylab' he said. I nodded in agreement. Everybody else nodded as well — except Adam who started to argue the point. I. Don rushed back to the Law School, keen to be the first person in the world to register a law suit against the United States Govt for personal injury. (His was one of the heads which it bounced off.) He now resides in the Bahamas, the recipient of \$57,000,000,000 and a ten year teaching contract at Harvard.

Eugenie and Fiona were the next to move. Boldly they approached the silvery hulk. 'Bounce off my head, would you — take that' said one. The other prodded it with a ruler. Mike the Ryke had had enough of the suspense.

With deft movements he splattered the object with a 0.8 Rotring, obliterating the lettering. He motioned Comrade who letrasetted the words 'THIS IS OURS AND WE WON'T GIVE IT BACK TO ANYONE WHO WANTS IT' — all in 48pt American Typewriter Bold Caps. Quickly a plan was put into action.

It's a pretty boring job, sitting in NASA control all day watching this thing bleep over your screen. Week in, week out, Hank had been sitting in the same cruddy spot, watching the same cruddy bleep wing its way over the Southern Hemisphere. Then with a final despairing 'blip', the bleep stopped. Kaput. 'It's down Sir', he shouted, 'somewhere in New Zealand.' 'Launch the pursuit teams', cried Hank's superior and the sky was black with B52's.



SISTER MARY
GEARCHANGE
AND A GIANT
BIKE-CLIP

What is happening? Who is Hank? What has the emaciated figure mentioned at the beginning to do with all this? Why are people smoking carrots and burying last year's Cantas? What plan which the Craccum team were putting into action in line 49? Is there an end to this story? MORE NEXT WEEK.

THE ELECTION THING

President 1979

RODNEY DISSMEYER — PRESIDENT 1979

My policy is to stop all persecution and downgrading of aardvarks. When I become President this university will be a place where all aardvarks can study freely, without the fear of retribution. Each and every aardvark shall receive a \$30.00 a week bursary and those who need more can put it in writing.

To all students who know nothing about policy-making, voting, executive meetings etc, you now have the opportunity to appoint a President who knows nothing about policy-making, voting and executive meetings, etc. Apart from my policy on aardvarks I have none so I'll be open to nearly all suggestions.

Anyone wishing to contact me can do so by making an appointment at my office, located in the milkbar third table from the end between the hours of 1 and 2 pm.



CHRIS SULLIVAN — PRESIDENT 1979

1. Better education for students on issues affecting society, attacks on democracy, persecution of minority groups, the future development of society and how we can affect it.
2. I think that students lack real representation in the Students' Association. Many students are reluctant to participate in their Association. I would set aside specific times and places to meet students with any problems. I would try to attend as many meetings of student clubs and societies as possible to find out what students are thinking and what some of their problems are.

The increasing workload over the past few years has reduced student involvement around campus. Pressure should be put on the Faculties to reduce the amount of assignment work without decreasing the proportion of in-course assessment.

3. Bursary cutbacks are naturally detrimental to students' education. With a strong campaign in this area and support from other groups like the Trade Union movement, I believe we have every chance of reversing the bursary cutbacks.



GREG PIRIE — PRESIDENT 1979

The Students' Association is in need of the firm and forthright leadership that it has lacked for the past eighteen months. I can supply that leadership. Without co-ordination and direction by neither President nor SRC the Executive is divided and indecisive. Characteristic of this trend is the amazing number of resignations either talked about by Exec members or submitted and then later withdrawn.

This year there has been an apparent move by AUSA to place its prime emphasis upon its role as a voice for students in society at large. Nobody can deny that this is a valid function for AUSA. However, I believe that our first responsibility is to matters that immediately concern students on campus. We require a re-ordering of our priorities, not to exclude the political voice of students, but to first act on their behalf at home. And this is where the President's interests should lie. The Executive and SRC should more than adequately satisfy the political functions of AUSA, while the President, your full-time representative, concentrates on the everyday hassles of students.

In line with these beliefs there are some specific matters that I would like to act on, once elected.

AUSA'S CONSTITUTION

The Association's Constitution has received a lot of valid criticism this year. While it is obviously in need of a technical overhaul to remove a variety of ambiguities and anomalies, some more pertinent questions are required to be asked of it. The relationship between the Exec and SRC is ill-defined and creates continual confusion. I favour SRC being given the power of direction over Exec, in addition to recommendations. The problems of how far this power should extend, ie to financial questions or not, and how much like a General Meeting SRC should become will be solved by a Constitutional Review under my direction.

A STUDENTS' ASSOCIATION

Bringing Studass 'back to the students' does not simply mean 'more social life on campus'. It means actively demonstrating AUSA's support for students in all facets of university existence. I firmly believe, for example, in the desirability of a Student Senate, composed of all people who represent AUSA and students to the University. This would include our reps on Council, Senate, all their various committees, Faculty, and Staff-Student Committee reps. Such a Student Senate would provide not only a forum for the affairs and difficulties of the student-AUSA-University relationship, but also a concrete measure of support for those students who attempt to mediate within this relationship.

Although removed from the interest of most members of the Association, AUSA's finances are a crucial part of its existence. I do not think that, with a membership of over 11,000 the Exec will ever avoid criticism of unfair financial support of affiliated groups, let alone outside organisations. However it is possible for a more equitable distribution of students' fees to support reasonable clubs & societies on the basis of demonstrated need, rather than who manages to stack grants committees.

Preparation of the 1980 Budget requires more than the hit and miss arrangement of previous years. Although areas of expenditure such as catering and the theatre are easily pinned down, the Exec's 'Student Activities' budget is where your money is most easily wasted. Once again, a preparation of realistic estimates for the next twelve months is required - not a random division of the lucrative cake. In addition the whole question of financial aid to non-affiliated organisations is unclear in the Constitution. It can be argued that all such grants, donations, etc have been made illegally. This needs clarification and the inclusion of definitive direction in the Constitution.

My aim, therefore, is to set the Association back on the path of its stated objects:

- to further the interests of the University and secure the co-operation of students in so doing
- to represent and act for the members in all matters in which the members as a body are interested.

BIOGRAPHY

This is my sixth year at Auckland University. I am aged 23 and am completing a BA in Educational Psychology. I have been involved in AUSA affairs for four or five years and was on the Executive as SRC Chairperson in 1977 and 1978. I presently represent the Association on Library and Audio-Visual Committees.



DERMOT COOKE — PRESIDENT 1979

As a trendy lefty right wing liberal middle of the road bigot, I pledge that upon becoming President I shall fight for better lighting on campus as the sun will undoubtedly be blotted out by flying pigs.

Financial assistance to the tune of \$500 will be extended to those students who, as bounty hunters can provide scalps of feminists, engineers, young socialists, young nationals, law students or Craccum staff.

I further pledge to totally abuse my position by issuing inflammatory statements to the Press (at the rate of three per week) which are totally unrepresentative of general student feeling. As President, I would welcome and possibly second any motion of No Confidence in me. Remember a vote for me is a vote down the drain.



ROSS DAVISON — PRESIDENT 1979

If elected to the position of AUSA President I will pledge to undertake the following policies to the best of my abilities. Firstly though, I must point out that I will use the position to further my political views, and will continue to do so, even though student opinion may be against me.

If elected I pledge to provide better wall surfaces to attract a higher class of graffiti, and will also strive to gain higher bursaries for musketeers, Weymouth students and other deserving citizens. Card tables will be provided in the Milk-bar as well as gold-plated drinking fountains in the Engineering school. Dart-making lessons will be held for ignorant Arts students, as well as a redesign of the quad and the Gym to get better air currents for darts. As this is such a responsible position, I will also lower my consumption of strawberry thick-shakes and marmite sandwiches.

President 1980

KEVIN HAGUE — PRESIDENT 1980

I am making no promises except one — to try hard. The President must be an administrator, a political figurehead and, above all, a person who is involved with individual students and student groups.

The policy of the President, is the policy which you make. I believe that I can execute that policy, and carry out the job competently and responsibly. I feel that I can do the job well, otherwise I would not stand, but now I need your support. YOUR vote is important to me.



The leaflet entitled "Roth Barred From Standing" implies that the AUSA Exec. decided to prevent Janet Roth from re-standing. In fact standing for the Presidency. In fact, Rule 1(b) of the Second Schedule of the AUSA Constitution states that all candidates for the position of President "shall have been a student at the University of Auckland for at least one year immediately preceding nomination." As there was some question as to whether this would apply to Ms. Roth, the Association solicitors were consulted on the matter in accordance with Rule 62 of the Constitution which states that any dispute as to the interpretation of the Constitution "shall be determined in accord with the ruling of the Honorary Solicitors of the Association." The Association Solicitors ruled that Rule 1(b) meant that any nominee for the Presidency must have been a student for the 365 days immediately prior to nomination and hence Ms. Roth was ineligible to stand for re-election as she had not been a student for that period.

The original purpose of the rule was simply to stop first year students from standing because of the belief that no first year student could possibly be qualified in such a short space of time to do the job of the President in a competent manner. It was not designed to apply in the current situation and will be reviewed by the Constitutional Review Committee so that its meaning is clear.

John Beavis.

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Womens Rights

ANMARIE WILLE — WOMEN'S RIGHTS OFFICER 1979

I intend to be an active Women's Rights Officer, encouraging university women to be more aware of women's issues. My policy is:

- 1) To encourage women to be active in campus politics.
- 2) To be a strong liaison between university and feminist organisations.
- 3) To continue my support for Repeal and Gay Rights.
- 4) To look at the university creche situation carefully to see how the Students Assoc. can help support it without threatening the university administration funds to the creche.
- 5) To work for the inclusion of more papers related specifically to women.
- 6) To re-cycle feminist literature on campus.

GARY THOMASON — WOMEN'S RIGHTS OFFICER 1979

In the past the position of Women's Rights Officer has been viewed by many people to be just a political convenience. I am standing for the position as I can see that a non-political appointment to the position of Women's Rights Officer would best serve the needs of women.

A series of political appointments to this position has resulted in an alienation of a large portion of the women on campus, and an apparent disregard for the needs of women. This series of political appointments has focused entirely on some political right of women while overlooking the needs of the same women.

These needs encompass such disregarded issues as - the fact that women on campus are forced to take lower paid vacation jobs the fact that women can't use the toilets at night due to poor lighting the fact that many women at varsity are experiencing acute loneliness and a lack of companionship due to the fact that there are no acceptable women's groups or clubs at varsity in their opinion. the fact that womens bodily needs have been so disregarded that there are no accessible supplies on campus (even most hotels can accommodate this reality of womanhood).

It is in such areas that people would appreciate a detached administrative outlook. I feel I have this capacity as I have held a position on the Engineering Executive which caters amply for the needs of this section of the university population. With a paralleled feeling of unification there would be nothing that women could not accomplish. This feeling of unification can only be achieved once your basic needs have been fulfilled.

EVP79

WAN SOWRY — EVP 1979

Why, you may or may not ask, does a fourth year BA/BSc student who has happily sat on his ass and passed his exams for three years suddenly become politically motivated to the extent that he decides to stand for election and sever his links with apathy?

Well, thinking back to the events of this year, maybe my decision is not as unexpected as it may seem. As one who has not suffered to the same extent as many under the Standard Tertiary Bursary allowance, its inadequacy became clear to me only when I heard from the numbers of students taking part-time jobs dropping out through insufficient finances. Then came cuts in Government grants to universities, closely followed by the introduction of discriminatory fees for overseas students. By now I was just a wee bit pissed off, and began to do strange things like attending SRC and Exec meetings, going on protest marches and getting involved in the Education Fightback Campaign.

Former EVP Kevin Hague had made a sterling effort to unite student opposition to Government measures, for which I admire and congratulate him (although I do not agree with him on certain issues not directly related to education). The news of his resignation left me in wonderment as to by whom this work would be continued.

In a matter of minutes after the acceptance of Kevin's resignation I learned the full extent of the Government's attack on education with the new Tertiary Study Grants, which far surpass the Standard Tertiary Bursary in inadequacy and unfairness. Education is a matter in which I have a special interest (as well as being enrolled in a BA/BSc and being

a class representative for two papers at University I am enrolled at Secondary Teachers College and am a member of the Post-Primary Teachers Association.) The Muldoon pruning knife had attacked the very future of New Zealand, education, in such a way that I felt determined to do all I could to remedy the situation for the sake of individual students and for education as a whole. This eventually led to my decision to stand for EVP.

Although I view uniting students in opposition to cuts in Government education spending as being the current issue of highest priority, it is, of course, not my only education policy. I consider a review of the internal assessment system to be of great importance, as some papers within the University have an unnecessarily high workload. Students enrolled in an average number of papers should not have to devote more than 40 hours a week to academic work. If elected I will endeavour to research the assessment situation with view to persuading departments implementing excessively high course loads to reconsider course structure in the offending papers.

Sufficient time must be available to students to become involved in non-academic pursuits. Education is not wholly academic - students should have the opportunity to become culturally, politically and environmentally aware. I therefore consider it part of the EVP's portfolio to work in close liaison with the Cultural Affairs Officer, International Affairs Officer, National Affairs Officer and Environmental Affairs Officer. Attaining awareness in these areas is as much an important part of education as is academic study.



AVP'80

DAVID ROSE — AVP 1980

I see the job of AVP as concentrating on the A. (as in Administrative). Obviously I have my own views on most topics, but I see the smooth (?) running of the Association as the AVP's main concern. I think for the AVP to have a definite political policy is rather a waste of time, as AUSA policy emphasis is constantly changing and, as I see it, AVP's position is one of supporting the President in operating current policy and, in fact, working on admin.

EVP'80

STEPHEN MITCHELL — EVP 1980

My policy will be to campaign against discriminatory fees imposed on Overseas Students as well as the overall restriction on their numbers. I shall fight against the abolition of the unabated bursary which allows for no distinction in need between students at home and students living away from home. Generally speaking, I shall campaign for bursaries being made compatible with the New Zealand standard of living. As an Exec member I will push for the use of Student Union funds to assist students suffering hardship. I will represent to the Government that money spent on University buildings (e.g. the Human Sciences building) and facilities (the tunnel to run between the Student Campus and the Engineering School) would be better spent on students who need it. Buildings can wait. Students can't.

I shall try to establish liaison with New Zealand universities and tertiary bodies for a united campaign against bursary and education cuts.

I shall campaign for greater student say in the university curriculum and assessment methods. In particular I will try to get the maximisation method used in all departments.

Last but not least, I shall try to arouse interest in increasing the almost nonexistent social life of this institution.

NODDY OF THE YEAR election

From July 9th
12-2 pm in Quad
VOTE with money



10 cents
a vote

candidates
include ...

Rob. Muldoon
Merv. Wellington
Chris Gosling
Barry Hook
Russel Barke
CRACCUM JULY 10 PAGE 3

'Nuclear war would have devastating consequences for all mankind. In 1945 two atomic bombs destroyed two cities and left tens of thousands of people in Japan dead, bringing World War II to a bitter end. Now, in the 1970's, both the United States and the Soviet Union possess strategic nuclear weapons capable of destroying each other, and the rest of the world in the process.' (foreword from a report on SALT I)

So the two nations decided to make an agreement limiting the number of strategic nuclear arms each could possess in a vain attempt to equalise the ever increasing Arms race. So SALT I was born. SALT I (Strategic Arms Limitation Talks) was signed between Richard Nixon, then President of the United States, and Leonid Brezhnev, Secretary of the Party, in Moscow on May 29, 1972. One of the articles of agreement stated that 'this agreement shall be of unlimited duration'. But, this time in Vienna, the leaders of the two powers met again to sign another agreement, SALT II. And all is not exactly well on the arms limitation front. The fact remains that even within the limitations of both agreements, both parties still have enough nuclear weaponry to blow up the world three or four times over, if they could ever get the chance to do it more than once.

Basically most of the agreements made in SALT I merely laid down that both the US and the USSR admitted that any form of nuclear warfare between the two should be avoided as much as possible and that 'if at any time relations between the Parties appear to involve the risk of a nuclear conflict....the United States and the Soviet Union....shall immediately enter into urgent consultations with each other and make every effort to avert this risk.' They both agreed to limit the number of weapons, and this was continued in SALT II, where they both agreed that the total number of strategic weapons for each side was to be 2400, and that this number is to be lowered to 2250 by the end of 1981. This means that the Soviets will have to destroy some 270 aging missiles while the US can increase its number

SALT



by about 200. The treaty is to remain in force until the end of 1985, when we can probably expect SALT III. But how much does this reduction of missiles mean?

Even this lesser number is enough for each power to demolish all potential targets in each other's country. And the radiation fallout from them will kill well over 10 million people, not counting those killed in the direct blast. Both sides will be able to have 1320 MIRV's (missiles with multiple independently targetable nuclear warheads). This is only 66% of the USSR's present capability and 274 more than the US's present total. Each side may develop one new land-based missile during the period of the treaty, while there are no limits on the number of new submarine-based missiles. These lists may sound impressive but they are not all they seem. All that will now happen will be a concentration on improving the quality of the warheads, which has been lacking at present in the Soviet weaponry. Since the signing of SALT I, the arms race has focused on improving the quality of strategic weapons.

The arms race will not slow down with the signing of SALT II. Since SALT negotiations started in 1969, the number of Soviet nuclear weapons has increased five-fold, while the number held by the US has doubled. Also Carter and Brezhnev have opened talks on SALT III which are designed to bring major reductions in nuclear weapons. But these extensive talks between the two leaders show that Soviet-American detente is very much

alive, despite recent Soviet manoeuvring and the new American relationship with Peking. To the Soviets, standing on an equal footing with the US is of tremendous importance, even in its purely symbolic forms. An example of this was shown when the agreement was finally drawn up. The negotiating teams prepared four official copies of the treaties, two in English and two in Russian by the Soviets. Each delegation drew up one so-called original, in which its country was named first at each mention, and one so-called 'alternat', in which the other country was named first. In this way, supposedly, neither side establishes even the most symbolic sort of supremacy in either language.

But all has not been exactly amicable with SALT II. It was the first Soviet-American summit since Brezhnev and Gerald Ford met in Vladivostok in 1974. The detente launched at SALT I in 1972 between Richard Nixon and Brezhnev at the Kremlin had eroded badly. There were strains over the huge buildup of Soviet nuclear and conventional arms, Soviet intervention in Africa and the fall of the pro-Western regime in Iran. Brezhnev, on the other hand, had been enraged by Carter's human rights campaign (which the Soviets viewed as interference with their internal affairs), the Americans' surprise proposal in 1977 that both sides make deep cuts in their nuclear arsenals, and the US normalisation of relations with China. The Kremlin had come to view Carter as anti-Soviet. The summit was designed to help clear away misconceptions on both sides. It was the first time Brezhnev and Carter had met. Brezhnev was impaired by his age (72) and his ailments; Carter by his loss of public support (the latest poll showed 73% were unsatisfied with Carter's performance). The Senate greeted SALT II with mistrust. Carter was accused (along with Ford and Nixon) of following an 'appeasement' policy towards Moscow. When Carter declared that the US had military supremacy over the Soviet Union, these sceptics looked at the balance: the Soviets have 160 divisions to the US's

16; the Soviets have more than 800 active fleet combatants, the US 398; the Soviets have 10 times the US number of interceptor aircraft, four times the tanks, 2.5 times the number of attack submarines, two times the number of missile-carrying submarines, and three times the number of battlefield nuclear weapons. Senate's ratification of the treaty is all-important to SALT II. Carter planned a televised address to a joint session of Congress on what has been accomplished at the summit, exactly as Nixon had done after signing the SALT I treaty in Moscow. But there the parallel ends. For Carter the selling of SALT II to the Senate will be a much more difficult proposition than it was for Nixon. As it is Senate have decided not to ratify SALT II. The Senate hawks were organised and ready to fight.

'The Vienna Treaty is a great deal more wide-ranging than the 1972 interim agreement. The latter did not set limits on the number of delivery means, whereas SALT II treaty does.'

The interim agreement only limited the build-up of land-based and sea-based missiles, while the new treaty covers all delivery means.

SALT II is the first agreement to limit the quality of strategic weapons. In other words, the sides have taken a broader approach to the problem of limiting their nuclear potentials and indicated their willingness to act with more consistency.

At the same time, it has a number of drawbacks. It leaves much to be desired because it does not block all channels for the strategic arms race. Unfortunately the build-up of strategic armaments will continue, although at a slower rate.

One should also take into account the complex political situation in the United States where influential quarters cannot accept the idea of a complete stop to the arms race making unwarranted demands that ratification of the treaty should be politically compensated by the adoption of new armament programmes.' (From an article by Lev Semeiko, Soviet Institute of US and Canadian Studies)

Fiona Cameron

Get a taste for Mom's apple pie and Uncle Sam's dollar bills

Work in America these holidays

Your Student Travel Centre can make a popular dream come true - the dream of discovering America and what makes this land of plenty tick.

These holidays, you can do just this.

Because of the work provisions of the Exchange Visitors Programme, hundreds of New Zealand Students each year, have managed to meet the cost of the trip and save enough to see them through the following year.

Student Travel gives you the chance to get to know America far better than would be possible as a tourist.

Your Student Travel Centre makes it all possible

Your Student Travel Centre and similar student organisations throughout the world have devised the Exchange Visitor Programme.

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Your Student Travel Centre will fly you to Los Angeles on a flight programme for the cheapest fare possible.

The sponsor organisation will put you on the right track to find the job and accommodation that best suits you.

Orientation courses, designed to give up-to-date information about all aspects of your working holiday will be run prior to departure and on arrival.

What you need

First you need \$738.00 to cover the return airfare, international departure tax, insurance and Exchange Visitor Programme costs.

The Exchange Visitor Programme cost includes programme administration, airport

transfer in Los Angeles, one night's accommodation in that city, including two meals.

Second, you'll need the initiative and will to get the most from what your American experience will offer.

What kind of jobs

In a working situation, students become familiar with aspects of American society from unique and valuable vantage points.

The jobs usually involve unskilled labour in hotels, restaurants, service stations, offices and on farms although students have found jobs in many other situations.

Jackie Sargent and Debbie Riley, participants in the STB 1970-77 Exchange Visitors Programme to the United States

"After a couple of days in Salt Lake City we both found jobs, as a waitress in one case, and working in a department store in the other. We stayed three weeks in Salt Lake City.

We then spent four weeks travelling along the East Coast of the United States before returning on a Greyhound bus to the West coast. We stayed in Los Angeles for 10 days purchasing clothes etc., before returning to San Francisco and our return flight to New Zealand.

Whilst in the United States we earned enough during the three weeks we worked to live on during our stay and spent the money we took with us from New Zealand to purchase clothes etc."

Your I.S.I.C. is the key to Student Travel

Wherever you go in America, your International Student Identity Card must go with you.

It will save you cash with all the various concessions it will entitle you to.

There is 10 to 50% discount on entrance



to some museums, historical sites, concert halls, theatres and cinemas.

There are varying discounts in retail stores and restaurants and in some hotels. There is even a reduced price for membership in the National Rich Centre, a domestic hitch-hiking service.

Apply to your Student Travel Centre for your Card.

Do it now

It is important that you see your Student Travel Centre as soon as possible.

The closing date for applications for the Exchange Visitor Programme is Friday 14th

September although it is anticipated that the limited numbers able to participate will have been sold before that date.

If the Exchange Visitor Programme does not suit you or is full then enquiries about the Canadian Student Work Exchange Programme or travel arrangements to America.

Check out your Student Travel Centre soon

Auckland, Top Floor, Student Union. PH 375-265
Victoria, 1st Floor, University Union. PH 722-884
Canterbury, 1st Floor, Student Union. PH 486-507
Otago, Top Floor, University Union. PH 775-911
Hamilton, The Cowshed. PH 69-139

Fun, Finance and Fresh-up

Unable to attend Executive meetings in the due course of events by a Thursday night printing deadline, it was a rare occasion for the erstwhile Craccum editor to venture into the inner sanctum, the holiest of holies, the Council room while an executive meeting was in progress.

As you will probably be aware the executive is under some pretty heavy attack from students at the moment, facing two motions of no confidence coming up at a Special General Meeting on July 19 and also a general feeling from the masses that they are perhaps not performing their duties as competently as is possible. But more on that later. If you've never been to an Executive meeting, (and most of you never have) then I can personally recommend them as an event which is packed with intrigue, drama and the occasional doses of humour.

So in we bowled at about 7 pm and the meeting was already well underway and discussion had reached that nebulous of sections called 'Visitors'. This is where people can come along and in person ask the executive to take some course of action as opposed to just writing them a letter about it. First up was a complaint concerning security at functions held within the confines of the Union building. Apparently at the recent English Club social there were some ugly moments and one of the club members had come along to see what could be done to prevent this sort of thing happening again. For a while the

Executive tossed around the idea of excluding the public from these events but International Affairs Officer Frank Doogan made the point that this would tend to imply that it is always the public which was responsible for any violence at AUSA functions - a fact which simply isn't true and ignores the somewhat animalistic behaviour of some students. Into the fray entered Welfare Officer Barry Hook who astounded all by a candid confession that at one time he had been employed as a securityman for wrestling matches. Exec dissolved into hysterics as everybody tries to visualise Hook doing this. Bob Lack, the Secretary states that even if the public or 'undesirable elements' were to be excluded from functions this would not stop trouble occurring outside such as in the walkways or the downstairs toilets. In the end after more deliberations about the role of the Association custodians in matters of security, it was decided to ask the SUMC (Student Union Management Committee) to clarify existing security measures and to possibly suggest improvements. It was also decided to help the boys in blue with their enquiries concerning the English Club matter.

The sorry case of Russell Taylor and the taxi fares.

Next up in the visitors half hour was former Association Cultural Affairs Officer Russell Taylor. Taylor was removed from office earlier, after he had failed to attend three consecutive SRC

meetings. But while he was CAO he'd gone on two trips south, one to Wellington and one to Christchurch and was seeking payment for some of the costs he incurred on these Association junkets. After listening to his case Executive decided to reimburse his full-fare (as opposed to student standby) trips on Air New Zealand. Then came the matter of \$ he had racked up in taxi fares around the place. A motion to reimburse him half of these fares was lost on the chairs casting vote and Taylor left the meeting somewhat pissed off. As a consequence it was decided that in future all exec members should be reminded that when they travel around the country they are to do so as cheaply as possible and the indiscriminate spending of money in the belief that 'the Association will pay' is not to be tolerated.

Rowing Club Cleans Up

The University Rowing Club was next and why not is all I can say. They were seeking \$7000 from the Association to purchase a new 'eights' shell from the auction of equipment left behind after the World Rowing Champs at Karapiro earlier this year. Oh!, how they dallied and hummed and hawed until sports officer Monteith moved that they be given a special grant of \$100 and a two year loan of \$6000 (at no interest). After assurances from the Rowing Club Treasurer and President that repayment was quite within their reaches, the motion was carried.

At Last !, The Constitution gets the once-over.

Brian Gray, token Californian Environmental Affairs Officer, brought up the matter discussed at the last Executive meeting of a Constitutional Review Committee. Both Gray and Acting-President Beavis stressed the urgency of this matter if changes were to be made before the end of this year. The composition of the committee was discussed at length. Barry Hook wanted it composed of constitutional lawyers but this is met with general cries of scorn. Editor Merritt spoke at last - 'it's like employing nuclear physicists to look at ways of getting mud off boots - you want students, not bloody lawyers'. So Brian Gray is appointed Chairperson of the Review with powers to co-opt members onto the committee. It's envisaged that the committee comprise of reps from SRC along with one or two from executive - old timers such as Lack, Greg Pirie and Merritt were suggested. Merritt declines, claiming Craccum as his chief concern but promises to make submissions just like an ordinary student (which he certainly isn't). So, watch out for notices about the review in this weeks Craccum and get your ideas down on paper.

Tenancy Conference

NZUSA, that wonderful organisation in Wellington, besides organising the now twice annual Bursary demos, is interested in other things as well. Jim Brown, the General Vice-President has played a major part in the organisation of a National Tenancy Conference in Hamilton to look at the present Tenancy Law and tenants rights. Barry Hook and National Affairs Officer James Gilderdale will represent AUSA. A report on this meeting will be in a later Craccum.

The Great Fresh-Up Scandal.

The Executive had received a petition from students requesting that 'Fresh-Up' (as advertised on TV by John Walker) be sold in the Recreation Centre. Why should such a small matter as this be a matter of such concern? (Perhaps a bit

of history may be in order. As you all realise the Association operates a number of catering outlets serving choice gastronomical delicacies to students. And every year they manage to run at a loss which varies from \$500 some years to \$40,000 in others. One of the main reasons is that the Association is its own biggest competitor, with one outlet competing against another. Take Fresh-Up for example. It's sold in the dairy downstairs and now the Recreation Centre want to sell it as well. Immediate competition. But unlike other AUSA outlets, the Rec. Centre is run by the University and so any profits from sales would accrue to the University and not to the Students' Association). So having put you all in the picture, let's get back to the Executive meeting. It was moved that the petition be referred to Catering Sub-Committee but this motion was amended by the addition of 'AUSA's support for continuation of sales'. The amendment was carried on Beavis's casting vote and then lost when the whole amended motion was put. Hook, the mover of the amendment and a staunch supporter of Fresh-Up then stormed out of the meeting. In the end the matter will go to Catering Committee after Hook returned later in the meeting with yet another petition.

This time it was resolved that 'AUSA recognise the need for drinks in the Recreation Centre other than 'fizzy drinks' and suggests that an amicable agreement be formed between the Rec. Centre and the Catering Sub-Committee to continue sales of fruit drinks.'

Roth raises the Hackles

With nary a moments pause the Executive then instructed Beavis to write something for Craccum concerning Ms Janet Roth's latest leaflet entitled 'Roth Barred from Standing'. Executive were upset that the Roth supporters had chosen to blacken the executive over this matter which was really out of their hands as it is quite clearly set down in the constitution that all Presidential candidates had to be students for the preceeding year before standing. This Ms Roth was not and so the Socialist Action League in one fell swoop lost their chance to propagandise the cause any more. Pity. Beavis's statement appears elsewhere in this issue.

Executive Backs Student Demonstrators

Executive has decided that the Association solicitors should represent any student arrested at the sit-in if he or she requires legal aid. And not to leave it at that, Executive, following SRC's recommendations, endorsed the protests by students who sat down in Queen Street as part of the aims of AUSA as set down in the constitution. And bloody good too. Later in the meeting the Executive also decided to support all students engaging in passive, non-violent protests, whether arrested or not, directed against the recent cuts in education. The motion was later amended so that AUSA's support would only be extended to 'approved' protests. This means that if you or your mates wish to go off and protest, see Frank Doogan, the Education Fightback Co-ordinator and obtain his blessing before hand.

And that was about it. For an executive meeting it wasn't too long, (2½ hours) and the range of topics covered was extensive. And to make things even more rosy it was a good meeting in so much that the executive has finally decided to handle administration competently and leave policy decisions to SRC.

David Merritt

CRACCUM JULY 10 PAGE 7

Student Loans

from your on campus bank

If you need a little help and advice on making your money go further it's there for the asking from the Bank of New Zealand. We're right on campus and ready to help.

Student loans

The great thing about these is their flexibility. From just a few days to tide you over a rough spot or long-term so that you can plan ahead over the years of your studying. Interest is charged at a concessional rate.

If you'd like to talk over your money problems with people who understand money and how it works call into the Bank of New Zealand on campus and arrange a time for a chat.

Ask for Henry Grimshaw,
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Phone: 774-024



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Union. PH 775-911
PH 69-139

Three Stupid Reasons For Accepting The Cutbacks

In the Budget two weeks ago, Mr Muldoon presented us with his government's 'Great Leap Backwards' - a \$3 million cut in funding for universities, and the 'Standard Tertiary Grant' intended to 'supplement student holiday earnings' (!!!), which effectively cuts the Bursary for most people by \$7 and introduces a means test and 25% Fees charge. The future for universities (and education in general) now looks very grim.

But over the last few weeks, trying to mobilise 11,000 students and the NZ public to register their opposition to the Education Cutbacks vociferously and even militantly, I've come across a hell of a lot of students Doing the Standing Still. And when I ask them why they're not up in arms, getting arrested, or marching in the streets, the same few arguments emerge in defence of the cuts. Same with people in the street, taxpayers at parties, salary-earners on the bus. They've all fallen for the same old heroin, peddled by Mr Big and the Gang.

But when you really look at the arguments used, they fall apart in your hands. What's needed is to lay them out for analysis and show how patently stupid they are. And then all you gonks should get off your chuffs and join the Fightback campaign. Because no one should fall victim to these fabrications again, least of all university students. Here they are then - and you can tell you're a gonk if you accept the cutbacks because you think --

One

1. We need to cut government spending, and everyone, students and universities included, has to take their share.

— Even if the first part's true, which is economically debatable, this ignores the crucial difference between most government activities and Education. As they kept telling us in Telethon, children are our future. And the way our society's constituted, Education is the essential investment in that future. It's not just an Optional Extra, it lays the groundwork for the nation and society we will have in 20, 50 and 100 years. Deny the kindergartens facilities, the schools their staff, and the universities their research grants, students and equipment, and you are ultimately removing the country's ability to fulfill its opportunities and develop its much needed human resources. And if we are to solve our energy and social problems, and improve our agriculture and industry, we must have trained personnel and expertise, research grants and facilities, and a wide range of courses open to anyone, not just the affluent, who wants to make use of them. But all these have been severely jeopardised by this government.

— Which makes you wonder what the hell this so-called government's up to! Muldoon keeps talking about 'restructuring the economy', and we're told to 'develop for the future' and to 'exploit the country's potential', but all this is so much political pretence and eye-wash if the government, and by implication our society (that's you, Mr/s Taxpayer!) isn't prepared to put its money where its mouth is. It's a feature of this government (which even members of the National Party criticise it for) that it has no real concern for the country's future, and offers no clear-headed, far-sighted and stimulating plan whatsoever for the decades ahead. Nothing makes this more obvious than the cutbacks! If we want to solve our problems for the future, our Education Budget needs to be extended, not decreased.

— This argument also ignores the fact that in the past few years the universities have already made considerable reductions in expenditure. If you want proof of this, re-read Ian Powell's CRACCUM JULY 10 PAGE 8



article 'The Myth of the 3 Million' in Craccum 15. Incidentally, Professor Brownlie, whom Ian quotes at length, is not only Vice-Chancellor of Canterbury University, but also a noted economist and a Govt economic adviser. So his remarks are to be taken very seriously. So too is the contradiction between Merv Wellington's claim that the cuts are to be made in non-salary areas, and the Vice-Chancellors' statements that the universities have already done all that - they've little room left to move there.

Two

2. We are too dependent on the Social Security System and the Welfare State.

— The problem with this argument is that the Cutbacks are doing absolutely NOTHING to change that. The government hasn't made the slightest suggestion of an alternative system - all it's done is just deny this one the funds needed for it to operate properly. A lot of people talk about the American university system - what they ignore is that there vast sums of money are invested in the universities by private enterprise and trusts in place of government spending (while most students emerge as graduates owing literally thousands of dollars). If the National Government is really concerned about the system, it could be encouraging private contributions to the universities as it has done with several Arts grants, which it co-sponsors with companies like ICI and Choyse. Whether this is desirable is another question. But let's not pretend that the Cutbacks are a constructive curb on our Welfare State dependence. For students, it just means that you'll be restricted in what you can do, and most will need to have parents who can help support them through varsity - in short, entrenched social stratification. For the universities, it will mean a reduction in the quality of the education they offer, which may never be recuperated. Again, our future is being sacrificed to save a few short-term bucks.

Three

3. 'There is a lot of fat in the universities'.

— This one's straight from the mouth of Our Nation's Leader on Budget night. And it's perhaps the most fatuous/ idiotic. Because the cuts aren't solving that issue at all. These cuts don't select the loafers and departmental spendthrifts, they just CUT. Indiscriminately. Even if there are staff members who aren't pulling their weight, it's more likely to be the ones who are flat out setting up new, experimental courses and small specialised units (eg in languages) who'll be worst hit, not the departmental coasters. Likewise, many keen but non-affluent students will be denied varsity, while the children of the rich keep driving to the caf in their Fords and Honda Civics.

— Again, it also ignores (deliberately?) the fact that the universities have already cut back expenditure in non-salary fields like energy maintenance, and there's not much else they can do there, except stop being universities. And what does 'too much fat' mean if they're already 20% under-staffed ???

— There is also a myth abroad in the general public that most people at university are lazy bums onto a good thing. Astonishingly, no one's ever attacked that. But I see no evidence that there are any more slackers at varsity than there are in government departments, company offices, shops & businesses, or for that matter Parliament. But I don't see the government cutting those people's pay. Most of them got tax cuts in this Budget! What I do know is that most of my friends have worked bloody hard for their degrees and I don't like the idea of their having their bursary cut from under them because it's alleged they're slackers. If a boss sacked a whole workforce because one kid misbehaved, there'd be a public outcry. But that's the principle being applied here! And the irony is, most students are too 'busy', or asleep, to get out and object to it!!!

— As far as economics is concerned, the Bursary cut is a very misdirected attack. Almost all university students live on

under \$2,500 a year (roughly, \$1,200 Bursary, \$800 holiday jobs, \$500 gifts and loans). That's about a quarter of what most members of the work-force earn. If we don't have many 'Responsibilities', it's because we can't bloody afford them. Our spending as consumers is incredibly low, comparatively speaking, and we are therefore very cheap members of the society. The country's economic problems are basically balance of payments issues, but we spend almost nothing on luxury goods, and very little on non-essential items (half that \$2,500 goes on rent, for most people). We make very few demands on the country's finance institutions, we patronise public transport extensively, and we pay taxes on holiday and part-time jobs (if we can get them!) Yet Muldoon has the cheek (shot!) to tell us there's too much fat in the universities! It's a fact that you'd save the country more by halving the Prime Minister's salary alone, than you would halving the bursary of 50 undergraduate students.

By now, these arguments, and the cuts themselves, look PRETTY DAMN STUPID. Yet you hear them all the time from National Party voters, the affluent middle-class, the beleaguered workers, and students themselves. In reply, your students' association, NZUSA, and the universities have mounted a very comprehensive campaign to put our case to the country and to oppose the cuts. THERE IS SOMETHING THERE FOR YOU TO DO - whether it's writing letters, being arrested at a sit-in, or organising departmental protests. So how about it. You can see the hogwash used to justify the cutbacks - next year you'll feel it in the bank -- unless you stop being a gonk, get out now, and show the government that 50,000 students can't be conned.

Chris Parr

The Blot strikes

The Th

In the 1975 g National Party promised New 2 technical institu regaining office 'new reformed b Standard Tertiari Labour Governm National Party the very real imp would be brighte STB.

Three and a h reformed bursary Prime Minister N outlined in the B elaborated on by tion, Merv Wellir of Education, th that in any signil scheme is an imp Whereas despite (such as the failu inflation and the definitely an imp predecessor this new scheme.

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HOW THE SCHE

In a post-Bud Saturday 23 Jun the following coi decision to form Tertiary Study C

'This is part o 1977 and 1978, by my Departme interested group: consider financia School Study.

In April 1978 established a Ste. Financial Assista Study which has reports to the Mi the same time bu have met with st organisations an and sought their

The new sche Budget is an out the present syste tertiary students

This claim of fabrication and i NZUSA has repr Steering Commi the Tertiary Stu nor were its mai two (not three) Minister. Furthe between NZUSA discussed the sct NZUSA invited proposed Tertiari

The New Bursary That Nobody Wanted

In the 1975 general election the National Party, then the Opposition, promised New Zealand university and technical institute students that once regaining office it would introduce a 'new reformed bursary' to replace the Standard Tertiary Bursary (STB) of the Labour Government.

National Party publicity gave students the very real impression that its scheme would be brighter and better than the STB.

Three and a half years later the 'new reformed bursary' was announced by Prime Minister Muldoon. However, as outlined in the Budget, and subsequently elaborated on by the Minister of Education, Merv Wellington and the Department of Education, there is nothing to suggest that in any significant way this new scheme is an improvement on the STB. Whereas despite its many inadequacies (such as the failure to keep up with inflation and the abatement) the STB was definitely an improvement on its predecessor this cannot be said for the new scheme.

The new scheme is intended to be implemented for 1980 and will be called the Tertiary Study Grant. The underlying motivation behind this new scheme is to cut expenditure on bursary assistance. The Tertiary Study Grant should be seen in the context of a recommendation of the Cabinet Expenditure Committee that \$5 million be cut from the STB.

An initial glance at the Estimates for Vote Education (1) would suggest that an extra \$6 million has been allocated to bursary expenditure.

However, in considering this three factors should be taken into account.

1. This could be merely misleading accountancy expediency to hide the real picture and to provide the Minister with political capital.
2. The Minister has himself acknowledged that comparing expenditure for items from year to year is very misleading.
3. In the original draft of the Budget it was intended to place teacher trainees on the STB or its successor. However, this was changed at the last moment. But this only means that the decision has been postponed and not necessarily rescinded. Thus it is quite conceivable that the Estimates have not been altered. This would help explain the extra \$6 million.

HOW THE SCHEME WAS DECIDED

In a post-Budget press statement on Saturday 23 June Mr Wellington made the following comments about how the decision to formulate and implement the Tertiary Study Grant was made.

'This is part of a continuing policy, in 1977 and 1978, Conferences were held by my Department and were attended by interested groups and organisations to consider financial assistance for Post School Study.'

In April 1978 my predecessor established a Steering Committee on Financial Assistance for Post Compulsory Study which has made three interim reports to the Minister of Education. At the same time both my predecessor and I have met with student groups, teacher organisations and other interested parties and sought their views.'

The new scheme announced in the Budget is an outcome of this review of the present system of assistance for tertiary students.'

This claim of the Minister is a complete fabrication and is totally misleading. NZUSA has representatives on the Steering Committee and at no stage was the Tertiary Study Grant discussed and nor were its main features part of the two (not three) interim reports to the Minister. Furthermore the meetings between NZUSA and the Minister never discussed the scheme. At no stage was NZUSA invited to comment on the proposed Tertiary Study Grant.

1	1979 - 80 Voted	1978 - 79 Expended
Bursaries, Scholarships and boarding allowances	\$39,151,000 34,087,000	33,131,000

The following figures show the distribution of students on the abated and unabated rates throughout the seven universities.

RETURNS FOR NUMBERS OF STUDENTS RECEIVING STANDARD TERTIARY BURSARIES IN NEW ZEALAND UNIVERSITIES IN 1978.

2	ABATED	%	UNABATED	%	TOTAL
AUCKLAND UNIVERSITY	3704	62.4	2230	37.6	5934
WAIKATO UNIVERSITY	426	33.2	859	66.8	1285
MASSEY UNIVERSITY	363	13.1	2401	86.9	2764
VICTORIA UNIVERSITY	2143	65.1	1150	34.9	3293
CANTERBURY UNI	1904	49.3	1964	50.7	3868
LINCOLN COLLEGE	142	13.8	888	86.2	1030
OTAGO UNIVERSITY	994	22.2	3492	77.8	4486

Year	Abated		Unabated	
3	Required Level	Actual Loss	Required Level	Actual Loss
1-3	\$ 28	5	39	16
3+	31.50	8.50	42.50	19.50

THE MAIN IMPLICATIONS FOR STUDENTS THE BASIC LEVEL

In reading the Budget to Parliament Mr Muldoon made an initial misleading comment when introducing the new scheme. He referred to a \$40 grant. However, in reality it is a \$23 weekly grant for the academic year.

This represents a significant change from the present STB. Instead of four different levels there is now only one.

Years	Abated	Unabated
1 - 3	\$19	\$30
4+	\$22.50	\$33.50

Obviously the group of students who suffer the most are those on the unabated rate. They represented, in 1978, about 57% of all STB holders and will suffer weekly reductions of either \$7 or \$10.50. (See (2))

At a minimum at least one-third of STB holders will suffer a direct cut at each campus. The effects are most severe at Massey, Lincoln, Otago and Waikato.

The position of unabated students shows how farcical the Minister's claim that the controversial abatement had been ceased is. Rather than abolish the abatement (which has been a demand of students since its implementation in 1976) Mr Wellington has abated all bursary holders.

Superficially one would expect that the abated students would have reason to be content. There is little effective change for those on \$22.50 but on the surface those on \$19 get a \$4 increase.

However if a conservative estimate of a 10% annual inflation rate is added to a \$1.50 needed to take into account the tax changes announced in late 1978 as well as the extra fees that students will have to pay then that \$4 soon disappears and the net gain for this group of students is nil. Given this perspective then students on \$22.50 will actually lose about \$3-4 in real terms.

The above formulation is a very conservative one and actually misleadingly portrays the real losses of all students. In February a Department of Education confidential document was leaked to Wellington's *Evening Post*. That document revealed that in order to restore the STB to its real value in 1976 for 1980 it would have to be increased by \$9 per week. This \$9 was made up of \$7.50 for erosion by inflation and \$1.50 for tax changes (see (3)).

Returning to the new single level it is also misleading to state that \$23 is the basic level. In fact there is an income restriction on this. Students are not eligible for the \$23 if they are in receipt

of a personal income of over \$3,000 per annum. The amount of the grant will be reduced by \$2 weekly for every \$100 or part thereof over \$2,000. For full-time students holiday earnings may be disregarded.

THE HARDSHIP PROVISION

In addition to the Tertiary Study Grant of \$23 there will be a Supplementary Hardship Grant up to \$17. This will be available only for those in receipt of the Tertiary Study Grant and who would be unable to study full-time without additional financial assistance.

In the current STB there is a 'frozen' difference of \$11 between the abated and unabated rates. That is when there was an increase it was applied equally to all four levels.

However, there is no guarantee that in this new two tier system this will be the case. There is every reason to believe that when future increases are made they are more likely to be for the \$17 than the \$23.

A comparable example is in Sweden where a two-tier grant/loan scheme operates. When the Swedish scheme was first introduced in 1964 the basic grant represented about 25% of the total assistance package. By 1968 it was 22% and in late 1975 it was 15%.

ENTITLEMENT AND LOANS

One of the most severe changes has been made to a students' entitlement to bursary assistance. At the moment a student is entitled to the STB for two undergraduate degrees and one graduate degree.

In 1980 a student will be only entitled for assistance for a maximum of five years or for two recognised courses which ever is the lesser.

This effects many students who ordinarily would be entitled to assistance. Students doing longer undergraduate degrees, such as law and medicine, will be limited in their ability to complete their courses let alone post-graduate work. Many students take four years to complete their Bachelor's degree. Their ability to do post-graduate work or a second undergraduate degree will be impinged. It is also a discentive for students who would like to do a two year masterate involving research for a thesis.

Even 'academically successful' students will be hit. They could be eligible for only four years assistance. For example, if students completed their Bachelor degree in three years and Honours in one they would not be entitled to bursary assistance for a fifth year to do a masterate or diploma course.

It is evident that the Government is endeavouring to establish a parallel system of grants and loans. Restricting the grant entitlement is the means of achieving this. A system of supplementary assistance in the form of loans is being investigated for introduction as soon as practicable. It will include provision for 'support' for students *not eligible* for tertiary study and/or fees grant assistance.

FEES

When discriminatory fees for private overseas students was announced by Mr Muldoon in May, it was predicted by NZUSA and constituent student leaders that following the British experience, this would set a precedent for the paying of fees by New Zealand-born students.

Currently University Entrance entitles students to a Fees Bursary which pays for all tuition fees. This applies to both full-time and part-time students.

Under the new scheme the Fees Bursary will be replaced by a Tertiary Fees Grant which will meet 75% of tuition fees. In 1979 this would have amounted to students paying approximately \$50 in fees. With the erosion of university funding, however, it is quite possible that fees may increase in the future.

There is an income restriction on eligibility for the Tertiary Fees Grant. Students are not eligible if they have a 'personal gross annual income' from any source' in excess of \$3,000. It is unclear whether the words 'from any source' apply to supposed parental or spouse assistance.

MEANS-TESTING

Even though the National Party rejects means-testing for its pet Superannuation Scheme it is nevertheless prevalent throughout this new bursary scheme.

Essentially there are two types of means-testing - parental (including spouse) and income (of the individual). A mix of the two is also possible.

Parental means-testing will be applied for single students under the age of twenty. In applying for the Supplementary Hardship Grant this group of students will have to make a joint application with their parents or guardians. About 53% of all students are under twenty. One of the greatest faults of parental means-testing is that it assumes a uniform willingness by parents to contribute towards the costs of university education.

As stated earlier both the Tertiary Study Grant and the Tertiary Fees Grant are income tested - The problem with income tested is working out a fair and equitable system in which to do it. One way is to base it on the previous year's income. But this falls down because both personal and general circumstances can vary considerably from year to year.

Another way is to base it on assumed earnings for the coming year. However, assumed earnings are not easy to assess in advance and the result can invariably be a significant discrepancy between assumed and actual earnings.

OVERALL ASSESSMENT

The proposed new bursary scheme is nothing more than a crude method of reducing the purchasing power of students. It is not a positive improvement of the STB. This cost-cutting will be done in four ways.

1. Reducing the basic grant to \$23
2. Reducing the entitlement
3. Means-testing which is a very effective and secretive way of reducing expenditure
4. Fees increases

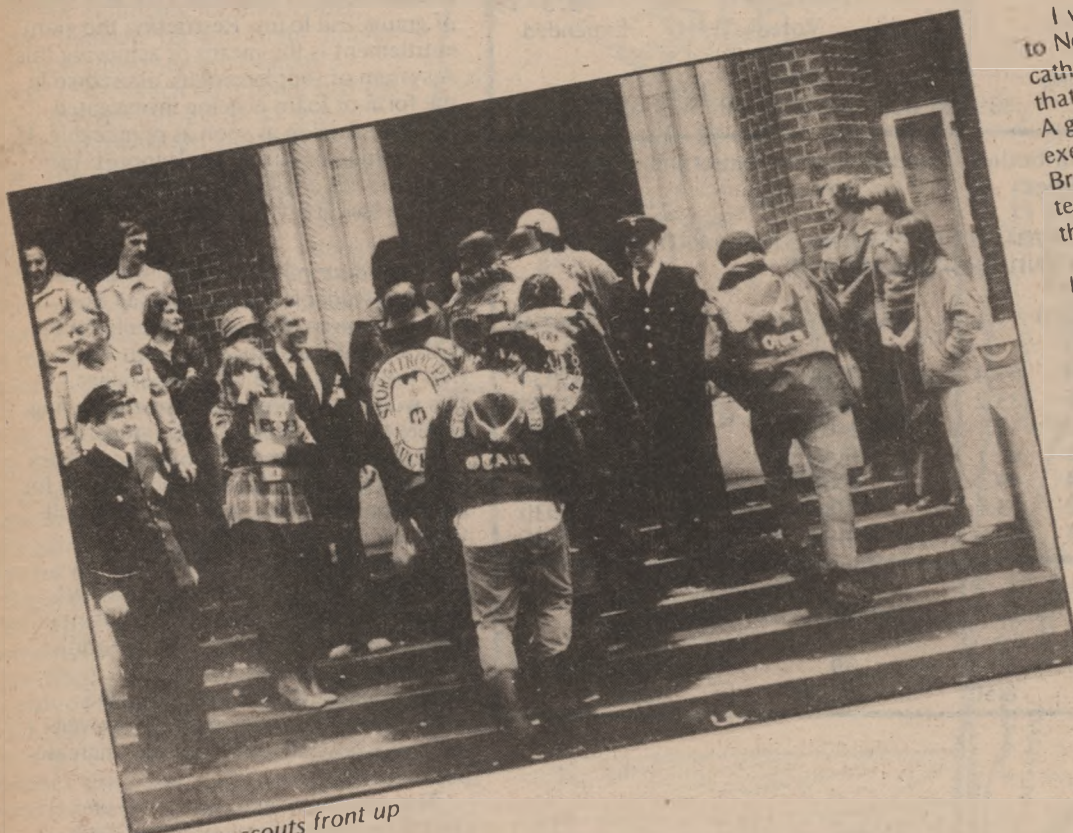
The overall effect is two-fold. On the one hand it is a further erosion of the principle of free tertiary education.

On the other it erodes the principle of universities being educational institutions rather than simply being qualification entered institutions.

Ian Powell,
NZUSA RESEARCH OFFICER

DAVE AND DIANNE CHIKOWSKI \$20: AIRPOX INDUSTRIES \$360: THE MANSON FAMILY \$79.60: EPIGLASS MARINE GLEE CLUB \$684: RIO TINTO ZINC \$560,328:

15 SECONDS OF FAME



Otara boy scouts front up



Sitting by my phone, waiting for you to call

I was sitting down at Paul's listening to Neil Young and watching a silent cathode tube when I suddenly realised that Telethon is the real New Zealand. A gigantic show of New Zealanders exercising their much vaunted generosity. Bread and circuses. So we set off in the teeming rain in the general direction of the Big I.

I was struck by the sharp demarcation between those on the television side of the barrier, the recipients of the big Macs and cokes, all smiles and a feeling of unity, of camaraderie, or worth, and those on the other side, — spectators, disco kids out for their nightly cruise, or just the idle curious rabble. Here were the quizzical looks, blank stares, a general feeling of being left out — so near, yet so far, acceptance through obvious charity.

There was a fair crowd down there already watching the 100 telephonists taking calls, cameramen setting up shots, polaroid photographers snapping instant souvenirs, people handing out Big Macs and Cokes to the helpers. We were solicited for donations three times just walking in the door.

The camera pans onto Jenny Goodwin. The smile drops off her face. "Auckland, we have 100 phones up here at the Big I, and stand up all you telephonists who aren't getting calls." Most of the volunteers stand up as she sternly admonishes the viewer/participants to ring in with their pledges. Within a minute all the lines are being used.

"And it's all happening down at the Big I," says Sinclair, as the focus leaves the stars at SPTV. In fact, nothing whatsoever has happened since the camera last left us. You don't miss what you don't see.

There were a dozen primary school children there, representatives of their fellows who had formed some sort of dragon of a few hundred, ankles roped together, mambaing across the playground 'for telethon'. These kids had been waiting five hours to do their piece. While they became more and more sleepy, hungry and thirsty, Peter Sinclair and Andy Shaw had been playing 'personalities' back at the main SPTV studios, acting the fool for the masses, playschool hi-jinks without the love. But these kids didn't even raise a whimper, the sense of the solemnity of waiting for their 15 seconds of fame leaving them in awe.

I try and bludge a cigarette from a couple of girls and end up getting involved in banter for five minutes as to whether I should go and give a donation first. All things are judged by your giving power. The widows mite comes into its own.



The Film

Over the past published a supplement to the film festival which is an alternative to the main festival.

The supplement is intended to provide an alternative to the official festival with the official festival. I have written for one who has an enthusiasm for what many of you have written for the time; adding accumulated as I have scoured both the collections of film reference that I have.

In some cases and I almost feel John Trenwith has in most cases the two or three opinions just tried to set the range available.

In a very few at all that didn't work and I have concealed these lac principally to the

And finally, I have come up in an opinion which is less than an expert personal feeling grown out of watching, a constant reviews, little stories.

It should be with one exception nor myself have. So please be kind you see a film and assessment of it.

THE LOST PAIR

Het Verloren Paar
BELGIUM 1977
Friday 13th July
Director: Harry
Festivals: Cannes

The brochure London Film Festival that is the only one. I'm afraid your own conclusion

CAMOUFLAGAGE
POLAND 1977
Friday 13 July
Director: Krzysztof
Festivals: Chicago, New York, Paris 1978.

Zanussi seems an admirable feat - popular taste with his standards. It was a film with and 'Camouflage' that was a smashing success in Poland. But the then forces us to ask just camouflage kind words for he was in New Zealand. Critics saw the film as an academic exercise every make them blunder merely at the academy.

'Camouflage' wit, and because in film would not anyway.

The 11th Annual Craccum Film Festival Supplement

Over the past few years Craccum has published a supplement at the time of the film festival which has been, effectively, an alternative brochure.

The supplement you have in your hands is intended to be read in conjunction with the official festival programme. I have written from the point of view of one who has an altogether excessive enthusiasm for films and who has done what many of you would do if you had the time; adding to the references accumulated as the films were selected, I scoured both the main libraries and the collections of friends for every reference that I could find to each film.

In some cases these were numerous and I almost feel confident to essay, as John Trenwith has done, a 'review', but in most cases there were not more than two or three opinions to go by and I have just tried to set out in an accessible way the range available.

In a very few cases there was nothing at all that didn't come from the distributors and I have made no attempt to conceal these lacunae, referring you principally to the brochure.

And finally, with all this considered, I have come up in almost every case with an opinion which is nothing more nor less than an expectation, an entirely personal feeling about each film that has grown out of working with, hearing and reading, a constant flow of remarks, reviews, little stories etc.etc. ad infinitum.

It should be apparent from this that with one exception neither John Trenwith nor myself have actually seen the films. So please be kind if it should happen that you see a film and disagree with my assessment of it.

As assistant to the festival director I might be suspected of commercial intent in preparing these opinions - let me assure you that this is not the case. I was asked to do it in the absence of any obviously qualified person willing to commit themselves to what is after all a fairly formidable task, and I was delighted to undertake it out of motives of personal satisfaction. To a certain extent it must be considered a service to students by the Festival Society, as some of the work was done during working hours with the willing encouragement of Elaine Beadle, the director. We really believe that students must be given every opportunity to make informed choices, due to their financially disadvantaged situation. I think it will be obvious in the reading that these really are the plain and unvarnished opinions of myself and John Trenwith. I hope they are of use to you in selecting and watching the films.

Having got all that off my chest, I will now get down to business. I don't feel qualified to identify the most important or significant films from an academic point of view, but no serious student of film needs that done for her anyway. What I will do is indicate those films that may appeal to various interest groups, as this is not always apparent from a quick skim of the brochure.

There are four films that feature a homosexual as the principal character - three earnest studies are *In A Year With Thirteen Moons*, *To An Unknown God* and *The Consequence*, and *Outrageous* is a gay film in both senses of the word.

It is a good year for women, also: three films by solo woman directors and

all of them featuring, naturally enough, strong women in principal roles. These are *Nine Months*, *Games of Love and Loneliness*, and *Paradise Place*. *Servant and Mistress*, too, although directed by a man, has a strong women's influence from co-author Dominique Fabre and photographer Etienne Szabo, and seems to me to cover ground of special interest to feminists. *Tattooed Tears* and *Juvenile Liaison* were made by a man/woman team, but I can't see that the subject matter holds any particular relevance to women as such. There are some films made by men that do, however, and these are *Iphigenia*, *That Obscure Object of Desire*, *L'Innocent* and *Melody in Grey*, particularly the last-named.

Political activists will find *Tattooed Tears* and *Juvenile Liaison*, *Peking Duck Soup*, *Sun of the Hyenas*, the *Chant of Jimmy Blacksmith*, the *Last Supper* and possibly to a lesser extent *Bread & Chocolate* and *The Lost Paradise* interesting for one reason or another (slavery, tyranny, bureaucracy, racism etc).

'Environmental issues are apparently of very little concern to film-makers; there was *One Man* last year and nothing this year at all. Heads in the sand? No Maori, or person concerned with Maori identity should miss the *Sons of Tu-Mata-Uenga* (by the looks of the bookings, which are heavy, they aren't about to). A rare foreign perspective.

There are no children's films this year. As for teenagers, I would say take them to anything you would like to see and they can get into, with the proviso that films like *In A Year With Thirteen Moons* and *Paradise Place* will

definitely bore some teenagers. But you might be surprised.

The trend for European directors to make films in English is continuing, with Resnais and Herzog making English language debuts with *Providence* and *Nosferatu* respectively. Otherwise dialogue is in the language of the country of origin with subtitles in English. Unfortunately some films turn up dubbed - the only one we know to be in this category at the moment is *Hunting Accident*, let's hope there aren't too many more.

As of writing, *Tattooed Tears* looks a little uncertain and may have to be replaced. There is one addition to the programme - a sixty minute NZ film entitled *The Sadness of the Post-intellectual Art Critic*, which at this moment is still in the editing room in Sydney - no-one has ever seen it, nor will there be any opportunity for anyone to preview before it screens, in fact the slightest delay will necessitate its cancellation. It is also a first by the director/producer George Rose, so there is nothing to go on except the script and some stills. From this material I can say that it definitely has the potential to be worth seeing - it all depends on the handling. It will be screened with *The Shout*.

Bookings have been as heavy this year as last, so you are advised to make your bookings as soon as possible - remember that one card : one concession per session rule for student concessions.

Censorship ratings are still coming in, and up-to-date information on this can be obtained by ringing the Festival Society on 33-629.

Good viewing !

- Christopher Hegan

The Films...

THE LOST PARADISE

Het Verloren Paradijs
BELGIUM 1978 94 minutes
Friday 13th July at 11.15 am only
Director : Harry Kumel
Festivals: Cannes, London 1978

The brochure notes are from the London Film Festival Programme, and that is the only information available to me. I'm afraid you will have to draw your own conclusions on this one.

CAMOUFLAGE : Barwy Ochronne R16
POLAND 1977 106 minutes
Friday 13 July 2.15 only
Director : Krzysztof Zanussi
Festivals : Chicago, Tehran, London 1977, New York, Paris, Sydney and Melbourne 1978.

Zanussi seems to be accomplishing an admirable feat - moving closer to the popular taste without sacrificing any of his standards. Last Year's 'The Balance' was a film with a lot of popular appeal, and 'Camouflage' is an hilarious comedy that was a smash hit as well as a critical success in Poland.

But the theme and title of this film forces us to ask: is all this popular appeal just camouflage? Although Zanussi had kind words for the Polish system when he was in New Zealand recently, most critics saw the university summer camp in the film as an allegory for Poland, and academics everywhere will find plenty to make them blush, accepting the film merely at the level of a funny film about academe.

'Camouflage' is worth seeing for its wit, and because no-one really interested in film would miss a film by Zanussi, anyway.

THE CHANT OF JIMMY BLACKSMITH
AUSTRALIA 1978 122 minutes
Friday 13 July 5.15 pm and 8.15 pm
Director : Fred Schepisi
Festivals: Cannes and London

The Australian film-goer, by and large, is not a subtle animal (is her N.Z. counterpart?).

'Jimmy Blacksmith', by critical consensus, is not a subtle film; when Schepisi wants to make a point he waves both hands and lets rip with a piercing driver's whistle. Interesting to compare this film with 'Camouflage' from this point of view of subtlety; both are doing well in their countries or origin, but wry and subtle comedies don't exactly slay them in the antipodes; vide 'Nashville', for example.

Reading David Wilson in *Sight and Sound* is amusing - it is literary parallel of that common situation where refined Englishman meets six-foot-plus brash and leathery Aussie, recoiling at first and having no difficulty finding fault, but gradually discovering that the Aussie is not a bad chap, not bad at all. Some quotes -

- In a prologue, Schepisi has indicated (sign-posted rather - not for the only time in the film the antitheses are telegraphed)

- The contradictions accumulate, signalled in Schepisi's script with perhaps too close an eye on the balance of the narrative. (The several close-ups at butchered meat, shorthand premonitions of the bloody violence to come more blatantly betray a certain literalness in the script.)

And again -

In the last of the film's too frequent ironies



Jimmy Blacksmith.

But finally -

These sequences betray the slight unsteadiness of narrative structure which was evident also in Schepisi's first feature, 'The Devil's Playground'. But they don't seriously undermine the film. 'The Chant of Jimmy Blacksmith' is a big film intended for a big audience. On its own terms, it is a powerful indictment of the insidious, pervasive canker of white racism.

HALLOWEEN

U.S.A.
Friday 13 July 11 pm only
Director : John Carpenter

This is one for the horror freaks - nothing supernatural, mind you, just straight death stalking the night with a big knife and rubber soled shoes - and is just the right movie to be rolling as midnight strikes on Friday the 13th. I don't think I'll be there myself, as apparently John Carpenter knows what he's about and scares the living daylights out of everyone - no light relief, no obviously fake bits to help keep things at arm's length.

The tale of a young maniac, escaped after fifteen years in an asylum, and returning to the scene of his first killing on the fateful night of Halloween, which in case you don't know is when American kids dress up in creepy gear and go around scaring each other.

'Oooh, that knife looks so real ... What are you doing? ? AAAAAGGHH !' Hack, hack, chop chop. Not for me thanks.

Julian Fox in *Films & Filming*, however, found that because of Halloween's obvious generic origins, the film as a whole could be taken quite lightly - the use of so many time-honoured techniques distanced him from the action as reality. That is to say he was constantly aware of the wires, mirrors and tomato sauce, but this is very much a critic's reaction and the vast majority of reviewers were scared right out of their pants.

You have been warned !

RED MOLE ON THE ROAD
NEW ZEALAND 50 minutes
Saturday 14 July 10.45 am
Director : Sam Neill

Whoopie-doo, here's fun ! Our favourite Jesters, presently garnering a spot of O.E., captured on celluloid by no less than the redoubtable Sam Neill, enfant terrible of the National Film Unit.

Recently caught the N.F.U.'s answer to Off the Edge and was knocked out by the camera-work, and the narration was superb - no, here I'm being facetious, it was as naive as ever, but what was conspicuous was Neill's willingness to let the camera do the talking.

Originally, this was conceived as half a film, the other half to be the life of a conventional professional theatre like Mercury, or the Court, but Neill found that the footage suggested a complete and integral narrative structure that left no room for comparative excursions. Let us hope that he is not indulging himself.

I imagine there are enough Mole devotees around to fill the theatre regardless of filmic worth - Red Robes in the Sunrise, and watch out for the foot-long cigarette holders.

followed by

GAMES OF LOVE AND LONELINESS
SWEDEN 1977 100 minutes
Saturday 14 July 10.45 am only
Festivals : Chicago 1977, Sydney, Melbourne 1978

The director is a Norwegian woman best known in New Zealand for her film WIVES, which was on the Film Society circuit two years ago. Her new work is from a best-selling novel by Hjalmar Soderberg, who wrote the book of Dreyer's last film GERTRUD. The story concerns a love affair in 1897 between a journalist and a woman - who soon afterwards marry two other people. But ten years later they meet again



Red Mole on the Road.



Sun of the Hyenas.

THE BAKERS BREAD Das Brot des Backers
WEST GERMANY 1977 117 minutes
Saturday 14 July 2.15 pm only
Director : Erwin Keusch
Festivals : Berlin, Chicago, London 1977, Sydney, Melbourne 1978

It is hard to imagine what Erwin Keusch is going to do for an encore - the son of a baking family, he has carried the message of his father's hands triumphantly to the world, and we are not spared the details; the correct way to break an egg, if you please. Everyone liked the film - John Pym in Sight & Sound found it 'compelling', and Geoff Brown in the Monthly Film Bulletin had this to say :

'The pace is leisurely, the running time two hours; the events, covering several years in the early Seventies, are sectioned off with dates and titles suggesting a Brechtian Lehrstück ('Un-learning a Trade'), 'The Bread Bakes the Baker'. And as in the best epics, there is something obsessive about the leading characters, who pursue their chosen paths no matter what fate or history puts in their way. But unlike most epic characters Keusch's people avoid the grand gesture and the master plan: Baum and his eager apprentice merely want to bake the perfect bread and prepare the perfect cake and to do it all with their own hands. It also soon becomes apparent that there are firm ideas sustaining the story. The Brechtian echoes prove to be no anomaly, for Keusch threads through his slight narrative an analysis of the workings of competitive society and the pressures on the individual - the baker's syndicate with its fully automated production methods versus the traditionalist Baum, who uses as few machine aids as possible and no selling gimmicks other than the quality of his product. But the analysis remains pleasurably implicit, and it's indicative of the film that the character of Georg, Baum's college son who spouts Marxist economic theories at every step, remains at the periphery.

CRACCU FILM FESTIVAL SUPPLEMENT PAGE 2

A WEDDING
U.S.A. 1978 124 minutes
Saturday 14 July 5.15 pm and 8.15 pm
Director : Robert Altman
Festivals : London and New York

What 'The Loved One' was to death and funerals, 'A Wedding' is to the great American matrimonial industry. In 'The Loved One' we had Liberace as Mr Joyboy, virtuoso mortician - 'A Wedding' gives us the incredibly talented Geraldine Chaplin, seen last year in 'Cria Cuervos' as a lesbian wedding director, staging the matrimonial consolidation of slightly faded good family stock and hastily polished nouveau riche.

Their wedding is a chaos of hilarious excesses and intrigues - no less a personage than a bishop pronounces the holy lines and being totally senile, forgets them; the humble photographer is replaced by a full film crew, and everyone is falling over themselves to conceal the fact that the grandmother, played by silent movie star Lillian Gish, is upstairs breathing her last.

And so it goes on, beyond all credible bounds but nevertheless making most of the critics laugh - they mostly compared it to Nashville rather than Altman's earlier and more explicitly humorous M.A.S.H., principally because he has taken that everybody-talking-at-once sound track technique used in Nashville to its extreme lengths in 'The Wedding'.

A specially rewarding movie, therefore, for those with a quick ear for the American patois. Those who have seen only 'Three Women' and are looking for a film of the same calibre are going to be disappointed, I think - this is Altman cracking gags and staring rudely at a class of people he obviously dislikes, and one should go along only if one is prepared to join in the fun.

SUN OF THE HYENAS Le Soleil des Hyenes
NETHERLANDS/TUNISIA 1977 100 mins
Sunday 15 July 11.15 am
Director : Ridha Behi
Festivals : Moscow, Cannes, Montreal, Cairo, Mannheim, Taormina, Tehran, London 1977

A first film by Tunisian director Ridha Behi, with a lot of help from a number of young European idealists, I think this film is a must see for its depiction of the grossest form of neo-colonialism. Joan Cohen in the London Film Festival programme found it 'exquisitely photographed and effectively and naturalistically acted', but for someone not particularly interested in its political aspects and more interested in seeing first class films as such, perhaps this one might not come up to scratch. David Badder in the Monthly Film Bulletin found it flawed:

'Attempting to criticise tourism and the ways in which it warps an under-developed society, 'Soleil des Hyenes' ends by being too loosely constructed and too wayward in its satire. Beginning quietly with a convincing depiction of village life, Ridha Behi gradually allows our sympathy for his theme to be frittered away by a series of incidents crudely designed to highlight the worst aspects of tourism: the ludicrous arrival of the German capitalists entirely misses its mark, for example, by being accompanied by determinedly satirical martial music and by being shot with a frenzied, hand-held camera and wildly distorting lens. Equally troubling is the treatment of the holiday-makers: we first see them sunning on the beach; in centre-frame is a camel on its haunches with a grossly obese man on its back; as the camel starts to move, the man's trembling fat is intended to prompt audience laughter. Such frequent slips in taste and style are additionally regrettable because elsewhere in the film Behi indicates a striking pictorial flair and a genuine concern for his exploited villagers. Rather than settling for the cheap laugh (as exploitative, in its way, as the subject which the film is criticising), one would have wished that he had included more of the dry wit demonstrated in the sequence showing a crew filming a beach commercial: scantily clad girls are posed in front of palm tree, specially provided and being held upright off-camera by a group of villagers.'

PEKING DUCK SOUP
FRANCE 1977 115 minutes
Sunday 15 July 2.15 pm
Directors : Rene Vignet, In Qing-Ming and Al Perrault
Festivals : Cannes 1977, Chicago, Los Angeles, Montreal, Sydney 1978.

I wouldn't miss this for all the tea in China. Rene Vignet, founder of the prestigious 'Centre for Asiatic Studies' in Paris (not a CIA front, dears, but a leftist organisation) and possessor of what is probably the largest single collection of Chinese film and political iconography outside the CIA and the Kremlin, is also possessed of a formidable sense of humour. He uses it to make a serious point.

The English title is taken from a Marx brothers' movie (puns within puns) and the French title (Chinois, encore un effort pour être revolutionnaires !)



The Wedding.

— People of China, one more try at being revolutionaries ! is a slight paraphrase of the title of a de Sade pamphlet.

Mao is to French leftists what Abraham Lincoln is to American liberals, and the film caused emotional breakdowns and fistfights when it was first shown in Cannes.

Peking Duck Soup is the obvious successor to 'Idi Amin Dada' and I would encourage all those who have friends who are bores on the subject of how amazing !, how fantastic !, life is in China today to buy them a free ticket and shout them an ice-cream besides, just so they should see this film.

How dare I be so effusive about a film I haven't seen ? Check out a sampling of the critical reaction:

— It overturns values and turns the truth of official Maoist history on its head, exposing the lie behind its idolatry, and the cynicism beneath its disingenuous simplicity - Louis Marcorelles in Le Monde (Paris)

— It would be interesting to see what the directors could do with a less esoteric subject - Variety (Hollywood)

— The film must be prevented from being shown - L'Humanite Rouge (Paris)

— Peking Duck Soup has raised bad taste to the rank of a critical method I cannot adequately convey the sense of joyful release the film communicates, its ferocious bleakness notwithstanding - Simon Leys in L'Express (Paris)

— Brilliant polemical documentary ... so strong and absorbing that its length is deceptive ... Nobody who talks about China or who visits it should neglect ... Vignet's work - P.P. McGuinness in National Times.

— An object lesson in insolence - Michel Ciment in Positif (Paris)

— Worth the effort for anyone interested in what is really happening behind the ping pong ball - Martha DuBose in Sydney Morning Herald.

— So far as documentation is concerned, there is no denying that 'Peking Duck Soup' thoroughly and convincingly exposes the palace intrigues of the last thirty years of the Celestial Empire: chapter and verse is given at every turn. In presenting the cruel history of the People's Republic in the idiom of a cheap western, Vignet is merely expressing his stated conviction that 'So long as we still have teeth we must bite, and so long as we can still laugh we must use humor as a weapon in face of the most gruesome realities. - Philippe Nourry in Le Figaro (Paris)

— To the Chinese the makers of 'Peking Duck Soup' have applied the Chinese method of criticism. - P.P. McGuinness in the Sydney (Australia) National Times.

— In the current anti-Chinese campaign it is Vignet who takes care of the dirtiest jobs -- the jobs so filthy plenty of others are scared to soil their hands. With his latest film the mercenary Vignet is literally rolling in the muck.

The nauseous stench given off by this film is reminiscent of the foul exhalations of fascist and Nazi anti-Communist propaganda of the 'forties. The film must be prevented from being shown. - L'Humanite Rouge, daily paper of the Marxist-Leninist Communists of France.

— An anti-religious film. - Charlie-Hebdo (Paris)

— In 'Peking Duck Soup', Rene Vignet makes images "speak," and speaks constantly about them, until we are overcome by malaise. Frenetic, remorseless, the film hacks away at icons with jackhammer blows and then, not content with icons, it slams out at everyone else: Le Monde, Joris Ivens, and of course all the "greats" of recent Chinese history. It overturns values and turns the truth of official Maoist history on its head, exposing the lie behind its idolatry, the cynicism beneath its disingenuous simplicity. - Louis Marcorelles in Le Monde (Paris)

— Too many Chinese names in too short a time. - Variety

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PROVIDENCE

FRANCE 1976 106 minutes

Sunday 15 July 5.15 pm

Director: Alain Resnais

Festivals: Sydney-Melbourne 1978

Resnais' first film in English - much more open to a multitude of interpretations than, say, *Stavisky*. I'm afraid I found Gilbert Adair's review in *Sight & Sound* so dense with allusions and parentheses as to be impenetrable.

Sample:

— Alain Resnais is, in every sense, a precious artist, and much of his 'work' (*Tintin*, *Mandrake*, *The Adventures of Harry Dickson* - a project so invested with reality that were it actually to turn up, a legendary 'lost film' in some dusty archive, one would not be too astonished — and *The Inmates*, with American cartoonist Stan Lee) belongs in a rare phantom filmography. From the first tracking shots around the writer's estate with its Selznickian plaque to his son's drive through the now American, now English city, past facades of houses that might be haunted by Lovecraft (on whose work Resnais had hoped to make a documentary and be, perhaps, the *Raudelaire* of that second-rate Poe) and, ghost of a ghost, Harry Dickson, what is fascinating about *Providence* is that it accords him an unexpected chance to exploit his most personal mythology: one fashioned out of (a rough sample) *Lautreamont*, *Roussel*, *Jules Verne*, *Breton's Nadja*, *Cocteau*, the populo-fantastique of *Gaston Leroux* and *Fantomas*, photography, comic strips and 20s avant-garde. When *Feuillade*, the artisan, the *Douanier Rousseau* of surrealist cinema, discovered his vocation in urban poetry, he at once reconciled *Lumiere* and *Milieu*. In *Providence* *Feuillade* in turn is reconciled with *L'Herbier*, the aesthete who despised him and whose mastery of form might be compared to Resnais' own.

Though he himself would repudiate the term, and though on the credit titles his own name never appears before the modest 'mise en scene de...' at the end, Resnais is indeed an auteur, an impressionist artist, less in terms of outworn thematic consistencies of time and memory than plastically, in his sense of an infallible eye for architecture as a receptacle of mystery, and its deployment in an almost 'serial' conception of montage. That eye, as witness the volume of photographs *Reperages*, is drawn above all to the very origins of modernity, to the past's notions of the future (which, *Verne*, constitutes for us the real fantastique), to that curious transitional period, half nineteenth, half twentieth century, half fin, half debut de siècle, which the Eiffel Tower appropriately strides, and which in the cinema is most eloquently commemorated by overland railways, lifts and other nostalgic accessories of the industrial revolution.

However, he obviously liked it, and any serious student of film will not miss under any circumstances. Personally I love the sort of film that you can turn around and around before your eyes and discover endless facets - 'What really happened' in *Providence* seems destined to be debated for a long time to come.

AN UNKNOWN GOD A un Dios

Spain 1977 108 minutes

Sunday 15 July 8.15 pm only

Director: Jaime Chavarri

Festivals: San Sebastian, London 1977, Sydney, Melbourne, Berlin 1978

I can find no additional material about this film except passing references, all highly favourable. Perhaps the fact that there are unsubtitled parts made it difficult for critics to provide a complete assessment. Scrabbling about among the broken pieces of my early education, I find the title in St Paul's address to the Athenians, who worshipped an Unknown God, just to be on the safe side. I strongly suspect that Chavarri is making a pointed reference to the often discussed latent homosexuality that underlies the sexual repressiveness of the orthodox culture: their unknown god, whom they all worship. St Paul came to the Athenians to bring them news of who their 'Unknown God' really was. Hector Berrío won the Best Actor's at San Sebastian for this one - remember him as the philandering father in 'Cria Cuervos'?

THE SHOUT

GREAT BRITAIN 1978 87 minutes

Monday 16 July 11.15 am & 5.15 pm

Director: Jerzy Skolimowski

Festivals: Cannes, New York, Sydney 1978

Jerzy Skolimowski was at film school with Polanski, and thereafter wandered Europe turning out varied work, including the successful 'Deep End'.

Philip Strick in *Sight & Sound* had this to say:

'Bounding back from a period of apparent inaction, Skolimowski has turned into *The Shout* with ease and ingenuity. As with *Deep End*, he preserves the accents and accidents of the national character with unarguable authenticity and then proceeds to undermine it at every turn: the cricket match involves members of the local insane asylum, whose behaviour, while seldom totally disruptive, seems to infect the whole event with dislocations and non sequiturs as their spokesman, Alan Bates, talks of a man with the power to kill with his own voice. The film wanders from the game to the story and back; both seem impossible and both, in due course, seem real. Stunningly shot by Mike Molloy (who formerly worked with Roeg on *Performance* and *Walkabout*, and with Kubrick on *Clockwork Orange* and *Barry Lyndon*), it's an encounter with the cumulatively unexpected, a film of implications which, again like *Deep End*, never quite seem to be resolved. In his story, Bates invades the home of John Hurt, fascinates him with a demonstration of the 'death shout', gains arrogant control over his wife (Susannah York), and is finally carted off by the police. At the cricket match, perhaps, the shout will be heard again.'

The sound track promises to be spectacular and of particular interest to electronic music freaks, as one of the protagonists is an electronic musician and we get to see and hear him at work, and as well as that there is the Shout itself. Skolimowski says:

— 'This was where I used the Dolby system; it had to be applied just at the right moment so that we would be hearing something special. The shock of the sound is not a question of loudness or richness - it is sudden and it is complex, because the human voice is helped on forty or more tracks by all the things that came into my mind that might be helpful, the Niagara Falls, the launching of the Moon rocket, everything. But over the top is the real human voice of a man shouting like hell.'

Gordon Gow in *Films & Filming* was very impressed with *The Shout*, finding Skolimowski's uncanny eye and ear rivetting. But he did think that Bates' performance was not his best and he also thought that it was a little long for its subject, although at 86 minutes it's not a long film.

Here's Peter Cowie in *International Film Guide*:

Filmed in Devon, *The Shout* makes marvellous use of the natural landscape (behind the credits, Crossley staggers through the dunes, hunched into the piercing wind like a wounded animal), and of the preternatural calm that hovers at the heart of English cricket. Ordinary incidents assume a surreal tinge. Anthony, Crossley's victim, spends his spare time experimenting with sounds. Skolimowski records them in huge close-up; the battery of noises, simple in source (a fly buzzing against a mike), bizarre in impact, undermines one's resistance. So when Crossley's 'shout' at last breaks loose, it bears an unearthly power, and Alan Bates, looming over the camera like some malevolent crow, seems to echo those awesome paintings of the primal scream by Munch and Bacon.

The director's Polish temper is much in evidence. A black hearse glides incongruously around a street corner, and patients from a mental asylum caper demented in the rain as their cricket game collapses. Yet Skolimowski shows in *The Shout* that he is also acutely sensitive to the nuances of English country life (the ritual of Sunday dinner, for instance, is adroitly caught). One leaves the film yearning for his next work; one can't help feeling that, like Crossley's shout, he is worthy of even more substantial tragedy.



Days of Heaven.

THAT OBSCURE OBJECT OF DESIRE

FRANCE/SPAIN 95 minutes

Monday 16 July 2.15 pm & 8.15 pm

Director: Luis Bunuel

As David L. Overbey observes in *Sight & Sound*, Bunuel has not only survived, he has prevailed. All seem to agree that *Obscure Object* is a masterful performance on the Bunuel, although Gilbert Adair has become so used to these displays that he was left unmoved - he asks 'What is the point any longer of Bunuel upsetting our expectations if that is exactly what we expect him to do?'

All the well-established elements are there - production by Serge Silberman, scenario by Jean-Claude Carrière, the inevitable Fernando Rey; even the quasi-surrealist poster. Bunuel has certainly lost the savagery of *Viridiana* and *Chien Andalou* - as Gilbert Adair remarks 'What surrealism there is is of the Monty Python rather than the Andre Breton variety, as if the once terrifying Chien Andalou were wagging its tail and sitting up on its hind legs.'

But it must be said that Adair appears to have a slight bias against humour, and most critics were entranced by this latest barbed attack on bourgeois hypocrisy, an attack which is the latest stroke in Bunuel's lifetime crusade.

To quote a few:

— a brisk black comedy - Phillip French in the *International Herald Tribune*.

— this hilarious send-up of traditional flashback narration - *ibid*

— 'Concita (christened Concepcion and daughter of the sly Anunciacion) is played by two actresses, Carole Bouquet to represent her cool northern side, Angela Molina her earthy Mediterranean aspect; and it is a tribute to the old surrealist Bunuel that after a mere couple of appearances we have come to accept the capricious duo as a single person.'

Miss Bouquet is the one that gets the water over her, Miss Molina the Concita who returns the compliment or insult. While the affair goes on, terrorist outrages occur all around them - bombings, kidnappings, assassinations - masterminded by the so-called 'Revolutionary Army of the Infant Jesus'. The world is falling apart and Mathieu's mad obsessions are as absurd, irrelevant, and obscure as the activities of the urban guerrillas and the expression of similar repressions. This is hardly a profound statement, but the film that contains it is an undeniably attractive little artefact - cold, glittering and deadly, like a Faberge hand-grenade.' - *ibid*

— 'That *Obscure Object of Desire*' is hilarious and splendid - a salute to folly from an old man who has made that subject the study of a lifetime. The Nation

Obscure Object is based on Pierre Louys' novel *La Femme et le Pantin*, and has been filmed four times before, most memorably by Sternberg (1935) as *The Devil is a Woman* with Marlene Dietrich and most forgettably by Julien Duvivier with Brigitte Bardot, after Bunuel had turned it down. As a matter of interest, Michel Piccoli, one of Bunuel's regular team, does not appear in the film, but his voice is used to dub over Fernando Rey's Spanish.

It all boils down to the question of whether or not you like Bunuel - if you do, then you will not be disappointed by *Obscure Object*.

SERVANT AND MISTRESS

FRANCE 1977 : 88 minutes

Tuesday 17 July 11.15 am and 5.15 pm

Director: Bruno Gantillon

I have been unable to find any references to this film at all, and do not know Gantillon's work, so I have nothing much to add to what is in the brochure.

The acting appears to be the outstanding feature, and the subject matter, added to the strong women's influence - co-scripted by Dominique Fabre and photographed by Etienne Szabo - should make it an attractive film for feminists. Looks good.

DAYS OF HEAVEN

AMERICA 1978 95 minutes

Tuesday 17 July 2.15 pm and 8.15 pm

Director: Terrence Malick

Having been completely knocked out by Malick's first film 'Badlands', and further being a devotee of Nestor Almendros' cinematography, I am tempted to run off at the mouth about this film, so I will let others do the talking.

Richard Combs, in *Sight & Sound*: 'To the extent that a director's second film often proves a greater stumbling block than his first (especially if the latter has been any kind of critical or commercial success), then *Days of Heaven* must be accounted a particularly audacious gamble. It is now some six years since Terrence Malick made *Badlands*, one of the most remarkable directorial debuts in American cinema, loosely based on the real-life killing spree of two teenagers across the Dakota badlands in the late 50s, but turned by Malick into a complex reappraisal of the social and mythical terms of the cinema's many romantic odysseys since then. In *Days of Heaven*, only his second film, he has risked the charge of repetition by reshuffling many of the elements of *Badlands*: hapless youngsters on the run; a picaresque narrative wrapped in a blandly distanced commentary; an 'ecstatic' flow of imagery which begs our sense of wonder. Even more dangerously, he has increased the distance between the levels of enchantment and the levels of meaning. Visually, *Days of Heaven* seems to have set out to be more seductive than *Badlands*, while in terms of theme, character and even plot, it is more diffuse, dispersed and secretive.

In a collage of highly coloured and almost wordless scenes, Malick (and cameramen Nestor Almendros and Haskell Wexler) have conjured, pointillist-fashion, a beguiling landscape, both harsh and magical: the huge wheat-growing area of the Texas Panhandle, to

which in 1916, a pair of young lovers, Abby (Brooke Adams) and Bill (Richard Gere), and the latter's young sister Linda (Linda Manz), are driven from the urban squalor of the North. But Malick is as dramatically spare as he is visually ornate. Days of Heaven develops as a relatively simple tale of triangular passions - Abby becomes involved with a wealthy young farmer (playwright Sam Shepard), in an initially mercenary scheme which turns into a romantic complication. But the human content of the story seems to be buried somewhere beneath its telling, while its manifestations (the wheat harvest, a flying circus, a locust plague, a fire) are spectacularly more than satisfying.'

In 'Days of Heaven' Malick uses a sparse and fragmented technique of conveying the meaning of the action. C.P.R. writing in Films in Review thought the dialogue was simply insufficient (he also didn't like the acting) but Combs says:

— 'The narration here is even more tangential to what one might take as the main events, and the fact that it is provided not by one of the central lovers but by a child emphasises that we are to be allowed little privileged information. What Malick has done, however, is much more radical than supplying a child's-eye-view of some strange adult drama. His film is split between the much that we see and the little that we know, and what we share is not so much the perspective of Linda, our informant, as her piecemeal acquisition of knowledge and experience.'

Malick's narrative method, in fact, has more to do with this selective accretion of detail than with telling a story or developing a set of characters. It is a method which has a peculiarly

literary flavour, not surprising perhaps given his invocation of What Maisie Knew as a model for Linda's commentary, but certainly a unique way of containing the visual superabundance of the film. In another sense, Malick may not be so far from the cinema: the significant 'silences' of Days of Heaven suggest a relation, in terms of subject and structure, to the movies of (roughly) its own era as strong as the interplay of 50s teen-movie mythology in Badlands. In making what he has referred to as almost a silent film, Malick has found an apt context for his own dramatic processes and a strikingly original way of incorporating his sense of cinema - although in the category of more conventional homage, one must include a lonely Victorian farmhouse out of Giant, stranded in the midst of the Texas plain.

The gamble Malick has taken is that audiences will be safely transported over the silences and lacunae by the fairy-tale atmosphere - which to judge by the reviews that have willingly succumbed to the visual enchantment, seems to have paid off.'

There are a number of very strong factors in favour of this film: Malick won the Best Director's award at Cannes for it this year, Nestor Almendros, who is Truffaut's cinematographer (how were those visuals in Adele H?) won an Academy Award for the photography. Music is by Ennio 'Fistful of Dollars' Morricone and Leo Kottke, the world's greatest 12-string guitarist; it's probably worth seeing just for its huge collection of working pre-World-War-1 industrial and agricultural equipment, and last (and probably least) maybe Brooke Adams will wiggle her eyeballs again, the way she did in the 'Invasion of the Body Snatchers'!



Tattooed Tears.

THE TREE OF DESIRE Natvris Khe

USSR 1977 108 minutes

Wednesday 18 July 11.15 am

Director: Tengiz Abuladze

Festivals: Tehran 1977, Berlin, Cannes, Rotterdam, Karlovy Vary, Sydney, Melbourne, London 1978.

Once again, there is not much more I can add to the brochure. Here's Derek Elley in Films & Filming, reviewing the London Film Festival:

— 'From just across the border, Tengiz Abuladze's The Wishing Tree (Drevo zhelaniya), from Georgia, represented the USSR, proving once again that most of today's interesting work in Soviet cinema is taking place outside the central Mosfilm and Lenfilm studios. Of the two other Abuladze works London audiences are familiar with, The Wishing Tree resembles the picaresque humour of Grandmother, Ilarion, Illiko and Me (1963) rather than the allegorical folk-epic style of The Invocation (1968), despite the fact that the film is suffused with folkloristic elements. From a web of interweaving tales and picturesque characters there slowly emerges the dominant story of a hopeless love between a beautiful young woman, Marita (Lika Davtaradze), and Gedia (Soso Dchachviliani), a love confounded by Marita's arranged wedding to the rich and brutish Shete (Sasa Kolelichvili). The young couple's love affair is related with fairy-tale delicacy Marita's serene beauty having a numbing effect on the local male population, and contrasted with the faded dreams of the Felliniesque Fufala (Sofiko Chiaureli, scarcely recognisable and in magnificent form), who wanders the district in tatty splendour with parasol and clown-like make-up, régaling the townswomen with stories of her old lost love Shiola.'

Beneath the warm comic exterior of the film there runs, however, a current of tragedy: the opening image of a white horse dying in a sunlit field of poppies prefigures the grim finale of Marita's public humiliation and death from a broken heart. 'Three things are missing in this world,' comments the joke anarchist Ioran (Kachi Kavsadze), 'a stairway to the sky, a bridge over the sea and justice'. Tradition finally crushes beauty in Abuladze's elegiac film-poem.'

The legend of the wish-fulfilling tree is very important in Tibetan mythology, and it is fascinating to me to see it turning up unchanged in the Soviet state of Georgia - comparisons can also be drawn with Ygdrasil, the world-tree in Nordic mythology. Which is all pretty much by-the-by, of course.

BREAD AND CHOCOLATE

ITALY 1977 110 minutes

Wednesday 18 July 2.15 pm and 8.15 pm

Director: Franco Brusati

As a former foreign worker in Switzerland, I will be making sure that I get to see this film. It seems to have passed the critics by, except in America - Time magazine gave it a rave, and Archer Winsten of the New York Post considered it the 'best foreign film of the year' as did the New York Film Critics' Circle.

Almost certainly good for a few laughs.

THE HUNTING ACCIDENT

USSR 1978 105 minutes

Wednesday 18 July 5.15

Director: Emil Lotianou

Festivals: Cannes, 1978.

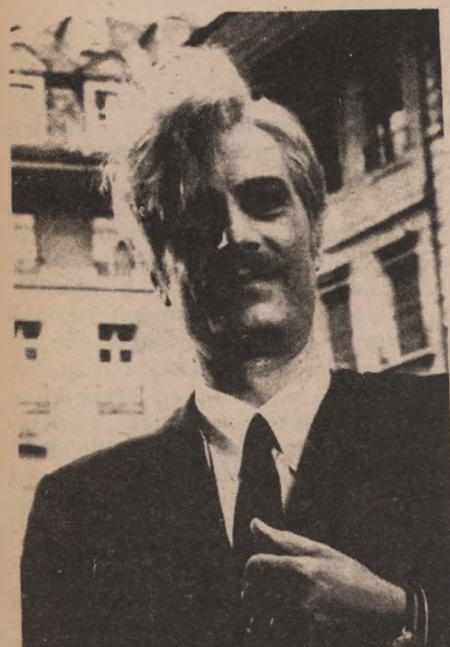
This is the only Festival film I've actually seen. Lotianou is a competent enough workman by my lights; despite the literary origin of the screenplay, The Hunting Accident is what would be, in Russia, a commercial film.

The story is told in a straightforward manner, the acting is competent, convincing and there is plenty of action. It is quite a compelling tale in its own way - I have to disagree with Robert Kitley in 'Film', who thought the young girl was in pursuit of eternal love. I perceived her motives as being extremely mercenary; she came from very lowly circumstances and essential to her dream of love was the provision of all the accoutrements of wealth, and in her naivete she doesn't even have the sense to conceal the fact. She flits from one man to another, trifling with the affections of all three, depending on where she sees her best advantage to lie. Some of the most moving scenes in the film occur when the narrator and main protagonist is making love to her and keeps bumping uncomfortably up against her mercenary ambitions.

So I would, myself, describe The Hunting Accident as a classic tale of three aristocratic friends' obsession with a simple and extravagantly beautiful young gold-digger.

The photography is lush and crystalline if somewhat unimaginative - very easy to look at, though.

The Hunting Accident has unfortunately been dubbed, although moderately well, I must say. It didn't actually get in the way, but naturally detracted a little from the power of the acting performances.



Italy's answer to John Cleese? Nino Manfredi, scriptwriter and comic star of 'Bread and Chocolate'.



The Sadness of the Post-Intellectual Art Critic.

TATTOOED TEARS

1978 85 minutes
 Thursday 19 July 10.45 am
 Directors: Nick Broomfield, Joan Churchill.
 Festivals: Edinburgh, London 1978.

JUVENILE LIAISON

1978 84 minutes
 Thursday 19 July 10.45 am
 Directors: Nick Broomfield, Joan Churchill.

Obviously very strong meat, and both deal with a subject that is of great concern in this country, namely the counterproductivity of a police-penal system that is very actively exacerbating problems that are supposed to eradicate. Particularly now that Alan Nixon is in charge with us, it behoves all concerned people to make an effort to take a close eye on developments in this

John Gay, in Films and Filming, thought Tattooed Tears was the best of several documentaries shown at the London Film Festival last year, even better than Frederick Wiseman's 'Sinai Mission'. We have seen examples of Wiseman's work in the last two film weeks here, and know him to be a master of the documentary form; Tattooed Tears must be something special. Rather than taking the usual, impersonal point of view, Broomfield and Churchill move in close to take us through the horrifying experiences of just four of the 200 individuals crammed into the institution, giving us a taste of what it is like to stand before a Parole Board, to have your rectum searched, and finally to be strapped down on the floor of your cell in a state of terminal despair. We hope that a lot of people go and see the films - they are most unlikely to remain in the country for further screenings.

Padre Padrone

1977 110 minutes
 Thursday 19 July 2.15 pm & 8.15 pm
 Directors: Paolo and Vittorio Taviani
 Festivals: Best Film, and International Prize, Cannes 1977.

Padre Padrone made history at Cannes 1977 by being the first film ever to win both the first prize Golden Palm and the International Critics Award for best film. It was a highly contentious decision - note what The Times had to

Padre Padrone' written and directed by the brothers Paolo and Vittorio Taviani took the Grand Prix for the best film at the Cannes Festival in May. It was a highly contentious decision, and the jury who were on the jury insist that the violent controversies contributed to the success of the heart attack which Roberto Rossellini, the jury president, barely a week after the festival. The large amount of critical attention generated by Padre Padrone is that the contention is between the students of film technique, who are deficient in that area, mainly due to the fact that the film was originally made for television, and the usual run of reviewers who were overwhelmed by the epic qualities of a medieval tale powerfully told. On a basis for comparison, here are the comments of The Times' reviewer (I am assuming that the fragment I have does not contain his name) and those of John Pym, writing in Sight & Sound.

The Tavianis' film sustains an intense sense of excitement in this heroic escapade through enlightenment. It is an excitement that cannot be contained in realistic terms; and the active is for ever exploding into passivity. The great silent solitude of the Sardinian mother warns him when he goes out, bears on the eardrums the tolling of a passing bell; and this oppressive sound overwhelms the viewer when at the end he finds himself and his domination gone. The sheep, more cunning than their shepherd, engage in spoken conversation with him. When Gavino is taken to school, the other boys' inner world, that soon it will be their turn too,

are made audible, gradually merging into a general babble of fear. In the same way, later in the film, the father's lamentation after he has beaten his child senseless to instil obedience is taken up by other voices: father and son are not alone; across the hills and across the country the same oppression prevails. Gavino's moment of enlightenment comes from music: a couple of battered accordionists stray by his flock, and a Strauss waltz, sounding in his ears with the volume of a symphony orchestra, arouses him to delirium.

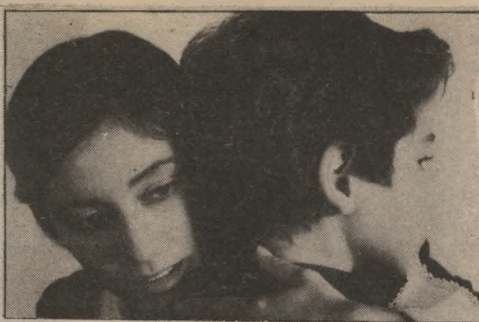
As a postscript it might be noted that this splendid film, abounding in originality and energy and surprise and human optimism, was made on a budget raised by an intelligent collaboration between Italian television and the cinema, and negligible in terms of an average Hollywood all star mediocrity.

— 'Shot in grainy, slightly bleached 16mm colour stock, and subsequently enlarged to 35 mm, Padre Padrone is, in keeping with its subject, a raw and unfinished work, jumping without entire success between a number of styles - realistic, fantastic, lyrical and operatic - and in the end leaving a number of questions tantalisingly unanswered. Made originally for television the film lacks a visual breadth (Gavino's isolation being repeatedly emphasised by a booming knell on the soundtrack rather than by a pan across the mountain), which is one factor that reduces the story from the epic scale which the directors, the brothers Paolo and Vittorio Taviani, clearly intended, to a series of cramped, inward-looking episodes, often most uncertainly spliced together. For a story which spans some twenty years, the spectator gains very little sense of the passage of time (in fact the fourteen years of Gavino's isolation are bridged by a single over-obvious linking cut), almost nothing of the social structure of Sardinia (on which the reason for Efisio's tyranny pivots) and indeed very little sense of Gavino himself - his aspirations, his feelings about his years of solitude and about his mother and the younger siblings for whom his youth was sacrificed.

What the film does very clearly portray is the rigour of the life of a Sardinian peasant family: the necessity for constant vigilance, how this has bred an almost instinctual distrust and an acute responsiveness to nature (Efisio's cars are so finely tuned that he can hear a snake beneath a stone), the impossibility of ever scraping more than an existence from a harsh, infertile land. One cannot but admire Gavino, by the end of the film, for having overcome the constraints of the life into which he was born - even though, ironically, it was by bending so studiously to another set of illiberal rules, those of the Italian army. The film also conveys a clear sense of the indestructibility of the rural poor: when snow kills the olive grove that Efisio has bought from the widow of a murdered relative and which he hopes will free the family from the life of landless shepherds, there is a subtle and touching scene in which the family - led by Gavino's mother - makes the best of the cold by eating frozen sheep's milk sweetened with syrup.

Gavino Ledda has described the composition of his autobiography as a 'liberating experience'; and the Tavianis' film likewise expresses the exhilaration of intellectual liberation. However, so much else remains worryingly repressed and unresolved (Gavino himself, who appears in a prologue and epilogue, is last seen rocking backwards and forwards, still apparently scarred by his childhood memories), that one is left mainly looking forward to a sequel. Ledda's second book, which he is in the process of completing is not a straightforward continuation of the first, 'but an exploration of the man who, having acquired the code of language, makes use of it to describe what surrounds him.' Sardinia itself is Ledda's new protagonist: 'Its men, the old shepherds who struggle to communicate their myths and traditions ... the monsters they carry inside themselves.' This is the intriguing and enlightening story behind Gavino's struggle. Padre Padrone is the story of how Gavino learned to express himself; just what he has learned to express remains to be revealed.

John Pym



Padre Padrone.



Padre Padrone.

OUTRAGEOUS

CANADA 1977 96 minutes
 Thursday 19 July 5.15 pm
 Director: Richard Benner
 Festivals: Berlin, Edinburgh, Sydney, Melbourne 1978.

It is hard to know without it to what extent Outrageous will transcend its role as a vehicle for the genius of Crag Russell and succeed as a narrative, and as a statement. Our anonymous columnist in the Times felt that the film stood up as a whole; he says:

— 'To the credit of Richard Benner's writing and direction, as well as to the performances, the virtuoso fireworks, of Russell's stage act do not, as they could easily have done, throw the balance or flatten the cake with icing. The ultimate and enduring and encouraging quality of this endearing film is its respect for people and their oddities.'

Fortunately Hollis McLaren seems to be a very strong supporting actress, and came in for considerable praise as the haunted schizophrenic befriended by Robin, the hairdresser, played by Russell. But surely the main reason for seeing this film is to see the work of Craig Russell, who lived for nine months as Mae West's amanuensis and who has raised female impersonation to the level of artistry.

THE CLOSET CHILDREN Les Enfants

Du Placard
 FRANCE 1977 105 minutes
 Friday 20 July 11.15 am
 Director: Benoit Jacquot
 Festivals: Fortnight Canner 1977, London 1977.

This is Jacquot's second film - his first, L'Assassin Musicien, has not been distributed internationally, but attracted considerable attention in France, and he has excellent credentials, having worked with Marguerite Duras. There is no doubt that he takes his work very seriously, and Tim Pulleine, writing in Sight and Sound, found the film very satisfying from a technical point of view.

For instance, he liked the way in which the natural world of trees and gardens is kept out of the film until the appearance of Juliette - they meet in the Luxembourg Gardens, and keying that visual release from Nicholas' seamy world to the arrival of his sister, and the subsequent use, or denial, of natural settings to make statements about the protagonists' feelings, is very skilfully done.

This is just one example out of several I could quote - the use of colour and texture to good effect, the suppression of overt drama in a highly charged situation, the dream effect created by showing Nicholas' head in frame as he sits through a sequence of Fritz Lang's 'Moonfleet', and others, all working to make a significant and compelling whole.

The Closet Children appeals at the level of plot, too - because of their unresolved and unresolvable childhood passion for each other, both Nicholas and Juliette have in a sense taken refuge from life, each in very differing circumstances. The film covers the period in which they meet across the gulf that now separates them - finally they fall back into their former positions, but with a heightened awareness of the meaning of their situation, which bodes no good for either of them.

There is no question that The Closet Children is a serious film, and a significant one, and although it isn't one of the obvious stand-outs of the festival, it should be a film that enthusiasts will make an effort to see.

THIS SWEET SICKNESS

Dites-lui que je l'aime
 FRANCE 1977 1-5 minutes
 Friday 20 July 2.15 pm only
 Director: Claude Miller
 Festivals: London Film Festival Choice 1977

Claude Miller's second film - the first was 'The Best Way to Walk' which we saw last year.

Like 'The American Friend' it is adapted from a Patricia Highsmith novel, but whereas the book is a murder thriller, with police, bodies to be disposed of and cases of confused identity, Miller has concentrated entirely on the psychological history of a man who has fixed his passions on his childhood playmate and treads a path to murder and madness trying to lock her up in a universe built for two. This despite the fact that she has been married a couple of times already and is about to marry again.

Miller has worked with Bresson and Truffaut as well as other French directors, and is a highly capable filmmaker, but there is a problem with the film that he acknowledges himself: the main character, David, is not particularly likeable, but Miller is very concerned that we should see things from his point of view, and we as an audience may not feel like doing that. Worse, the only really likeable character is the woman who loves him, Juliette, and he resists her in a way that is going to make us unsympathetic. But Miller wishes us to understand, and this is probably the main point of the film, that sexual choices are 'impenetrable, illogical'.

We may be further provoked by the way Miller has David's friend Francois, trying to rape Juliette, and then shows all three of them drinking together afterwards. But Miller says that life is like that. He says '..... that may be not normal in terms of narrative conventions in cinema, but I think it's quite normal in life.' I know people who would question that.

NOSFERATU The Vampire
GERMANY/France 1978 : 96 minutes
Friday 20 July 5.15 pm and 8.15 pm
Director : Werner Herzog
Festivals : Berlin

Werner Herzog makes a deep bow to F.W. Murnau, who made the first ever Dracula film in 1922 and was promptly and successfully sued by Bram Stoker. This is a loving remake and Herzog seems to have done passably well with the obvious difficulty presented by the fact that aspects of the original that were genuinely horrific are now well-established camp giggles. He gets around this mostly by overwhelming us with majestic, funereal beauty - Klaus Kinski is a reptilian but frail spectre, Isabelle Adjani is just out and out gorgeous. But there are scenes that he almost plays for laughs, which has a slightly unsettling effect according to Philip Strick in *Sight & Sound*. Herzog stated that one of his main purposes was to depict bourgeois society disintegrating under stress - remember that Dracula sends plague back to civilisation - and for this purpose filmed on location in picture-book ever-so proper Delft in Holland. He set up his crew, which lives communally, in a big house and tried to film scenes with 11,000 live rats. The result was a pitched battle with some of the local citizenry in which several people were injured. But the scenes did get shot, and the result must further Herzog's reputation as one of the great image-makers of our time. We get to see the famous novelist and artist Roland Topor as Dracula's assistant, in a performance that Philip Strick found excessive. 'Nosferatu' won the 'Best Colour' and 'Best Set Design' Awards at Berlin, and is Herzog's first film in English.

KENTUCKY FRIED MOVIE
U.S.A. 83 minutes
Friday 20 July 11 pm
Director : John Landis

Can't quite make up my mind about this one. It features 22 of the best sketches from the Kentucky Fried Theatre in Los Angeles : all reviewers agreed that some scored high, others not so high, and some not at all, but how it will work for any individual will depend on his acquaintance with American culture and receptivity to the parody and satire genre of wacky humour.

The Kentucky Fried Movie is the predecessor of National Lampoon's Animal House, and appears to be at least as competently made as that movie, so if you saw Animal House you will have something to go on. The 11 pm Friday night slot calls for the unusual and the entertaining, the kind of film you want to see with your friends after the pub closes, and I guess KFM will fill that bill admirably. Sketch to watch out for : The Bruce Lee sequence 'For a Fistful of Yen' which ends in an ingenious shot-by-shot recreation of the finale of 'The Wizard of Oz'.



The Sadness of the Post-Intellectual Art Critic.
CRACUM FILM FESTIVAL SUPPLEMENT PAGE 6

JACK WINTER'S DREAM
NEW ZEALAND 59 minutes
Saturday 21 July 10.45 am
Director : David Sims

I have yet to see a National Film Unit film that did not contain a dozen or more arresting images that stayed with me longer after. The composition within the frame was beautifully balanced, the colours just so, the movement within the frame dynamic and forceful. For years, the N.F.U. showed New Zealand to New Zealanders, and yet often within that context there would be powerful images - coalminers, jet boats, a child's face. More recently *Three Women* would be among the finest study of three residents that I've seen. The sheer simplicity of the camera angles and economy of shots, the long takes that let you feel your way into the frame, and the film's ability to convey a sense of more than just a picture of a period piece. And in this tradition comes Jack Winter's Dream.

Baxter wrote the play in 1957 '... a form midway between the campfire or bar-room yarn and the objectified drama of the stage', he claimed. Such a midway position could make an exciting film. The flexibility lends itself to an 'opening out' and lets Sims have a fairly free hand at selecting a style that can reflect the poignancy of Winter's situation and golden days of nostalgia. Any one remembering the N.F.U.'s film on coal miners will recall the powerful use made of sound and image, the flowing between present and past, past and future.

I expect great things from the N.F.U. They have a lot of talent, an ability to capture tone and mood, and a tradition of letting the image on the screen speak for itself. The final word should go to Baxter perhaps: 'There is one notion that lies behind the play, and in a sense accounts for it : that the shedding of blood christens a place, makes it part of the soul and the imagination of man; that the natural world shares in our guilt, agony, redemption.'

- John Trenwith

NINE MONTHS
HUNGARY 1976 : 93 minutes
Saturday 21 July 10.45 am
Director : Marta Meszaros
Festivals : Cannes, Berlin, Locarno, London 1977, Critics Prize (shared) Cannes.

With the inclusion of *Nine Months* in the programme, we have an opportunity to keep up with the work of a particular interesting director, one who represents the feminist voice in a Communist country. Those who saw *Adoption* last year will be pleased with this film - Meszaros worked with many of the same people to make it, and it seems they may have surpassed their previous effort ; David Rogers, writing in *Sight & Sound* felt that *Nine Months* represents a peak in Meszaros' career.

What is really exciting and extraordinary about this film is that Lili Monori, who plays a pregnant woman going it on her own, was actually pregnant, and the birth scenes are real. That has to be a pretty solid indication of the level of commitment Marta Meszaros feels herself and is capable of inspiring in others.



Inserts.

THE LEFT-HANDED WOMAN
Die Linkshandige Frau
WEST GERMANY 1978 119 minutes
Saturday 21 July at 2.15 pm only
Director : Peter Handke
Festivals : Cannes, Edinburgh, Rotterdam, Antwerp.

A first film by the prize-winning German poet, novelist and playwright, who has worked with Wim Wenders. His literary work is characterised by a devotion to detail which some find banal and others exquisite - it should be fascinating to see how this technique translates to film.

Interesting, too, to see Bruno Ganz and Edith Clever, the couple in Rohmer's 'Marquise of O' working together again.

INSERTS
U.S.A. 116 minutes
Saturday 21 July 5.15 pm & 8.15 pm
Director : John Byrum

You want spectacular camera work, Kubrick's lyricism, Fellini's richness ? Don't come to 'Inserts'. How about an intriguing central idea, an unusual setting, a witty, dramatic, erotic, thought provoking screenplay, and some excellent performances ? Interested good ! Oh, you're a voyeur ? Never mind, who isn't; the film is erotic but never pornographic. Better luck next time.

John Byrum's piquant script, clever close quarter work, some raunchy playing keeps the film from being verbose. The film is about dedication, star desire, and just plain money-making that have made these characters unreal in real life and a very competent Veronica Cartwright (Cathy in 'The Birds') goes way beyond the limits of the material and flings herself into the role of the dissolute romantic manner of Jeanne Engels; nervous, quicksilver, dominating. Dreyfuss is all coiled disdain as a once great director now afraid to venture out of his mansion. Jessica Harper does very well as the shrewd innocent. If the film has a weakness at all, it is that it's somewhat too superficial despite its possible allusions to rightly fictionalized real Hollywood '30s types.

But once in a while a film comes along that confounds popular theories and defies categories. Pauline Kael would never approve perhaps - nor would your mother !

- John Trenwith

THE SONS OF TU-MATA-UENGA
A Pilgrimage Cruise by the 18th Maori Battalion of New Zealand
Sunday 22 July 10.45 am
Director : Michael Havas

There is no precedent to go by on this one - it was made by Michael Havas as his masterwork for the Prague Film School, and produced by a Swiss production company using an international crew, mostly Czechs, Swiss and New Zealanders (including Geoff Steven, director of *Skin Deep*, on camera). What is vitally important is that it is a rare and valuable foreign, or at least partly foreign, perspective on the vexed question of Maori identity. The programme notes are taken from publicity material for the film which seems to indicate an attempt to penetrate to the deepest levels of meaning of the pilgrimage to perform the tangi.

One can only hope that they succeed, and that the *Sons of Tu-Mata-Uenga* succeeds as a film.

Followed by

THE CRAB DRUM Le Crabe Tambour
FRANCE 1977 : 119 minutes
Sunday 22 July 10.45 am
Director : Pierre Schoendoerffer

The French equivalent of the *Deer Hunter*, on a smaller budget. One of two films in the festival made by a director also, and perhaps principally, known as a novelist (the other is *The Left-Handed Woman* by Peter Handke). A couple of quotes from French sources should cast a little light :
- 'For those not fascinated by the cult of the leader or military grandeur and obligations and for those not interested in the mentality of disappointed adventurers, this laborious study is mortally boring.'

'And yet the photography is beautiful. A few shots of shipwrecks, symbols of those destinies of soldiers fascinated by failure and the uselessness of lost causes, will remain of this "Crabe-tambour".'

- Tele 7 jours
- 'They may reproach Schoendoerffer for enjoying the nostalgia of colonial wars and their lost soldiers. This interpretation would be partial and insufficient. "Le Crabe-tambour" is, in fact, a lyrical farewell to the romantic nature of youth. Close to 50, Schoendoerffer rejoins the age of his characters. Their dreams are behind them, finished, obsolete. And the captain dies just as the American war in Viet Nam ends with the fall of Saigon. Schoendoerffer well knows - and his actors, all admirable, makes us realize - that a time comes when the chase for Moby Dick can no longer be continued, no matter what one does.'

- Jacques Siclier, Le Monde
Obviously a film with appeal for the military mind.

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HOOR Stunde N
GERMANY 1977
22 July 2.15 pm
Director : Edgar Reitz
Festivals : For
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HOUR Stunde Null
GERMANY 1977 108 minutes
22 July 2.15 pm
Director : Edgar Reitz
Festivals : Directors' Fortnight, Cannes
Madras, Filmex Los Angeles,
and Melbourne 1978, Silver
German Film Awards.

Reitz, author and director, is
the few remaining creative forces
man new wave of the sixties. His
works were intellectual, now the
has shifted to a more forcefully
level. In 'Zero Hour' (Stunde
describes a critical movement
of the people of Central
y. The film is full of little savage
particularly its climax. A small
unity awaits anxiously the arrival
merican and Soviet armies, a little
ng boy decides that he will
a hoard of treasure hidden by
is, and will attempt to buy his
of his situation. Filmed in black
the film's starkness is affected
ubbles of humour that come
n, and the sense that all of those
community are born losers. They
ing their fate, trying to come
with their military defeat, yet
loyal to what they believed in,
man warmth and cosy well-being.

film has a delicacy of purpose and
the balance between character,
ical stances, and a warm rich
y in the midst of, yet almost out
y, with events around them.
roduces the climax, fear and
on while concentrating on letting
acters come to life. 'Variety' saw
as 'one of the breakthroughs in
cinema'. It could be seen as an
to all stuffy history books !
Trenwith

PASSING THROUGH
U.S.A. 1977 105 minutes
Sunday 22 July 5.15 pm
Director : Larry Clark
Festivals : Special Jury Prize, Locarno
1977, Filmex 1977, Edinburgh 1978

There is not too much to add to the
brochure here - the interest lies in the
portrayal of the black, jazz milieu in
America, filmed from within - as Ken
Wlaschin described it in Films & Filming:
- 'A highly convincing and excellently
photographed study of American black
jazz musician sub-culture.'
But David Wilson of Sight & Sound
was turned off by the unsophisticated
hammering of the point about black jazz-
men being exploited by 'nasty white
entrepreneurs A voice so shrill' he
writes, 'will go unheard'.

DOSSIER 51
FRANCE/WEST GERMANY 1978
108 minutes
Sunday 22 July at 8.15 pm only
Director : Michel Deville
Festivals : New York 1978

I'm particularly interested in this one
because Michel Ciment, who writes the
FRANCE section of the International
Film Guide seems to regard Michel
Deville as a mysteriously neglected great
talent. He spoke favourably of his
L'Apprenti Salaud in 1978, and singled
out Dossier 51 for unstinting praise in
this year's edition. Deville belongs to no
recognisable school of cinema and the
treatment of a main character seen always
through a technological filter seems to
me to be saying something very pertinent
about the times we live in.
Could be a real off-beat beauty.

THE AMERICAN FRIEND
WEST GERMANY/France 1977
127 minutes
Monday 23 July 2.15 pm & 8.15 pm
Director : Wim Wenders
Festivals : Cannes, Berlin, Edinburgh,
New York, London 1977, Sydney,
Melbourne 1978.

Until now Wim Wenders' films have
been critical of their time; they are
psycho-sociological message pictures,
dealing with the deracination of an
individual, his descent into a hostile
environment, and his attempt to escape.
This film, originally entitled 'Rule
Without Exception', also has this
existentialist motif. It presents the perfect
nightmare.

A frame maker from Hamburg (Bruno
Canz) who is suffering from an incurable
disease, is approached by gangsters to
murder their opponents in a Mafia gang.
The framer is tempted by the money (it
will support his wife and child at his
death) and the prospect of lengthening
his life, and agrees, thus sealing his fate.
The friendship between the framer and a
professional killer hired to help him,
becomes the fascinating theme of the film.

As in his earlier work Wenders does
not stress the psychological implications
but allows his often breathtaking
dramatic narrative to unfold before the
cold, gigantic facade of capital cities.
Wenders creates his own world, an image
of the interior and exterior bareness of
our blank, impassive era. 'Brilliantly
faithful to Highsmith as far as it goes,
but really an imaginative transposition in
which Tom Ripley (Hopper) becomes the
quintessential Wenders hero in search of
a human landscape for himself, and the
film becomes a repository for a film
buff's memories, dreams and nightmares'.
Sight & Sound.
- John Trenwith

PARADISE PLACE
SWEDEN 1977 112 minutes
Monday 23 July 11.15 am & 5.15 pm
Director : Gunnel Lindblom
Festivals : San Francisco 1977 Sydney,
Melbourne 1978

Paradise Place is an idyllic summer
house in the Stockholm Archipelago
where a family of four generations
traditionally spends its vacations. But
this year, things are different. Two out-
siders, less privileged, arrive in this middle
class situation and begin to pose
uncomfortable questions: Are we all
creating our own paradises at the
expense of the less privileged? Are we
sacrificing our up and coming
generation in our frantic quest for
materialism? Clearly such a 'plot' outline
does little justice to the quality of the
acting, or to the photography. Bergman's
movies are always formulated with the
lyrical statement in the midst of
desolation; the powerful image composed
through the balance of shape, lighting, or
blocks of colour juxtaposing each other,
'Cries and Whispers', 'Seventh Seal',
'Virgin Spring' come to mind. And from
the same stable comes 'Paradise Place'.
Above all, this is a woman's film, and
the different perspective adds an
excellent dimension to the Bergman film
concept. Not that Lindblom cannot stand
on her own merits, but if one has a
producer like Bergman, one could expect
influences to creep through, and it is in
the alteration of these influences and
their re-interpretation that 'Paradise
Place' could prove to be exciting viewing
for Bergman fans.

- John Trenwith

THE GREEN ROOM La Chambre Verte
FRANCE 1978 : 94 minutes
Tuesday 24 July 11.15 am & 5.15 pm
Director : Francois Truffaut
Festivals : New York 1978

In 1973, Claude Chabrol went on
record as saying that Henry James was the
only author who interested him as a
source of plot for films - he proceeded
to put this into practice by filming two
of James' stories - "de Grey", and "The
Bench of Desolation". They never made
it onto the international circuit,
unfortunately. At that point, Henry
James was virtually unknown in France,
but he is now being quite widely read
and it is not surprising that Francois
Truffaut has continued the two strains
of literature and obsession evident in
'The Story of Adele H' by making a
film based on two of James' stories, as
well as including elements from the
writer's life.

Richard Roud, in Sight & Sound,
thought 'The Green Room' was one of
Truffaut's 'very best films.' But he did
not think it would make much money.
Why?

- 'Because it is aboutdeath
conceived of as selfishness, the refusal
ever to let go of what once belonged to
one; the refusal to accept love and
friendship unless the lover or friend is
safely dead - and therefore totally
manageable.'

Doesn't exactly sound like much fun,
does it? Both the main protagonists
are wrapped up in a cult of the dead, and
they fall out over whether or not one
particular departed soul is worthy of
their funeral esteem. Such an issue I
would find hard to get involved in, but
Truffaut, the master, takes us into the
hearts of his characters and I have no
doubt we are in for a sober but exalted
94 minutes of superb cinema.

- 'The tones are sombre, it is always
raining, and the cemetery, dank and
overgrown, is shot in an absolutely
English shade of green. The esteem
Truffaut has always expressed for
Bresson is more visible than usual,
especially in his own performance. It is
a real performance - not like the one he
gave in 'Close Encounters' - but it is a
very distanced and distancing one. He
speaks abruptly, almost telegraphically.
He (and the other characters) are often
seen through panes of glass or in mirrors.
Distance, again, in the chapel scene,
where the wrought-iron grill separates
the actors, from the camera - and from
us.

- Richard Roud, Sight and Sound

**IPHIGENIA
GREECE**

Tuesday 24 July 2.15 pm & 8.15 pm
Director : Michael Cacoyannis

It is a personal triumph for Michael Cacoyannis to complete his trilogy, after having gone into voluntary exile and struggled against the colonels during the years of the junta. What could be more significant than that he was able to mobilise the army and navy to provide the thousands of extras needed to make Iphigenia?

I have been unable to find any critical comment, as the film was released only recently, but Cacoyannis occupies a unique position as the cinematic interpreter of Euripide, and I assume that Iphigenie, as Electra, and Women of Troy before it, will be considered definitive.

**THE CONSEQUENCE Die Konsequenz
WEST GERMANY 1977 100 minutes**
Director: Wolfgang Petersen
Festivals : Berlin 1978

A powerful piece of docu-fiction making an appeal for gay freedom.

Petersen is quite open about standing on a soap-box and trying to change opinion with this film. In the handout we received he states : 'Possibly by these means we will be able to change things for some people. That is the hope, the proposition; whether it will be the case, I don't know.'

Given these straightforward intentions, that the film has been so well received seems a good indication.

**IN A YEAR WITH 13 MOONS
WEST GERMANY 1978 129 minutes**
Wednesday 25 July 2.15 pm & 8.15 pm
Director : Rainer Werner Fassbinder
Festivals : Berlin 1979

A now well known director at the Auckland Film Festival, Fassbinder has presented us with a variety of different film experiences. In 1977 we had 'Fox and His Friends' and earlier 'Fear Eats the Soul'. The former is closer to yet another of his films, 'The Bitter Tears of Petra Von Kant,' in that it is very artificial in style and less realistic than 'Fear Eats the Soul'.

Fassbinder is one of Germany's leading film directors, but his style is sometimes a little heavy handed. However, his movies are alive with sly nuances and expressive details; one almost crawls into a Fassbinder movie and explores it. His style owes a lot to traditional Hollywood films (I am thinking of Douglas Sirk) but this quality is so formalized and mixed with irony that it becomes something original. His movies are highly wrought artifice and the real brilliance of his work lies in the continuing dexterity with which he juggles styles within the framework of a single film.

**MELODY IN GREY (BANISHED)
JAPAN 1978 : 115 minutes**
Wednesday 25 July 5.15 pm only
Director : Masahira Shinoda
Festivals 1978 Asian Film Festival

Following last year's 'Sandakan No 8', 'Melody in Grey' is another beautiful Japanese film dealing with the consequences of sexuality in a formal society. Set slightly earlier than Sandakan, Melody In Grey describes the fate of a young blind girl who joins the nun-like order of travelling blind musicians, her only alternative to becoming a prostitute. As a protective measure the order of 'goze' enforce celibacy among their members, and when Orin is virtually raped she is thrust from their midst, notwithstanding that some of them practice a little prostitution on the side. Message: If you're going to be raped, you should try to be discreet about it!

She is repeatedly exploited by men until she is latched on to by a young man who puts her on the proverbial pedestal, which is not much to her liking at all. The fellow's insistence that she is some sort of plaster saint eventually brings tragedy down on their heads.

Obviously this film is a must for feminists, depicting as it does in a heightened and allegorical manner many

of the pressures still being brought to bear on women.

The message is given added power by the ironic counterpoint between the sufferings of Orin and the exquisite settings of 19th Century Japan. This film was the runaway success of the 1978 Asian Film Festival in Sydney - I am hoping that Shinoda may be one of the young directors we look for to follow the great Japanese tradition of Kurosawa and Ichikawa. Those who were around for the 1975 Festival may remember his 'Himiko'; 'Double Suicide' and 'The Silence' have also been seen here in the past.

**THE LAST SUPPER Ultima Cena
CUBA 1977 120 minutes**
Monday 23 July at 11 am & 5 pm
Director : Tomas G. Alea
Festivals : Moscow, San Sebastian, London 1977, Chicago, Berlin, Sydney, Melbourne 1978.

Occasionally an educative socialist film comes along that rises above the necessary simplicity of its genre and transcends its didactic purpose. Last Supper appears to be just such a film. The Monthly Film Bulletin observes :

— 'What makes the Last Supper so interesting, for the non-Cuban viewer at least, is the director's sometimes almost joyful ability to play the Devil's advocate. The Count and, to a lesser extent, Don Gaspar ... are as intriguing - as character studies - as the diverse portraits of the twelve slaves.'

The notion of a beggars' banquet seems to hold a continuing fascination for artists - cf Bunnell's Viridiana & the Stones' record - and I must confess to being irresistibly drawn to this movie out of some similar fascination.

**THE INNOCENT
ITALY 1976 125 minutes**
Thursday 26 July 2.15 pm & 8.15 pm
Director : Luchino Visconti
Festivals : Cannes, San Sebastian, Sydney Melbourne 1976, London 1977.

I want to draw your attention to this film's opening shot : we see a novel called L'Innocente lying on a table. There is a zoom-in to get a closer look at the cover, a zoom-out, and a garbled and yet frail hand enters the frame and begins turning the pages. The hand is reputed to be that of Visconti. It is the hand of the film author, an old yellowing hand, an old yellowing book, the two perhaps contemporary. What we are about to see therefore is not just a film of a book, but implicitly a restoration of a common past.

The film is a triumph of decor, theatrical and 'set-ish'. In the matching of sets, costumes, scenes and compositions are allocated one dominant colour. A tonal unity. Such settings form a concordant part of the 'rules of the game', a game which Tullio plays until destroyed by the intrusion of an alien element into it.

Who is Tullio - an empty d'Annunzian superman - a salon Nietzschean whose indifference takes the form of stylishness, masking an inability to decide his fate. He is not immune to destiny, but destined to be playing the same routine. Devoted to women, but his problem is his relationships with men. Essentially Tullio is an enigmatic character, often lacking explanation, his motivations unclear to him and to us. The point of the film is not to see it as that of a decadent society, but rather as decadentist literature, providing the rules of the games that Visconti considers. The strength of the film is that it never resolves itself in one way or another. If you liked 'Breaker, Breaker' you won't like 'L'Innocente'. Visconti's upper-class Marxism has never been better.

- John Trenwith
P.S. Attention all Wertmuller fans. This is your first and last chance to see what the entirely different talent of Visconti will do with the one and only Giancarlo.
- C.H.



In A Year With 13 Moons.

(NOTE : WATCH OUT FOR THOSE 'FOLLOWED BY'S' : TWO OF THEM, ON PAGES 23 AND 30, WERE INSERTED BY WELL-MEANING BUT MISGUIDED PRINTERS. THEY DO NOT INDICATE DOUBLE FEATURES)

Hurt Feelings

In Roger Horrocks' article about the forthcoming Auckland International Film Festival (Craccum June 19) paranoia triumphs over accuracy - a paranoia with an obvious explanation. It is interesting that among the host of questionable information set forth by Mr Horrocks, most conspicuously absent is the plain fact that he was a member of the disbanded Film Committee, and has every reason to be dieting on sour grapes as a result. This is quite understandable and to a certain extent he has my sympathy, but to hover about the Festival thrusting his bitter feast on all who approach is an activity that Mr Horrocks should find inconsistent with his dignity. That he does not may give the thinking reader some indication of why the Committee was disbanded. Those stalwarts who have helped the Film Festival through a number of organisational changes are still around this year, lending their assistance once more for the good of the filmgoer.

That Mr Horrocks' 'critique' was contrived in an excess of acute personal pique can be readily demonstrated. An example: Throughout the years that he was 'fighting for a high standard of projection' as a member of the Film Committee, the public's complaints flowed steadily. The fact is that the argument over modes of projection is a refined one and probably not capable of a definitive solution which pleases all. The only certain way to eliminate all faults is to project in the standard commercial ratio which tends to cut off people at brow and knees. The Projectionists Union take pride in their work and Mr Horrocks' comments as to 'unprofessionalism' indicate how little he knows about the problems associated with the actual presentation of the large numbers of films of varying ratios over the two-week period of the Festival. Now that he is no longer at the centre of this controversy which I fear will always be with us, rather than enlighten people as to the pros and cons of the situation Mr Horrocks prefers to stand in the wings and encourage you to throw tomatoes.

Another example: The films from the Wellington Festival. Mr Horrocks knows full well that Lindsay Shelton has negotiated for a number of films on our behalf for many years, and it has been an excellent arrangement for all concerned - it extends his range and consequently your choice of film and in his years on the committee Mr Horrocks never previously showed concern. He also omits to mention that there are 12 films in the Auckland Festival not showing in Wellington (10 in 1978).

He evidently has a short memory of just how many films over the past years have come to the International Film Festival from major film distributors. We refer, in fact, to practically all of the Fellini films, the Pasolini's, the Bergman's and the Bertolucci's. The fact remains that these films are now deemed so important, and in most cases, so expensive that huge advance guarantees require that only major film distributors can afford to acquire them for world wide or regional distribution.

Mr Horrocks fears that the Society is reluctant to spend any money on pre-Festival activities: this is absolutely not the case, and although we no longer have the benefit of his services in staging these, we are offering what I believe is an equally appealing proposition this year in the form of five lots of thirty tickets each for the best essays in any medium on the subject of film. This reflects our policy of assisting students as much as possible, as we believe that they are the least financially advantaged sector of our audience. If Mr Horrocks has a serious constructive suggestion as to what we might arrange in this area for next year we would be quite happy to give it consideration.

The comment that we have reduced the number of double screenings is quite accurate - there were 36 feature films in last year's Festival, 42 this year. Faced with an embarrassment of excellent product the Film Advisory Panel agreed that we should show as many films as possible.

And it is true that the concession system has changed - only students can obtain a discount this year. We hope they will take full advantage of it and will take the trouble to tell us their views of the Festival after it is all over.

Roderick Biss
Chairman
Auckland Festival Society

1979 INTERNATIONAL YEAR OF THE BRAT

We decide to head off towards the main studios. A large crowd queues outside in the rain waiting to be admitted to the inner sanctum. They are constantly harassed to give donations. We go over the road to the all night fleamarket. Very few stalls, very few people. The idea of retail markup against the supposedly unselfish generosity of the 'telethon spirit'? Or are people just not prepared to forsake their place in the queue? I buy two 78's, the Ink Spots and the original 'Tiptoe Through the Tulips'.

Down on Queen St a trailer decked out in ship rigging tootles up and down as the 'Spirit of Adventure' crew solicit donations from the 3 am crowds. A fair few are still about, wending their way through the rotting piles of sodden rubbish. Further up the street a seventeen year old girl is being shot through the head.

The Otago Stormtroopers ran a Disco and raised \$3000, which they delivered with some ceremony the next day. For them, as with everyone else, it was good PR, good advertising, people temporarily forget stories of guns in every policeman's boot.

Christine tells me that when the first collectors came down her street she was struck by the 'come out into the street and rejoice' aspect of it. When the next, less flamboyant crowd came along the novelty had worn off.

In this mammoth amateur day, some of the professionals stood out. Lauren Bacall, as token Hollywood Star, took the whole thing with a bemused grace. However, the obvious happened. Middle-aged barman: 'I have \$306.50 here, but I've never been kissed by a Hollywood star.' Andy Shaw: 'But Peter Sinclair isn't that kind of guy.' and so on. Camera pans on to Ms Bacall. A look of extreme distaste passes across her face. Live television at its best.

Split Enz, usually ultra-professional came off very badly in the rushed atmosphere of the affair - maybe their motives weren't right?

Norman Gunston performed immaculately....already a past master of amateurism, he set the tone for many of the activities. Michael tells me that in a pre-Telethon warmup harangue in the middle of Queen Street he was attacked by one of our citizens for being a 'fucking Aussie'.

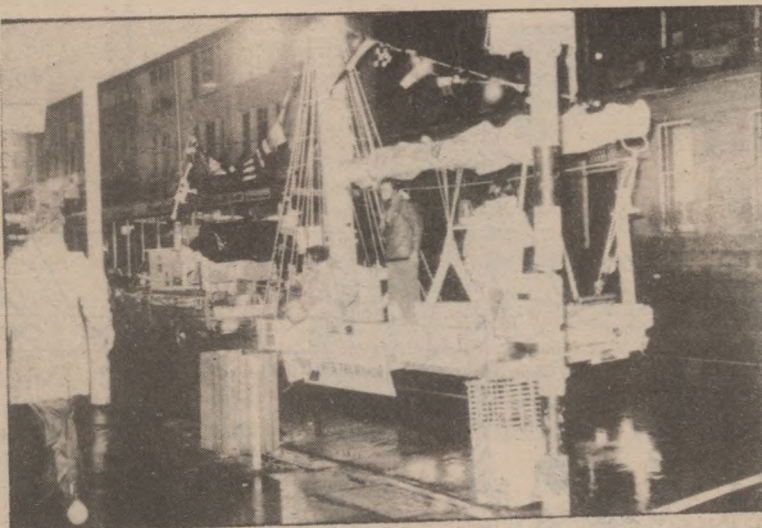
All my friends who are students or varcity educated seem to treat telethon with some disdain. Perhaps it is a middle-lower class exercise. But I found that for all its strange notions on charity Telethon is still an extremely potent and infectious occasion. Perhaps it is another example of the hold television has on our lives, or maybe it is an indication of the way we like to think of ourselves. It probably does us no good to think too much about it at all, but it certainly has more to do with indigenous New Zealand culture than the Film Festival.



3 am hopefuls



Call this a hoax?



Fishing for loose change



TEXT: J. JONAH JAMESON
PHOTOS: PETER PARKER

NIGEL PEARSON INCORPORATED \$65.23: LIONS CLUB OF ONGAONGA \$600: BILE TAVERN POKENO \$850: BOB LACK \$3.87: F.O.L. SLUSH FUND \$7.45:

It's not everyday that I find myself at a shareholders meeting for one of the largest companies in this country — namely the New Zealand Insurance Company. Many of you will have read the accounts that the two Auckland dailies gave of that meeting last week and their coverage was, to be brutally frank, poor indeed. Exactly what you'd expect the weak kneed straight papers to portray. And the other media were not that much better either. Below follows an account as accurate as I can remember, taken from not only my own observations of the meeting, countless photographs and discussions with other people there.

The New Zealand Insurance Company was singled out a few years ago by the National Anti-Apartheid Council as an example of a prominent and respectable company which had financial interests in South Africa. Each year these investments return a profit back to the parent company somewhere in the region of \$10 million. This is despite the fact that New Zealand is a signatory to United Nations motions aimed at stopping foreign investment in South Africa. By no means is New Zealand the worst offender — other Western democracies (and now even China) trade with apartheid and the monies that flow into South Africa go to further reinforce the economic, social and political suppression of blacks by the minority white Government.

If there is one thing which blacks within South Africa are clear on though, it's the fact that economic sanctions are the only way with which to bring apartheid to an end. The blacks know that the withdrawal of foreign investment will mean loss of jobs and possible human suffering but if the world was really serious about ending Apartheid (instead of paying it scant lip service) then sanctions are of the few peaceful options that we have left. Nobody wants a bloodbath in South Africa. But one day it will come with such scale that the world will be revolted. And then it'll be too late.

David Merritt

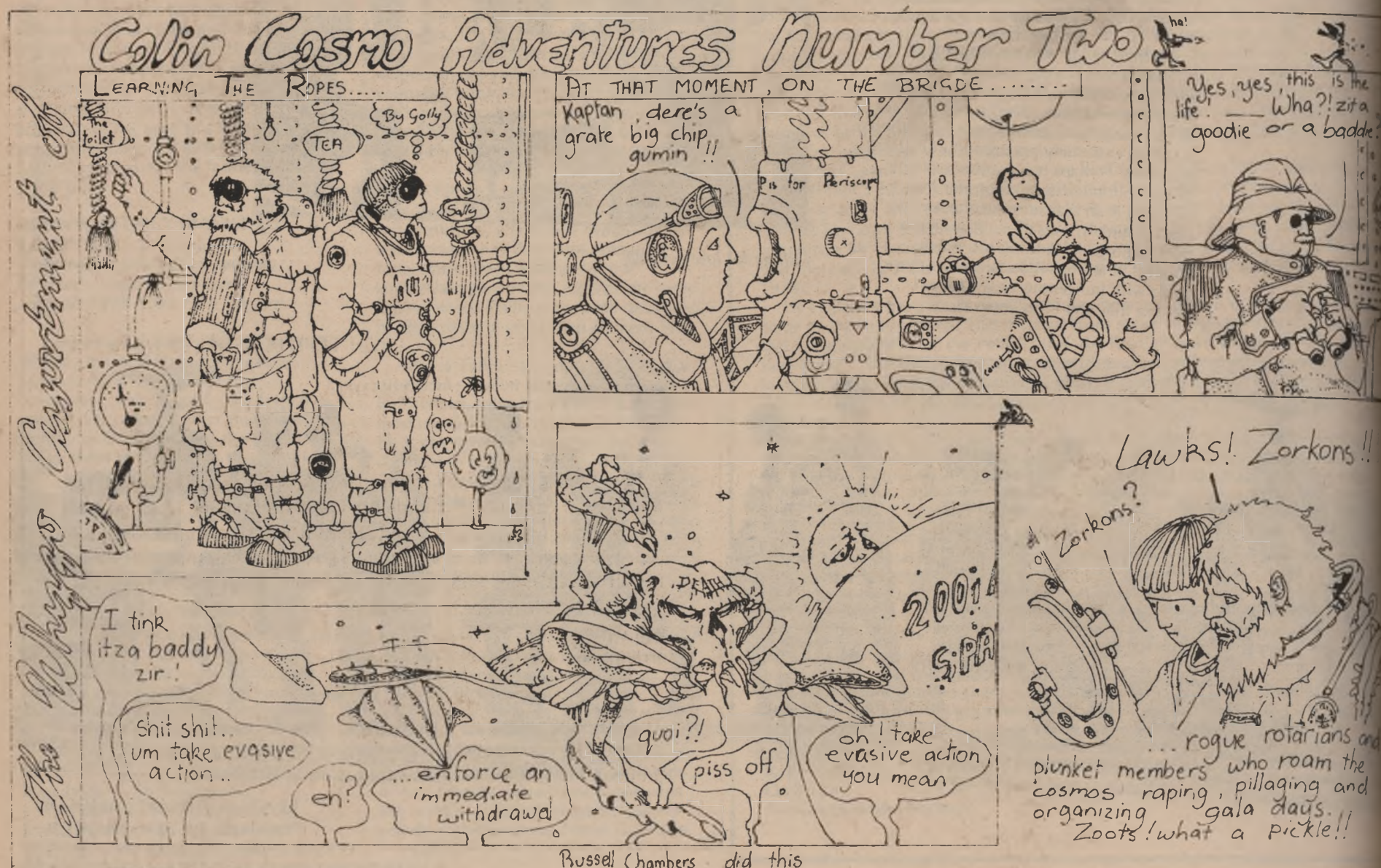
Police, Protesters & Goons



So back to the saga, the NZI meeting last Tuesday. I've been to three meetings of Insurance companies over the past few years (South British Insurance was singled out as well) and at each of those meetings, anti-apartheid protesters have been polite and well-mannered and achieved absolutely nothing. Because of the low numbers of shares we hold, usually somewhere around 1-3%, the Board of Directors can simply yawn and politely ignore us.

Last year saw a new approach — if they ignore us when we are reasonably well behaved, what have we to lose from not acting quietly? Nothing. Tactics for this meeting varied considerably from previous meetings and the level of organisation was superb. All thanks for this must go to the National Anti-Apartheid Council's Insurance Companies Campaign which ensured that as many people could get into the meeting as proxies or shares would allow. I for example went to the meeting as the proxy holder of AUSA — most people were in that situation but one or two individuals who actually owned the shares took the time and trouble to come up to Auckland from as far south as Christchurch so they could be there in person. Sorry, sidetracked again. To the meeting itself and the events.

We all arrived down at Trillos where the meeting was being held, at about 1.30 on Tuesday afternoon and one by one, after our proxies were checked, filed into the meeting and took seats at predetermined spots dotted around the main hall of Trillos. The surroundings were plush to say the least — mirrors, wall to wall carpet, chandeliers, the works. All very intimidating for rabble demonstrators but in which the predominantly blue-ribose set and business men fitted very well. Well before the advertised start of the meeting it became obvious that this time NZI were taking no chances concerning security. Police — both plain clothes and the norm were in goons which the company had hired for the meeting in order to maintain control. Later both these two peacekeeping groups were to initiate violence.



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 We all arrived
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yes, this is the
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Zorkons!!

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 a pickle!!



After 2pm, a group of protesters
 moved the rostrum at the front of the
 meeting. They
 that the meeting, instead of
 concerned with the proposals put
 by the Company directors, should
 be discussing apartheid and the
 that foreign investment had on the
 there. Stony silence from the
 the meeting. Suddenly the room
 a cacophony of noise as the
 try and get up on to the rostrum.
 klaxons, horns, megaphones,
 are blown or beaten with the
 of making all normal conversation
 and the amplified voice of the
 like a faraway shout in a gale.
 was here that the first violence occur-
 The protesters let the directors up
 the rostrum, (not after some shoving
 both parties) and I saw a member
 of NZI on at
 on separate occasions take swings
 demonstrators as well as some of the
 goons kicking, pushing and
 any demonstrator within reach.
 minutes all was confusion. The
 remained at an unbearable
 the confusion at the front remain-
 protesters speaking over mega-
 and Ross, the Chairman, being
 out by sound every time he
 to speak.

Hard to recall how the first arrests
 were. I saw one person on the
 being pulled by two policemen.
 on to him were at least three
 protesters (including Chris Gosling)
 all formed a ring around the
 to prevent more police arriving. In
 they got him, took him
 back with us all following. The
 stated that he wasn't under
 - they just wanted him for 'quest-
 He was released only to be
 minutes later for 'assault'.
 reinforcements arrived, mostly
 es. They literally waded into
 of the protesters who were
 ated down in front of the rostrum,
 middle. People were seemingly
 out at random. Each time an
 was made we closed in around the
 trying to stop them dragging people
 sometimes we succeeded -
 obviously we didn't. I
 get punched and kicked, one
 lying on the ground was trampled
 by security men, another
 was pushed then kicked by an
 shareholder (yes!). Other 'right-
 members of the community
 were present (ie other than protesters)
 of the police on, some swore at
 and most when talked to expressed
 ents like, 'serves the blacks right'
 've you ever been to South Africa?'
 rapidity of this argument is so
 Do we have to have lived in Nazi
 before we can hate facism?
 same situation.)

For the hour or so while the bulk of
 the arrests took place, Ross and the other
 members of the Board sat quite still, with
 stony expressions on their faces. Finally
 it ended. Ross opened the meeting amid
 another outburst of sound. Alex Shaw,
 a former President of NZUSA (1975)
 moved that the meeting adjourn. A vote
 was taken. While they were counting the
 6 million or so shares, Shadbolt and Dennis
 Rockell, (the Secretary of the National
 Anti-Apartheid Council) stood up and
 spoke to the shareholders, explaining
 why we were there and the conditions
 for blacks and coloureds in South Africa.
 Shadbolt offered the megaphone to the
 other shareholders. 'Come on - we've
 had our say, let's hear why you support
 apartheid! Nobody took up the offer.
 Adjournment motion lost - 40,000 vs
 6,000,000. Ross shouts above the din
 and moves through the motions for
 consideration by the meeting. Except
 there is no consideration, no debate;
 It went like this.....'I move that resolu-
 tion five be adopted.' Seconded cries
 one of the grey men next to him. Any
 discussion? (Sometime not even this
 formality). All those in favour raise your
 hands. Against. Carried. A poll of
 shareholders will be taken at the end of
 the meeting. Resolution six.....'

Try and picture the scene. About 70
 demonstrators, some scruffy, others in
 suits and ties, blowing whistles, letting
 loose mice, stink bombs. The fire alarms
 go. One person, who just happens to be
 standing near one by the microphone gets
 accused by Ross of deliberately setting it
 off. Police, acting on Ross's accusation,
 arrest him. Later I saw two goons near
 the alarm where he was standing. What
 were they doing?

By the time that resolution six had
 come up, some of the conventional share-
 holders had had enough. They had seen
 motion after motion rammed through
 by the Board with no debate as well as
 the ugly scenes involving the police, the
 protesters and the goons.

Alternating with protesters they spoke
 against motion six - the most authoritarian
 of them all. Simply it gives the Chairman
 of the Board, Ross, the power to close any
 shareholders meeting down which becomes
 'unruly or disorderly' and conduct such
 unfinished business at the Board's leisure.
 Pretty authoritarian - speaker after
 speaker condemned the resolution, yet
 none of the Board made any moves to
 explain why they were putting it forward.
 Finally, the speaking order ran out and the
 motion was put. Carried of course.

Later, as they handed around the voting
 papers for the resolutions we tore them up.
 The final symbolic protest - the tearing
 up of voting papers at a shareholders
 meeting where the shareholders had just
 voted away any powers that they may
 have had.

David Merritt

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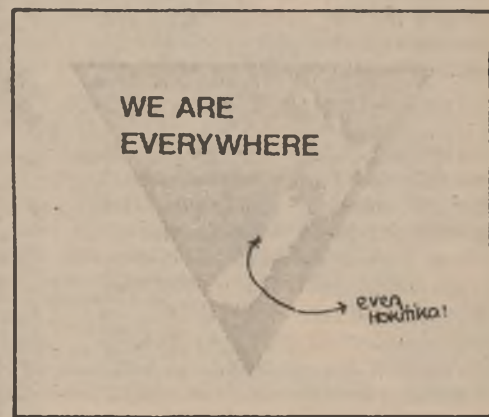
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**STUDENT DELEGATION/TOUR TO THE PEOPLES REPUBLIC
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A tour for up to twenty (20) students is being organised to China
 this Year. The tour will depart Auckland on Sunday 12 August for
 Hong Kong. Following a three (3) day stopover in Hong Kong the
 tour will enter China on Thursday 16 August. The tour will visit
 the cities of Guangzhou, Beijing, Changsha, Shanghai Suzhou and
 Guilin before leaving China on Saturday 01 September. The tour
 will depart Hong Kong for Auckland on Sunday 02 September
 arriving in Auckland the following day.

The estimate tour cost (given currency movements) will be about
 \$2000. Those interested in applying should contact their nearest
 Student Travel sales office immediately as booking close soon.

Arts

Conductor : Donald Thulean
Auckland Town Hall July 2

The Symphonia of Auckland is playing under the baton of the American conductor Donald Thulean for the second time. He is resident conductor of the Spokane Symphony Orchestra of Washington. The Symphonia's resident conductor, Juan Matteucci, is en route to Utah where he is to help judge an international piano competition.

Monday's concert began with Weber's 'Der Freischütz' Overture, performed with much warmth and a new richness of tone, encouraged by Mr Thulean's sensitive direction. The entire programme was conducted from memory - quite a feat, especially considering the complexity of Hindemith's 'Mathis der Maler' which followed Delius's 'Walk to the Paradise Garden'. The Delius, a quiet, peaceful work, is an intermezzo from his opera 'A Village Romeo and Juliet'. The piece is built around ideas, introduced by the winds, which are extended and taken up by the whole orchestra. Every section performed the long legato phrases with grace and precision.

Hindemith's 'Mathis der Maler' (Mathias the Painter) followed. It is a symphony taken from an opera of the same name. The three movements are said to be musical impressions of three of Mathias Grunewald's paintings. The work involves some interesting texture contrasts and highly complex rhythms. Extensive use is made of brass and percussion. The symphony finishes with a powerful fanfare using both of these.

The highlight of the evening was a compelling performance of Dvorak's symphony Number 8 in G Major Op. 88. Dance rhythms and folk melodies are treated elaborately yet still retain their emotional power.

This varied and challenging programme was presented at the unusual time of 6.30. Perhaps this, combined with the bad weather, kept people away. Pity they did stay away: it was a really good concert. S.S.

Buchanan, Vivicaere & MacLeod
Little Theatre
June 18 - 22

There are two significant traps in contemporary New Zealand painting - the landscape tradition and the dealer gallery system. We have reached a stage in the visual arts where these can now be challenged. The landscape has lost much of its old magic as more and more local artists turn from the obvious to the implied, and equally the dealer gallery system's place as patron and purveyor of the arts is being questioned.

The dealer system reached New Zealand in the early 60's and for fifteen years provided a true service to artist collector and viewing public by increasing sales, gallery space and exhibition numbers; but now, when established private galleries are charging artists 40 per cent commission on sales, it is obviously time to rethink.

And rethinking there has been. The landscape tradition is on its way out and more and more young painters are turning away from the dealer galleries to hold their own shows.

For the week of the 18th - 22nd of June the Little Theatre in the Maidment Arts Centre housed a show by three local painters - Buchanan, Vivicaere, and MacLeod - a conscious removal from the world of the dealer. They organized and hung their own show, arranged their own opening and sold their own works. The works themselves were as powerful and as saleable as any one might find in a private gallery and yet they did not sell as well. Every artist has a right to make a living out of his work if he chooses to make it of economic, as well as of personal, importance, and exhibiting is CRACCUM JULY 10 PAGE 14

MICHAEL MORRISSEY - AN INTERVIEW

Curling uncomfortably in a battered leather armchair Morrissey professed to be still somewhat insecure and unsure of himself. Referring to the writing award which he won in 1977 for the year 1977-78 he said, 'People seem to think you've made it if you win one of these awards. You get a fair amount of publicity but it's a very temporary thing, it only happens for six months or a year then you're kind of back where you started....' Nevertheless there seems to be an air of satisfied self-confidence about the man, perhaps due to the recent encouragement Raymond Hawthorne has given him in staging 'Exorcisms'. 'Getting this play or was actually far more exciting than those awards that I got....I never imagined myself as a playwright, I am a poet and I imagined myself as a short-story writer and a novelist....I started to get this feeling that I'd like to write a play about three years ago and never did anything about it and then I sort of got into it from short story writing. My short stories always have a lot of dialogue and they're usually in a very present, tightly focused situation'.

Morrissey commented that some of the ways in which he twists dialogue and the way in which he begins are a bit 'Pintery'. '.....instead of taking a big theme like feminism or some historical thing....you just....begin in an existential way....and take a situation, a very particular situation with only a couple of people and you start listening to what they say to one another. It means listening to parts of your own brain and as you do that your own obsessions start to build it out into something so that by the time you get to the end you may have said something large.'

The path to success seems to have had a few bumps and hollows though. In relation to 'Exorcisms', Morrissey sent in three short plays, to one of which Corporate didn't like because '.....it didn't seem to fit into the pattern the other two were making.' Two other alternatives were also rejected before a compromise was reached in the form of an adaptation of one of Morrissey's earlier short stories. overflow into his writing of plays, 'It

would confuse me too muchthe poet usually writes about himself, in drama you're writing about a situation....My idea of theatre is people like Strindberg, Tennessee Williams, Eugene O'Neill, Pinter.... a fairly intense psychological sort of theatre.' 'Exorcisms' he sees as not being, 'like a real life situation, it's been stylised....mannered psychological realism is the result of originally just trying to be realistic and then looking at it from the writing point of view and slowly paring it down, concentrating it.' He does hint that, because of this he may be making too many demands on the audience. 'In the middle section, "Mirrors", there's a very long very mannered kind of monologue....No one knows exactly how long this person is going to talk....You just have to sit there and endure it.' And he admits to making the demand in 'an old fashioned way' by asking people just to follow the words. 'I think most people today, quite often when they write a play feel they have to use music....It's the most seductive and soporific of art forms and it's amazing how people will accept and be lulled by quite bad music.'

Jokingly commenting that the 'ideal audience for the play should be over thirty and unhappily married for ten years, because it's sort of Strindberg terrain....I wrote the play "Mirrors" just before reading 'The Stronger'. It seemed to be quite a similar thing....In "Mirrors", one person is addressing the other, who is not replying and it's about a relationship and as the person talks more and more is revealedBut he's not quite talking to her. The production has done this extremely skilfully.... Quite often the man talks to these images, memory images up on the wall....A couple of times, when she turns round in her chair to face him he suddenly looks back to the image again. It's as though he can't bear to face her.' Morrissey disclaims any intention to propound 'a simple messageone of these fairly fashionable kind of left-wing or counter-culture sort of notionslike lunatics are actually saner than the rest of us.' The dominant impression he wants the audience to take away from

little, if at all. Under any system where an artist must sell to gain recognition quality becomes more important than otherwise, thanks to a whole gambit of capitalist ethics. Once again the loner loses out - he hasn't the advantage of a specialist set-up for his exhibition; he hasn't the presentation expertise offered by a private gallery, the framing service, the special lighting or the arranged atmosphere. The show in the Little Theatre was just that, an exhibition in a theatre. Buchanan, Vivicaere and MacLeod could only book the Little Theatre for a week, another disadvantage considering the standard fortnight's hanging for any show in a dealer gallery; and no dealer gallery is going to have plays and meetings among the paintings during lunchtime, the busiest time for visitors.

Buchanan, Vivicaere and MacLeod are to be applauded; not only for their guts in 'going it alone' but also for the high calibre of the show they hung, despite the handicaps. Even the least sensitive of visitors must have left with some brain damage, such was the power of the works hanging. Dean Buchanan's dramatic camouflage and light pattern works dominated the limited space and really needed a gallery to themselves. The camouflage treatment stems from Buchanan's earlier work involving patterns of light through foliage, the treatment is therefore three-dimensional, profound and at times hypnotic. Also hanging were sixteen of Buchanan's photomontages; equally dramatic War/New Deal images juxtaposed in a sometimes funny,

'Exorcisms' is, how very equal the man and woman in the relationship are, how differently they regard it '.....and how their frustrations with each other and with the relationship are fairly at cross-purposes....they both end this monologue in the middle section by saying "I'm talking to myself." They both fear that they haven't got through to the other person.'

His view of human relations as images of frustration and conflict, while stemming from elements of 'emotional turmoil' in his own life, is not Morrissey emphasises, a complete and and total one. Rather he is victim to the tendency for people to write about their unhappiness rather than their happiness. 'There's something rather boring about hearing a description of someone's pleasant day at the beach.'

Going down to Christchurch to take up the fellowship at Canterbury he sees as a happy coincidence with his own 'sort of explosion' in writing. As to his artistic technique he says, 'Rather than assiduously studying writers for their content or technique, I have a sneaky glance at them, an impressionistic reading. I did recently read the latest play by Pinter....but at the moment I think I've got quite a lot buzzing round in my head and I feel fairly happy trying to sort it out on my own terms.' At present he is trying to complete three plays and is amused at the continual questions as to the state of his novel. He confessed to not having touched it for ages. Instead he seems happy enough carving out a niche in the dramatic field. He sees New Zealand drama as suffering the deficiency of serious comedy and psychological drama or tragedy, due he feels to too great a concentration on satire and historical drama. 'I keep thinking there's so much to write about going on right now in Auckland....there's Bastion Point, the Black Power confrontations, the way the middle classes live....I would like to see more people tackling the present, 1960 forwards....There's just tons of material to grapple with....usually people do it satirically but I'd really like to see people trying to do serious stuff.' Eugenie

sometimes alarming way.

MacLeod's offerings were nothing new: competent and clean realist cityscapes. Some were most effective in their use of architectural elements forming abstract areas of colour. The small scale and subtle colour of MacLeod's contribution meant that they were swamped by the more obvious power of the Buchanans. To be fully appreciated the MacLeods too needed a gallery to themselves.

Jim Vivicaere hung a collection of small but forceful works in various media. Small and gloomy they were a most effective counter point to the large brash Buchanans. Vivicaere had limited himself mainly to the figure and what could be described as 'social commentary' and there were some lucid insights despite dirty colour.

The power, size and masterful simplicity of the Buchanans meant that it was essentially his show, which could have been billed as Buchanan and others at the Little Theatre'. It was a damn good show unnecessarily disadvantaged by its detachment from the dealer milieu. Shows such as this need to appear more frequently and to attract much more patronage if they are to survive as an alternative to the private galleries conspiracy, and if the dealer galleries are to receive the kick they deserve and where it will hurt them most. Only a kick in their wallets will haul the private galleries out of the parasitic complacency into which they have recently sunk.

Winston Smith

Naval Officer
McNeill
July 4-Aug

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Naval Officer
McNeill
July 4–August 4

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Gallery, or a documentary film on
the New Independent, 'The
Officer', from the same pen as those
imaginable classics will not give you too
much cause to stretch them. It documents
the events leading up to the
voyage of the first New Zealand
McNeill states, 'When Ian Mullins
suggested the idea of Cook to me.....
I grew up my hands in horror, James
was not Thomas More', and the play
'Man for all Seasons'.

Using a freshly semi-decapitated
Cook, 'flu and feeling tired listless and
languid in energy I was, frankly, under-
mined. But D.C., my erstwhile com-
panion, diverged little from my own
visions and kindly nudged me when I
was snoring.

That sombre serious figure so beloved
by Mrs Buchanan and a generation of
boarded three social studies teachers, strides
the boards of the Mercury in an
attempt by McNeill to bring ol' Jimmy
Cook to life and within grasp of the twentieth
century audience. Warwick Slyfield has
the enviable task of infusing some life
into the character of Cook, who is not the
dazzling of historical figures.....'The
best combination of seaman, explorer,
navigator and cartographer the world had
known.' Also one of the most poorly
documented as far as personal details go.
McNeill did 12 months research, but in my
opinion more freedom with characterisa-
tion is possible; imagine a fascinating study
of James Cook, dipsomaniac, manic de-
pressive or a host of other approaches.

For me the production never quite lost
the quality of a National Programme
broadcast to schools.....'This is your Heri-
tage New Zealand!'
Dorothy Jackson in the role of the elegant
Sandwich is appropriately lordly and
gentle, this man has seen a few BBC
historical serials, or the Onedin Line, or

something. The cast throw themselves
vigorously into their roles, unsure of its
seriousness they play laughs for all that
can be wrung out of them, but they are
predictable punctuations of a tediously
wordy play.

Good Boys' Own stuff this, the brave
Jimmy and his slavering crowd of worshi-
ppers, not to mention the little woman who
who sits at home sprouting babies each
year, and, in an oh so poignant moment
with Jim recalls the little ones who, as is
so common in those days are 'Safe in the
arms of Jesus'. Cook is not so lucky in
the climax of the play (no Waterloo this).
He gets consigned to the brine, wrapped in
a flag. Mrs C doesn't get the insurance,
but a fine portrait and the memory of a
fine man. Plus, as the man delivering the
wind-up informs us, loses the rest of the
Cook progeny. Sob. The other women
are a suitable variety of Boys' Own Her-
oines, Martha Ray, the daffy mistress of
Montague, Suzanne Burney, awaiting her
lover and weeping copiously — they had
fidelity in those days.

The last scenes in Tahiti and Hawaii
with its dancing venereal infested maidens,
long, lithe lissome native men in Y fronts
and leopard skin bring the play to its
grande finale. McNeill pulls out all stops
here, with native chants, two scenes on
the one stage, Mrs C receiving cosmic vi-
brations all the way from James' Last Stand
plus imaginative lighting and props. Yet
there is such a melange of confused action
— Cook's murder comes as quite a sur-
prise, it's not actually committed on stage
(I don't think).

Lovers of historical romance might
find this a worthwhile evening's entertain-
ment, or those with an interest in visuals,
the set and lighting are utilised to provide
maximum effect, and the costumes are
excellent, but I don't give this production
a rating of compulsory viewing.

Sara Lewis

Exorcisms Michael Morrissey Theatre Corporate June 26 — July 21

Michael Morrissey's first contribution
to the theatre shows a fine artistic sense
and sensitivity to the human character.
His short story background (he has had
eleven published to date and won num-
erous awards for his efforts) shows in the
preciseness of expression — there is
nothing superfluous in his style, but at
the same time he misses no opportunities.

The three plays are three views of the
once-intimate relationship between the
two characters (a man and a woman) from
different distances of time. They meet
in a neutral environment - never quite
explained to the audience — and battle it
out verbally. But, as will always happen
when two completely different world
views fight there is no real interaction
— they never really touch and nothing
is resolved. The only possible winning
would be of them both together — win-
ning over their differences, but as they
just battle each other there can be no
victory.

The drama flows with almost musical
elegance - tension is built and resolved
with wit and artistry - holding the atten-
tion of the audience well but without
over powering. We see, in the first play,
the relationship nearing its end, but
with a touch of softness and sadness - no
fierceness yet, but we get a glimpse of
his self-despised dependence - 'I wish I
could be free of women' and of her
rather cold tenderness towards him -
trying to help, but only from a distance.
The second is a bitter and slashing battle
in which their inability to really interact
is shown. Morrissey uses the image of a
mirror - the man sees the woman as like a
mirror - cold and hard impenetrable and
leaving him, ultimately, alone with nothing
but his own reflection. She claims this is
necessary and deliberate - a protection
from his insistence and pushing when there
was no real feeling between them — 'and
it was always a sexual act, never an act
of love'. She held herself as a mirror in
an attempt to show him himself. Mean-
while, the room around them is hung
with photographs of themselves, both
together and separately, to which he espe-
cially addresses his vitriol - as if to a
mirror of another time - rather than face
his flesh and blood antagonist.

In the third play the atmosphere is
again more calm, although little progress
has been made. He still shows his depend-
ence in his unrealistic, covert hopes for a
reconciliation, she claims happiness with
another, but we find out later that she
is actually happily alone — she has the
independence he wished for at the begin-
ning. However, she is unable to give him
even the show of tenderness he makes a
bid for, and although she claims to have
lied because 'he' wouldn't have believed I
could be happy on my own', perhaps
these are because of her insecurity. The
mirror is still there - she tries only to help
from a distance, the warmth just is not
there for the closeness and affection that
he really needs. She is caught in the bind
of her mother - a sense of responsibility
and desire to help the other without the
love to carry it off.

As well as this being Michael Morrissey's
first play it is also the first appearance at
Theatre Corporate of Michael Wisner - an
actor with extensive experience in Britain
in both the theatre and television. He and
Elizabeth Hawthorne made a faultless
performance of the first night, she with her
her almost unnerving intensity of feeling,
and he with his refined, well balanced
technique. Aucklanders are lucky to
have such an addition to the already
outstanding company at Theatre
Corporate.

Mathew Dart



Elizabeth Hawthorne in 'Exorcisms.'

N.Z.S.O., Conductor Henry Lewis
Piano: Stephen Bishop-Kovacevich
Town Hall June 27

This concert of three strongly
romantic compositions began with
Richard Strauss's 'Death and Trans-
figuration', one of his earliest symphonic
poems. After a rather shaky opening both
the orchestra and American conductor
Henry Lewis put their all into this
demanding work.

Henry Lewis clearly displayed the
qualities that have enabled him to trans-
form his own orchestra, the New Jersey
Symphony, over his eight years as its
musical director. His podium technique
is very energetic (he lost his baton during
the second section of the first movement)
and authoritative: his musical understand-
ing is indisputable. He handled the simple
oboe childhood motif and the climactic
transfiguration with equal ease and style,
and the orchestra, with few exceptions,
tackled the difficult passage writing with
its usual skill.

Stephen Bishop-Kovacevich was the
soloist in Schumann's A minor piano
concerto. He seemed ill at ease for the
first quarter of the first movement, but
once he had adjusted his seat to the right
height he played fluently, giving the
rhapsodic cadenza a distinctive intimacy
and clarity. His treatment of the short
intermezzo was exceptional, and he
evidently enjoyed the gentle poetry of
this movement. The long third movement
provided evidence of Kovacevich's
prodigious control - he can be dramatic
without ever being crude or thumping.

Rachmaninov's long second symphony
in E minor occupied the whole of the
second part of the programme. This is a
well-constructed work, which nearly
always sustains interest through its
hour-long length. Lewis and the NZSO
handled the luxuriant melodies and
rhythmical passages with taste, never
descending to the sickly sweet inter-
pretation which can come all too easily to
Rachmaninov interpretation, especially
in the hackneyed Adagio.

All in all this was an excellent concert.
It is always a pleasure to hear the NZSO;
one of the only world-class artistic
groups that New Zealand can boast. Let
us hope that short-sighted accountants
in Wellington will not have their way - in
this time of National gloom we need to
see more of the NZSO, not less.

Q.C. Maxwell-Jackson
CRACCUM JULY 10 PAGE 15

Music

Frank Zappa
Sheik Yerbouti
CBS

Biting satire and a wide variety of moods characterise Zappa's new double album, his first release after signing with CBS. Playing with mostly unknown sidemen (only Terry Bozio and Napoleon Murphy Brock survive from previous line-ups) and using an impressive arsenal of effects and gimmicks, Zappa continues to tantalise us with songs and arrangements that almost (but not quite) fall into distinct commercial categories: for instance the track 'Dancing Fool' could almost make it as a single, but a cleverly sprung rhythm makes it undanceable between verses.

The album kicks off with 'I Have Been In You', a tasteless and endearing jig at the Peter Frampton album, 'I'm in You'. Uncalled for? Well, the last New Zealand saw of Frampton, he was kissing pink plastic tambourines and throwing them to a frenzied pubescent audience; perhaps that's asking for it. Next up is 'Flakes', an intricate and angry piece about lazy, greedy repairmen that includes a slick impersonation of Dylan, singing about money, complete with authentically ghostly harmonica breaks. You won't hear the next track on radio - with a title like 'Broken Hearts are for Assholes' it can't even be announced, let alone played ('You sniff the reeking buns of angels/ and act as if it was cocaine'). 'I'm So Cute' closes Side 1 with what I can only assume to be a Pere Ubu parody - the voice is anguished and tuneless, and the music spectacularly disintegrates into chaos towards the end. With a world vinyl shortage, do we really need Pere Ubu parodies?

Sides 2 and 3 are a disappointing ragbag of tracks, 'Dancing Fool' being the only really strong number. 'Rubber Shirt', a bass guitar and drums duet, is intriguing but hardly worth ploughing through the other tracks for; 'Bobby Brown' and 'Jewish Princess' are tasteless without being particularly amusing, a trap (or perhaps a deliberate paradox) that Zappa has opted for before, particularly on 'Apostrophe'. Is Frank trying to persuade us that scorn is the only real emotion? I suppose if it makes sense to compose over people's heads (Zappa's own claim) then there is some validity in occasionally composing under them too. The rest of these two sides - particularly the lead-guitar-messiah indulgence of 'Rat Tomago', 'Trying to Grow a Chin' and 'The Sheik Yerbouti Tango' will only appeal to hardcore Zappa fanatics, who would probably rave over an album of Frank's farts.

Side 4 saves the set, even makes it worth buying. 'Wild Love' opens the side, a tightly orchestrated song with lots of close vocal harmonies. This breaks into 'Yo Momo', a 12 minute live cut with an almost symphonic feel, moving from Steely Dan-style verses ('You ain't really made for being out in the street/ Ain't much hope for a fool like you/ Cause if you play the game, you will get beat') through three interwoven melodic sections, building in space and power to the final resolution and reintroduction of the main theme. The stage announcements at the end of the track come as quite a surprise painstaking attention to detail and flawless playing has taken Zappa's studio techniques on to the stage with more clarity and precision than I have ever heard before. When ya gonna tour here again Frank? Huh?

Alex James

The Blot strikes again and again



Greg Kihn
Next of Kihn
L36653 (thru Festival)

Greg Kihn can write very good rock'n'roll songs. He can also write extremely weedy pap. 'Next of Kihn' strikes a balance between the two, with a couple of his efforts being up to the best in the American anglophile pop/rock line and the others lyrically inept drawn out self consciously 'rock' muzik.

Kihn (pronounced kin) is on the predominately faddish Berserkly label, a company with imaginative marketing ploys, a refreshingly left-field approach to pop (which with them usually suffers from a distinct lack of balls) and one genuine bona-fide classic album to sell (Modern Lovers 1st). His brand of rock can be good but is seemingly aimed at building up a cult following, a mugs game in any language.

Anyway, the curtain goes up with 'Cold Hard Cash', machinegun drumriff leading into a short sharp 100% excellent rock'n'roll toon. Something called 'Museum', alive and with a memorable hook I've since forgotten, follows. Leading to some nicely derivative piece of waffle. Oh well.

CUE the intro to Egyptian reggae and as good a piece of epic mooninjooniness as I've heard in a while. Side two reaches no such heights until Kihn closes with a guitar oriented 'Secret Meetings'. Of such things legends are made? Not really. Just some of the best rock/pop I've heard in a while, (I think Kihn made the right turning a while back when everyone else went off the tracks), and some of the ordinary.

He has a fair bit going for him; a good band with some excellent drumming, some help from the production (Berserkly seems to find a good clean garage type sound for their recordings of essentially garage type bands type thing). BUT he does insist on writing these long, slow and basically wet songs and I tell you good people the use of too many long words has totally destroyed my attention span. As I always maintain, wait for the single.

Adam Gifford

Night
Planet Records PL2 (thru WEA)

Night are a bunch of session musicians and suchlike who, as many of them do, suddenly wake up one morning and decide to go into business for themselves. With predictably dull results.

Of particular interest for all you patriots out there (wasn't Telethon wonderful) these bozos feature Mr Billy Kristian, of Max Merritt (yes, he is related) Chuck Berry and Ian Carrs Nucleus fame, and Chris Thompson, last seen with Manfred Mann of Mighty Quinn fame. They're on (and produced by) Richard Perry's Planet label, of Pointer sisters 'Energy'

Gladys Knight & The Pips
Trillos Downtown
6.00pm & 10.00pm Monday 16 July and Tuesday 17 July

So it's the middle of winter, and you're still wondering how to finish spending your last bursary cheque. Well I have the answer! Go to Gladys Knight and the Pips. Good food, good wine, excellent music, Gladys Knight is a luxury you can afford.

Now only 32, she began her career over 25 years ago as a child Gospel vocalist before teaming up with her brother and two cousins to become professional as 'Gladys Knight and the Pips'. In 1961 they had a No. 1 rhythm and blues hit with 'Every Beat of My Heart', an excellent ballad if you can find it. In 1967, after a move to Tamla Motown they hit again with 'I Heard it Through the Grapevine', a No. 1 smash and one of my favourite all time soul records.

In 1973 a move to Buddah gave them six consecutive Gold Discs, including the fine 'Midnight Train to Georgia', plus a couple of Grammys. In 1975 they first visited the neck of the woods, receiving rapturous reviews. They recently moved to CBS, where Gladys has just finished a solo album, due for release about now.

So what you will be getting for your \$18 is superlative soul from a team who have been playing clubs, concerts and cabarets for twenty-one years, professionals at the art of giving the public their best. Gladys herself is one of the greatest female soul singers. Nik Cohn, author of 'Wopbopaloobop' says of her, 'Of all the Motown female singers, Gladys Knight sings the best blues.' Charlie Gillett, in his 'The Sound of the City', says of her work with the Pips, 'Dense, tense harmonies by the Pips seemed to box Gladys Knight in, so that her sudden flights up and out were exhilarating, while underneath the rhythm tugged and pulled.' All this for the price of a weeks abated bursary, nine singles, two albums.

Joining her on stage will be the Pips, a 23 piece orchestra and a 5 piece rhythm section. This is one of those concerts it's a joy to hear, silly to miss. Yeah, let's go nightclubbing.



fame. Yes toots, famous people abound on this album, meaning zilch.

Now don't think I'm prejudiced or something, but I can't abide this LA spawned now let's have a reggae track to show we got our chops togethaaa man and I know this dude lotsa coke and a real cool songo man and careful with the mix eugene type shit and where would california be without Neil. I don't think I need to talk about the playing.....as expected not a note missed. The songs though.....aah, the songs.

Chris Thompson writes the sort of lyrics rock is all about. Shooting fish in a barrel time again. Most of them are of the (and I almost quote) gotta gotta gotta get me a lotta lotta lovin babe/ honey/ chick/ whore/ 'cos I sure gotta lotta lotta etc etc type thing.

They scan like 'I've been told there's a t.orn in every rose/ I found out I didn't want to know / you wrote me, I never saw you go' or the clichesville.....'gotta get a move on/ looking for a good time/ rockin down the highway/ I'm so glad you're mine.' Would you believe it?

One good thing though, the single 'Hot Summer Nights', written by Walter Egan and a current radio joy Co-vocalist Stevie Lange can't hold more than two notes, the lyrics are bad and cliché ridden and her vocals give the whole thing a Shocking Blue flavour.

Now and then these type records go gold and zinc and that sort of shit. But they never overcome the uselessness of the exercise. The real LA (impossible - Raymond Chandler) is on the BS2's single Me, I'm from OngaOnga man.

(the real) Adam Gifford

Lettuuce to the Editor

HEY HELL, MORE LIKE THIS PLEASE!!!

finish spending your money and the Pips. Good can afford. Gospel vocalist before as 'Gladys Knight' and 'Every Beat of My Heart' move to Tamla Motown. I smash and one of the first times, including the first time they first visited this moved to CBS, where from a team who have professionals at the first female soul singers, own female singers, 'ound of the City', ps seemed to box clerating, while under weeks anated bursary, a 5 piece rhythm iss. Yeah, let's



one example : Assessment. That was the few 'problems' identified in the late which actually achieved 'success' in the 'change'. Assessment in 1979 is from assessment in 1965. It is, hard to say whether it is better or I can safely say that present assessment what the originators of the change had. They perceived their present assessment as oppressive, ineffective, and generally unsound, but they sought a non-oppressive assessment method, which was equally, or more, or less oppressive. In that struggle, time and the oppressive, status quo aspect of university. That side had power, enhanced and continuity. The 'change side's' in their enthusiasm, conviction, and ability to generate mass support. weakness lay in the student lifecycle, want a high turnover of participants, continual draining of resources away from towards maintaining their side. status quo side is self-maintaining. Applying of alternating reflection and action, it that reflection led to action which led action, OK. But by now a number of the group had moved on, replaced by others who not participated in the original process, who were not always on board very thoroughly. Meanwhile, of the university change process was its toll. This involved a few people of boards and committees: so a few were developing expertise - familiarity procedures, relationships with key people, ling skills - which they did not have time and they were also being divided by group by the amount of time they had on the committees and bodies they access to on behalf of the change side. me the first changes the original group might appeared, none of the original group to evaluate them. Nor was there a with sufficient continuity with that group. In other words, the praxis broke because nobody predicted the effects of scale on the group. Therefore the ent changes bogged down at about of the reflection/action alternation, an being developed further by an praxis which could evaluate and seek adjusting changes.

I've been told there's e/ I found out I didn't wrote me, I never lichesville..... 'gotta ing for a good time/ ghway/ I'm so glad d you believe it? ough, the single s', written by Walter E. Co-vocalist hold more than two bad and cliché ridden the whole thing a ur. ese type records go at sort of shit. But e the uselessness of the al LA (impossible -) is on the B52's single. Onga man.

But I now think that grotty assessment procedures, while they can be modified, arise out of fundamental faults in the university itself. The university can be a fine place, a good experience, and has a lot going for it. However, it is also patriarchal, elitist, meshed economically into the status quo, racist, western and a whole lot more --- ists and --- isms I can't be bothered listing. In a word, a lot becomes clear about the university if you analyse it as a Great Colonial Hangover.

The university in New Zealand was developed by people who thought and spoke of Britain as 'Home'. It was based on the universities of Britain, in particular 'Oxbridge' and Edinburgh. The subjects studied, methodology and curriculum, were based on the Western academic tradition. New Departments, when they have arisen, have followed in the wake of such disciplines gaining acceptance in other European universities. Of latter years, the influence of the USA has been identifiable. However, of recent years a far stronger influence has been the economic and business sector, as the universities in New Zealand have striven to justify their staggering budgets by their 'usefulness'.

As to staff, NZ universities have always appointed disproportionately few of their own graduates to staff positions. In order to be demonstrably fit for such appointments, such graduates have been required to provide seals of approval such as postgraduate degrees, preferably from high-ranking English universities. This has ensured that methodology and curriculum remained pure, rather than being overly contaminated with a local flavour. In the Arts, Philosophy has entirely disregarded Maori, Polynesian or Asian philosophical traditions. English has had such a stranglehold that, not content with being the medium of instruction, it has been a compulsory subject for many years. This has meant that, with so many students, it has become a big and powerful department. Languages, for many years, meant European languages, both dead and alive. The treatment of Maori language by the university has been itself instructive. Only the tenacity of the Anthropology Department has led to its grudging acceptance: we are currently witnessing the introduction of Masters papers in Maori. Other Polynesian languages, which should also be flourishing in Auckland at least (so much for 'the largest Polynesian city in the world') are sidling in after many years of neglect - once again via the Anthropology Department. Ironically, Asian languages have had an easier passage, because of the 'business' aspect, which made Japanese appear 'useful' for trade, and presumably for explaining fishing limits. It has taken History a long time to relinquish its Eurocentrism; and Geography, which directed its attention towards local matters somewhat earlier, suffered consequent low status. Law, Commerce and Engineering have also presented western patterns, and despite a few whirls of flirtatious liberalism, have groomed the majority of the rather conservative students they attract for their place in the patriarchy as handmaidens of the status quo. Trendy Business Administration also caters to the 'usefulness' demand, as does the Applied Research Office.

The colonial heritage is particularly clear in the Science faculty. The hierarchy of sciences, with pure and physical at the top, the grubby natural science with their regrettable tendency to examine the local creation some way below, and the hopeless applied social sciences at the bottom, was accepted and established, with no consideration as to the appropriateness for the New Zealand situation. Therefore every science degree had to contain a little of the real tippy-top science in it - physics or chemistry. Which gave those departments a lot of students, which gave them the power of a large staff, large facilities and expensive plant and research grants (which enabled them to maintain compulsory status). Therefore one of NZ's major exports for years has been some of its most intelligent young people, packaged as 'scientists' - nuclear physicists, X-ray crystallographers and the like. There are not many openings in NZ for people to make a career of bombarding gold leaf with electrons. NZ does not need many nuclear physicists and inorganic research chemists. However, the First World does, and the classic pattern of colonial power continues.



Students are more likely to major in physics and chemistry for a combination of reasons.

1. Having to study them at Stage 1 anyway.
2. Having done well in them at school.
3. Chance of going overseas - graduate scholarships, jobs as 'scientist'.
4. Chance of joining large department staff.
5. Status of the subject.

Furthermore, of course the UK and USA only want a limited number which they skim off the top. That leaves the NZ market flooded with pretty good graduates in Physics and Chemistry. A few of these, the next best, are absorbed into research and industry. The rest become - wait for it - teachers of Physics and Chemistry. This ensures that schools maintain these departments and emphasise them, especially encouraging the top stream pupils into them, thus sending along to the university a steady supply of eager young students of Physics and Chemistry. About now the whole process gets a bit circular ! The university has a number of these self-maintaining sub-systems. It is already true that if your parents attended university you are more likely to attend university yourself. If you are male you are more likely to attend university. If you are pakeha you are more likely to attend. With the Education cut-backs, all these things become more probable; in fact it is quite likely that soon only the children of professional people, wealthy people, will be able to afford to attend. Another effect of the cutbacks will be to make the university more ageist and conservative, as fewer and fewer new appointments are made, and the staff, virtually a closed set, cling to their jobs rather than face unemployment - and who can blame them ? Intellectual stagnation, always a problem, looks like a certainty in the next decade. As unemployment among the 'educated' begins to bite, the way the patriarchy protects its own will become increasingly clear.

Maybe then, a group of the unemployed might form a co-operative to restructure the university in a more just and democratic way. 'The autonomy of the university is surely not a question of corporate privileges. Actually the western-style university has very limited autonomy because it is strictly bound to the economic and political order of a class society Academic criticism and dissent cannot become politically relevant as long as the relations between University and its environment remain socially one-sided Therefore, the University will gain autonomy only through the presence of social forces other than those actually dominant.'

(Mario Miegge, in a paper on education and the Italian workers' movement) Although I think students could play a vital part in university restructuring, I feel the lack of continuity could work against that kind of participation. Also of course, students are more likely to be activated around immediate issues whose pressure they feel directly. Furthermore, many of them are beneficiaries of the present system, and really identify with the interests of the winning class.

Well, Dave, this has turned into a longer letter than I sat down to write, which just shows how Craccum has got me thinking (Oh the pain of it !)

Mitzi Nairn
(Craccum chocolate fish award for letter of the week - Ed)

WANTED: 4000 STUDENTS TO COMMIT ANTI-SOCIAL ACTIVITIES FOR ONE HOUR.

Dear Dave,
This fine Saturday morning, over my tea and toast I peruse that bastion of truth and justice, the New Zealand Herald and see on page 3 that a few hundred students sat down in Queen Street and that 58 were arrested for that action. This demonstration was supposed to demonstrate to Merv, Rob and the general public that the student body is/was irate. Indeed from what I can gather a vast majority of students are less than happy with the T.S.G. 4000 students voted in the 'Roth Referendum' on the issue that she was not (allegedly) representing student opinion and, as we know, this heinous crime saw her expelled. Oh !, what joy if the 4000 who voted in that referendum had the intestinal fortitude to sit down for an hour or so in Queen Street. It wasn't necessary to be arrested - only 58 out of a few hundred were. But if 4000 students sat down and 1000 were arrested in support of a matter that couldn't be more representative of student opinion or closer to a student heart, we may have made the front page and given Merv and Rob something to think about. I think that student priorities need reassessment and perhaps a few will be able to stop carrying the rest of the bludgers.

G.P. Bradburn

WHERE HAVE ALL THE RADICALS GONE ?

Dear Ed,
Over the last three months I have seen the demise of the Student Hierarchy and the growth of Student interest in what the hell's happening around them. Excellent I say. For the first time in three years at Varsity I start to feel that at last I have discovered that it's good to get the adrenalin pumping round the body and dare I use the word - I even feel sometimes like a 'radical'. I hope this is just the beginning of a new era in student politics. I think that it's just what Auckland University needs to take them into the eighties. The sit-down in Queen Street was the first good piece of action taken in years. What we need now is a powerful executive and President to realise that Students have come out of hibernation ready to fight. But first the executive must be built up into a strong driving force which supports a President and which isn't 'split'. But this must be done as soon as possible before students slip back into their usual state of unconsciousness.

Here's hoping,
Your local radical,
Nigel Eilenberys.
P.S. Thought of standing for President, Dave ?
(I'd like to be President as much as I'd like another hole in my head - I d)

UP HEATHER'S NOSE IN A BIG WAY

Dear Craccum,
Once someone told me about this place called University, see, and how it could help me understand the world better and help me understand my fellow man, and what makes him tick and so I thought, 'gosh' ('gosh', I thought) that sounds interesting and so one day when I grew up I became a BA student (alright so perhaps I didn't grow up) and I felt proud because I was doing something that I wanted to do and not something that a man in a black suit (with contrasting tie) has said would get me lots of money when I graduated and I looked around at all my money-grubbing fellow students and said 'tut-tut, that's not the purpose of higher education'.

But now - and this is the scary part for all those with faint hearts - 'Usually Silent Heather' tells me I should feel guilty because I am not willing to become prepackaged factory/office/laboratory fodder !!!!

Well guess what ? I don't. I'M DAMNED PROUD OF THAT FACT. I have as much right to be here as anyone.

'U.S.H.' and I are in agreement on one point however. That is we should ask ourselves 'are we going to do anything for this country, to help others ?' Why, just the other day this guy I met says to me 'When I get my degree, I'm gonna do something for this country to help others'. Only trouble is, thanks to the powers that be (and a few I wish wouldn't be) this but can't afford to stay next year so its back to slicing salami in the family delicatessen. Oh well, he makes terrific coleslaw.

Yours,
Lyn Holland

CRACCUM JULY 10 PAGE 17

More Lettuce

I LOVE THE EXEC, No. 1.

David, dear,
Yet another letter There seems to be a popular current trend, known to the initiated, as 'Exec. Bashing'. In fact, some people have gone so far as to propose a motion of 'No Confidence' in the Executive. They say that Exec. members are not doing their job, but I would like to know which ones? To the best of my knowledge, all of the executive are doing a fine job for which they receive few thanks and much criticism.

To start at the top with John Beavis, John has selflessly stepped into the breach as acting-President, and brought a great amount of maturity, experience and a sense of responsibility to the position. What a pity he cannot be persuaded to stand for President, but after six weeks of abuse who can blame him? John has worked extremely hard over the years for the Association (without financial remuneration) and we need people like him. At the moment, in fact he is filling four posts - those of President, Administrative Vice-President, Treasurer and Education Vice-President for which he deserves our respect and gratitude. Philippa Poole is a competent and conscientious member who puts a lot of time and effort into her position. The same can be said of James Gilderdale who is not only a pleasant and likeable chap, but is also frequently seen around the University at 7 am helping with leafletting and all those other boring tasks no-one wants to do.

It seems that some students have seen fit to castigate Peter Monteith for his non-attendance at bursary marches. He was elected as Sports Officer, not to fight education cut-backs, and he performs the job he was elected to do very efficiently and he also does a great deal of work out of the public eye on things like the Catering Committee, for which he must be commended.

Frank Doogan and Brian Gray have both been conspicuous on the political front, and if the amount of material they produce is anything to go on, they will continue to be so. A.T. Toong worked very hard during the Overseas Students Fees campaign and continues to work for the welfare of overseas students. Barry Hook similarly does a lot for student welfare and puts many hours of his time into attending to the little day-to-day problems of students. I can't say anything about the work of Tom Bassett or Grant Ellis because I don't know either of them, but I'm told that they are at least competent. All in all, the present Exec. are a hard working group of people who are endeavouring to keep things running smoothly in a very difficult period. Just remember one thing, all of you who criticise them: - these people are volunteers who give up many hours of their time because they have the sense of loyalty to their Association - and that is something which presently seems in short supply. How many of those who condemn them have put themselves forward for the vacant executive positions so that they can provide some positive help? We have no President, L.V.P., treasurer or Women's Rights Officer and no nominations were forthcoming for the 1980 positions of AVP and treasurer. So what about it?

Love

Susie Collier

P.S. I think that our secretary is not only lovely but it's believed that he takes his pants off in trains.



DO YOU DISLIKE ALL OTHER MEDIA

Dear Craccum,
As more Janet Roth propaganda clutters the garbage cans I am moved to ask myself questions about the role of the President of AUSA.

We don't need a President or do we? If 'No Confidence' wins the election the wages/salary of the Presidents position could be donated to pay the Court fines of those students who are at least attempting to act on their beliefs on behalf of all students. There seems to be no clear ideas on what the President or Executive should do - maybe we need a forum on this - or a discussion in Craccum.

J.K.

P.S. I don't like propaganda.

CRACCUM JULY 10 PAGE 18

GAYS IN A NUTSHELL

Dear Dave,
I'm not gay myself, and I don't know many gay people. Despite this, sometime during Gay Pride week I felt compelled to write this letter. Gay pride strikes me as being a particularly worthy cause. Gay people are perhaps the most severely repressed, discriminated against, and persecuted minority in our society. They are the most repressed and persecuted group because they, above all others, are a group whom it is still socially acceptable to shit-stir, snigger at, (perhaps even beat up) and generally give a hard time to.

From childhood we are taught to regard homosexuals as evil, twisted people often found lurking in public toilets just waiting to molest any fresh-faced youngster headed in their direction. I wouldn't be surprised if many homosexuals did develop personality problems the way society treats them. In my experience however the few gay people I have met have struck me as being perfectly healthy and 'normal', perhaps a little kinder and more sensitive than most.

There should be no stigma attached to being gay. All that gay people want is to be accepted as individuals in their own right. Just as others have a right to be accepted regardless of their religion or the colour of their skin. For a more free and caring society!

Yours sincerely,
Tom



AT LONG LAST, A REAL LETTER FROM THE PUBLICATIONS OFFICER

Dear all and sundry in Craccum,
I feel that it is time that at least one of the Executive members of this Association made public once and for all their feelings on the matter of the recent street demonstrations on June 19 and 22 in an attempt to cease the 'witch-hunting' that has been going on with respect to the attendance or not of Executive members at these incidents.

Firstly, it is my personal belief that the Education Fightback campaign is the most important campaign undertaken as a joint venture between students and public for a long time. Secondly, I feel it is imperative that this campaign be publicised as much as possible so that we get the maximum amount of public support, as well as getting large numbers of students involved. In this respect, I would support any legal protest which would achieve this end. We cannot afford to lose ANY public support by carrying out an act which aggravates them. I will not support a deliberate attempt to break the law, and hence will not be present at such demonstrations as a demonstrator. The breaking of the law will not endear our cause to the public, and numerous comments from the public heard at the intersection of Queen and Wellesley Streets, such as 'Serves the bastards right', and 'Juveniles like that don't deserve to get any money from the Government', substantiated this.

The reason for my absence from the Customs Street 'sit-in' was that I had an important exam (10%) at 3 pm that day, and at 1 pm I was consequently doing as much study as I could, while having a short break from being part of the Association activities. On reflection though, I suppose that being an Executive member means that one must forego all academic activities, and slave one's guts out to be the leaders of the sheep. Sorry about that. I attended the Queen and Wellesley Street 'sit-in' as a liaison with the police. Having performed this duty on Pub-Crawl, I can see the need for some Association members to be THERE, whether to talk to students, or to placate the police. The senior officer in charge on Friday was heard to say, 'Should put a bulldozer through the lost of them', and this attitude cannot be tolerated. Hence the importance of some Exec members to be not involved in the protest but to be seen actively supporting the students themselves by talking to police and then warning the protesters of the possible consequences of their actions. I stayed with Tom Bassett, James Gilderdale and John Beavis up at Central in case there were any hassles getting people bailed out.

Hope this clears up some queries on my stance on this matter. I really do care, but will not support an illegal demonstration.

Luv to you all,
Philippa Poole,
(Publications Officer)

AUCKLAND REGIONAL AUTHORITY

Regional House,
121 Hobson Street,
AUCKLAND 1.

BRIAN STOP THANKS FOR THE COPIES OF CRACCUM STOP LOVED THE REVIEW OF DYLAN'S NEW LIVE L.P. STOP SHOWED IT TO DYLAN WHEN HE POPPED IN FOR COFFEE LAST WEEK STOP HE SAID WHO THE HELL IS THIS BRIAN BRENNAN STOP

REGARDS STOP THE LONE RANGER STOP

A LETTER FROM THE LIFE OF IVAN SOWRY

Dear Demerit,
I convey my thanks to all the students who have turned out on the various Education Fightback protests of recent weeks - you're a great bunch of people. And may all the apathetic assholes who leave the work for the rest of us but are prepared to accept the benefits of our labours be sentenced to a three hour conversation with Merv Wellington. Education Fightback needs people with ideas. The Muldoon Government takes no notice of the usual forms of protest (petitions and marches). Any novel suggestions as to how we can get Rob and Merv to sit up and take notice will be welcomed. Just drop in at the Studass Office and ask to see Frank, Colin or me (Ivan). None of us go to lectures so we'll usually be around somewhere. We also want to see people from the clubs and societies on campus. Education Fightback is for all students and student groups, so if your club wants to do something for education here's your chance. Suggestions from faculty staff will also be well received. A quick glance at the Association notice board last Friday night confirmed my suspicion that Mr/Ms N.O. Confidence is my only competitor for the position of EVP. It is amazing that at a time when the future of education in N.Z. is being threatened to an unprecedented degree that only one nomination for this position should be received. An election with only one candidate is what I expect of the Soviet Union, not of a participatory democracy such as Studass purports to be. Students need an EVP more desperately than ever before. So my nomination stands, and unless N.O. Confidence campaigns hard I'll soon be another target for the Exec-bashers.

Speaking of Exec-bashers, I have been told that the label has been pinned on me in recent weeks. Well, I guess I have thrown quite a bit of shit at Exec recently, but I consider this to have been justified. The performance of Exec has been pretty dismal this year. I have, however, seen a marked improvement over the last couple of weeks. It is a pity that it has required a petition for No Confidence in Exec to achieve this.

I would, of course, be under delusion if I believed that all is now wonderful with Exec or with the Union in general. It will probably require major constitutional changes to achieve this - possibly payment of honoraria to Exec members and a clarification of the functions and hierarchy of Exec and SRC. Even then it would still be possible to get some inept half-wit elected to Exec under the same circumstances as I am standing (the desperate need for someone to fill a position and a lack of competition for the position). But it is likely that more competent candidates who could give the time required to perform their duties properly without worrying about their personal study/finance situation would be attracted and elected. The student body would also have fewer qualms about rolling an incompetent Exec member if (s)he were paid rather than working on a voluntary basis.

At present Exec is hampered by an inadequate constitution and the reluctance of some of its members to commit themselves to the student cause. These individuals, fortunately a minority, are therefore warned. The No Confidence motion at the upcoming SGM may be amended to refer to them specifically. (Does this get the Flackmail of the Week Award?) So how about it, apathetic students and non-committed Exec members? Let's pull finger, for your own sake if not for the Association's. It's been ten years since Jim Morrison wrote 'they got the guns but we got the numbers'. It's still true but were still making fuck all use of it.

Ivan the Terrible

P.S. Apologies to John and James for the inaccuracy in my letter in Issue 15. It seems that they were talking with the police ten minutes before I arrived at the station.

REVIEWERS SLATED AGAIN

Dear Ed,
I am writing in condemnation of the second-rate ragout that passes for critical reviewing in the pages of 'Craccum'. Presumably everyone has the right to try his or her hand at reviewing - but the permanence of print entails certain responsibilities. Condemnation of a show, performed or exhibited, is no small matter, neither is obviously amateur and ill-considered praise (it is possible to kill with kindness). Not only is a rational and considered approach necessary, but a reviewer must also have some command of the English language and an understanding of at least the basics of the discipline on which he or she is writing. What I am saying is that enjoyment (or any reaction) is not enough.

Take, for instance, this passage from one Eugenie Sage's review of New Independent's production of G.B. Shaw's 'Overruled' (Craccum 19 June) -

'Gregory Lunn may have been afraid of his conscience, striving to live by his mother's admonitions but even he was persuaded to apply moral standards to one's conduct over which we 'have no control' rather than to one's person or principles.' Perhaps there was an editorial or compositorial cock-up, but I suspect not. What does it mean? Whatever, it is a devious way of hiding an opinion. And then there is the evanescent 'Comrade Strange' whose words on Louis Malle's 'Pretty Baby' were limited to a plot paraphrase (albeit confused) with no credit to the film's creators.

The cardinal responsibility in critical reviewing is to know what you're talking about, the second is to say it in a way that others can easily understand. New reviewers (and the attendant new insights) are sorely needed everywhere, and naturally they must practice. But the pages of 'Craccum' are not a suitable place for practice; that needs to be done in private and within easy reach of a waste-paper basket. If prospective reviewers do not use their waste-paper baskets surely 'Craccum' can be expected to use theirs.

Yours sincerely,
Winston Smith

THE STUDENTS OF TODAY PAY THE NATIONAL SUPER OF TOMORROW

Dear Vege's,
I am ashamed to class myself as a student 'peer' and would much rather forget the incident whereby an ignorant small percentage of you students meandered down Queen St (probably because you had nothing better to do), protesting about your 'meagre' bursary allowance. When are you going to wake up and stop being breast fed by society, you must realize the consequences and difficulties you impose on other people by being tied by a financial umbilical cord to them. I shall attempt to point out a few to the ignorant :-

a) Why should the taxpayer be burdened with the responsibility of earning your living for you, what have you done so far to earn his confidence, what right have you got to bludge from him, don't you think being a vegetable until the end of secondary school is long enough?

b) It's your free choice to go to Varsity. If you know you can't make it with your present financial position, go and work for a year and then put yourself through, working won't kill you (although looking about me, I think there might be some exceptions).

c) The bursary you're claiming has to come from somewhere, maybe the government will tax the taxpayer a bit more, or perhaps you'd prefer to tote up a few more million in our balance of payments deficit. Another way I'm sure you'll find just as ironical as I did, that is, overseas students get charged their \$1500 which will in turn be fed back to you, ie, your fellow students will subsidize you to attend university.

Anyway, just a couple of points to note, how many of you are spending your last bursary on furthering your education, or does a mid-term ski-trip or to register your vehicle sound a better deal?

All I can say is that those who marched are a selfish and irresponsible lot, (that includes you Janet Roth, the Socialist, who's more interested in helping Varsity was meant to broaden your education !!

J. Hamlin

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eds a hypothetical bursaries rise. That is, I
y a rise in that some people definitely do
t, and against a rise in that there are
people who don't, and that it would
burden the economy.

ample of the people who don't need the
y even the bursary, springs to mind - Me.
tain a reasonable level of expenditure on
y, movies etc etc etc and run a bike,
often adds up to more than 10 bucks a
y. Then there's the larger expenditures like
y, sports gear (\$450 plus lately)
y all my test-books (\$120 this yr),
y etc and could well afford tuition
y live free at home (with parentals) and
y about 6-7 dollars (av) weekly, plus what-
y get for working in the holidays,
y 6-8 weeks a year.

the above pretty well balances out, with
y a little excess on the savings side. This
y me with something like \$850 in
y, plus tuition bills paid. I admit that
y very nice (!) but the point is, I don't
y it. Ridiculous !!

uarantee there are other people like me
y, so just how many are there ??? We
y continuously being told that we are
y de la creme of the economic community
y Ed), but just as continuously 'we' are
y into Govt for more !! Of course this
y the 'working class man' but my concern is
y it is also filling the pockets of everyone
y and what happens to our selflessness if it
y out that the 'everyone else' is a large
y portion of us ??? Well ? Can anyone
y len me ??

in darkness,

only hope the Budget that your National
y mates announced recently makes you
y - arsehole. Ed)

UP AND SEE ME SOMETIME

Man of the Month,
y two pure (as Theresa would say) young
y attractive females from a distinctly distant
y community who have come to Varsity to
y husbands, (or even boyfriends) under
y reference of doing a BA.

what we are actually writing to
y about is the dance situation on
y. Not only do we not have partners but
y dances are usually on the Fridays before
y holiday periods when we are returning
y. What we would like to suggest is that
y have dances when it wouldn't interfere
y persons travelling home long distances.
y dances are the best opportunities to
y prospective partners and in a big city like
y it is hard for girls like us to find a

ratio at Auckland University is 60:40,
y the majority being males, it does not
y that we should be sitting alone in the
y at lunchtime over our diabetic jellies
y we have to keep our figures trim
y would be easier with a steady relation-

of us recently had a birthday, (Presents
y sent to DR625 Craccum) and the best
y could do was watch 'Offerings', 'Blind Love'
y 'The Dog Show' while we nibbled our
y Rocky Fried Chicken (Rat more bloody
y - Ed) but if we had a choice it
y wouldn't be chicken pieces we'd nibble at.
y noticed handsome young men around
y but we find it difficult to inter-relate
y them. We wouldn't even say 'no' to an
y emerging student and we're so desperate we
y go for you, Eddie.

when times are set for dances,
y under us so we don't go home empty-handed
y time.

ant and Secretary,
y Turnoff Glory Box Association
y wishes readers to know just how much
y it takes not to write anything
y after letters like this. Good luck
y - Ed)



FOOLS RUSH GLADLY WHERE

Sir,
To Elizabeth Leyland and Paul Barton and
y whoever else was involved in putting 'Two
y Suburbs' (Craccum 15) together.
What about all the bloody trendy, middle
y class restaurants in and around Ponsonby
y SWEETHEARTS ? It's so bad that I cannot
y tell whether I am in Ponsonby or Remuera - it's
y all the bloody same; and is thus quite contrary
y to your selective photography and the
y impressions you wish to convey.

One who lives there,
David Tolich,
Political Studies Dept.
(Tut, tut, Mr Tolich, your political underpants
y are around your knees. The presence of those
y 'trendy, middle-class restaurants' in
y Ponsonby are only kept in business by trendy,
y middle-class Pol. Studies staff like yourself
y who seem to feel a part of the proletarian
y consciousness by living in a nice little villa,
y (no doubt with a brick patio, White paint and
y brown trim. Drive a Citroen do we ?) You say
y it's all the same - do you mean to imply that
y there are no rich and no poor people in this
y country ? How many Polynesians do you see
y living in Remmers, darling ? How many saunas/
y pools/Jags/\$200,000 houses/Private schools/
y are there in Ponsonby. Tish, tish. I suggest that
y you get off your comfortable little bum and
y your well paid job in the University to go walk
y on the wild side of life for a while. Just don't
y talke about it but actually visit Porirua, Otara,
y Mangere and then go to your seemingly so
y precious Remmers, Epsom, Khandallah. I'm
y surprised that the Pol. Studies Dept even keep
y you on if you're still so politically naive to
y believe in the 'great classless New Zealand'
y myth. I thought people stopped believing that
y ages ago - Ed)

ULTRA-VIOLENCE ON KAMPUS AGAIN

Dear Master Merkit,
I would like to take the opportunity to use the
pages of your pamphlet, 'Crappy', to publicly
thank the bastard (s) who broke and
subsequently killed the sapling outside the
Chemistry Block in Symonds St.
Shit, this place is enough of a hole without
you stuffing it more !)
Come on, whoever was at fault, lay off the
trees, eh. If you must annihilate mindless
vegetation, send a Lettuce Bomb to Merv
Wellington.

Thanking you,
Malenky Bratchny
-P.S. Dear Dave - is it true that you think
Carless Days is a Spanish Guitarist ?!
(Ain't we smart with old jokes ? Have you
been watching the Muppets or Something - Ed)

NOT TONIGHT JOSEPHINE

Dear David,
Just a note to tell you about the NODDY OF
THE YEAR election. All this week in the
quad, we want students to vote for the NODDY.
They can choose from a number of candidates
including Rob Muldoon (an anagram for
'troubled moron'), Merv Wellington, Chris
Gosling, Colin Maiden and David Merritt.
Voting will be with money - 10c being one vote,
and a graph will be drawn up each day to see
who's winning. The winner will receive a gilt-
edged NODDY certificate. All the money goes
to the EDUCATION FIGHTBACK campaign,
so come and vote - it is all in a good cause.

Love,
Josephine

NICE ONE !

Dear Sir,
I am amazed at the audacity of Chris Bilham in
writing a letter (Craccum No 15) explaining
how students should vote at the forthcoming
student elections. It would seem he has no
more than two neutered neurons holding hands
between his ears if his letter is at all serious.
His naivety that democracy exists in this
country is astounding. R.D. Muldoon and Co.
are in power with a majority of less than 45%
of the votes cast in the last election. Democracy
'went wrong' a long time before Janet Roth
took office.

So Janet Roth polled second to the 'no
confidence' option. Perhaps the 'no confidence'
option on the voting paper should be changed
to 'have not bothered to find out anything
about the candidate(s)'.
Mr Bilham uses the phrase 'she has admitted in
so many words'. Perhaps, instead he should
have said 'I think she stood only to ride her
own political hobby-horses.....'. Politicians tend
to use seven words when two would do when
they are not sure of their subject.

Janet Roth 'indulging her obsession with
abortion to the full' ? Doesn't Mr Bilham really
mean indulging in a policy seeking justice (is
there any left ?) and equality for minority
groups which have not achieved a right to
freedom from social oppression, as well as trying
to fulfill duties as student president against a
background of massive student apathy and a
factious executive. If she was so single-minded
on abortion, how was the largest forum held in
this university in the last decade ever
organised ?

Mr Bilham is worried about Ms Roth's 'lack of
representative-ness'. Of course she doesn't
represent the majority of students on this
campus. When has an AUSA President ever
been able to truthfully claim this ? Until now,
no one seemed to be too worried that the 'no
confidence party' has been the strongest group
during student elections.

Half way through his letter, Mr Bilham moves
from being a naive fool to an obnoxious racist
while still retaining an incredible ability to be
un-informed. If he had stopped to think, before
displaying his ignorance, he would have
realised that, if indeed, a group of
'Stormtroopers from the gutters of Mangere
and Otara' (sic) were involved in a premeditated
attack with weapons' then, I suggest, the
families of at least half of the engineering
students' social group would now be mourning
for their little darlings.

Does Mr Bilham know the name of only one
gang in Auckland or did he put the names of all
the gangs he could think of in a matt black
helmet and run a lottery ? 'The lucky gang gets
to be named in my letter' (??) Perhaps he only



Dear Sir,
The week before Mid-term break I put a note on
the Notice Board offering a space in my car
down to Matamata to anyone who wanted a
lift. At that time I was under the delusion that
I would be helping a fellow student.
A gentleman calling himself 'Dave Williams'
responded and I agreed to collect him at his
address 198 Mt Eden Rd on Friday morning.
I discovered that there is no such address as
198, or 98, or 168 Mt Eden Rd. It could have
been 1198 but that is nowhere near Valley Rd is
it Mr Williams ?
Well 'Mr Williams' the jokes on me and I do
have a sense of humour but I will be loath in
future to do a good turn.
By the way 'Mr Williams' with your moronic
sense of humour, it was rather scraping the
barrel, do you think that Auckland University
is the place for you - perhaps the A.C.C.
compost dump is more your line.

Lynnette Morris

read the first edition of the Auckland Star,
May 1. It is not the first time a major newspaper
has been mis-informed.
If the latter was the case, I am very surprised
the Bilham family, with its three-storey ivory-
tower in Remuera Rd, (the gutters there are
paved with gold) would allow their impression-
able child to read the Star.

I apologise to Mr Bilham for that outburst. I
find myself resorting to his ill-informed tactics.
Perhaps some members of He Taua (here's a
new name for his collection) have got out of
the gutters of Mangere and Otara and perhaps
he and his family do not live in Remuera. I will
give him the benefit of the doubt.

The 'filth' (He Taua) Mr Bilham refers to have
received the active support of the New Zealand
Maori Council, (traditionally the most
conservative group of Maori elders), the
Auckland Council for Civil Liberties, ACORD,
the Auckland Trades Council (to name a few)
and the support in principle of three Auckland
Anglican clergymen. His choice of word would
therefore seem inappropriate, highly racist
and inflammatory.

Ms Roth is accused of misconduct before and
after the 'haka party incident'. It seems
everyone but Mr Bilham is aware she was the
victim of a power struggle within the
association's executive and became the
scapegoat of self-righteous middle-class (let's
bury our heads and keep the status quo)
students who lost sight of the real issue - why
a group of people had to go to extreme
measures to stop a degrading prank. Can Ms
Roth be blamed for 25 years of racist
ridicule and a century of cultural intimidation ?
But Mr Bilham has something of value to say
to us, though it is nothing new to state 'the
real culprits in this whole sad (and those
crocodile tears ?) affair are the nine
thousand or so students who couldn't be
bothered to vote last year.' You are right,
Mr Bilham, though you don't know it. Student
apathy is the epitome of our society where we
all worry about getting on with our own lives
and to hell with anyone else who cannot keep
up in the rat-race. We can't be bothered and
we don't want to know unless it affects us.
Then we react by seeing someone to blame.
The Kiwi Conspiracy strikes.

My humble advice to Chris Bilham is to
occasionally read between the lines of his
newspaper, be more careful with his choice of
words and instead of urging thousands of
people out of their complacency, make a start
himself by becoming better informed before
he writes on a subject he knows so little about,
otherwise he may find the people he wants to
kiss his arse may end up kicking it.

Yours without hope
Peter Boyle

CRACCUM JULY 10 PAGE 19

EDUCATION FIGHTBACK FINES

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Wed. 18 July - Appaloosa
Tues. 24 July - Head Over Heels*

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* highly
recommend
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The maidment

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ON WED 11th
Lunchtime

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"Good gravy, they're loud!"
said the sensitive Ruthard. "Even

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