

**Craccum**



# Spatchka

## 'MEET THE COMPOSERS' CONCERT

On Thursday Oct 4th in Maidment Theatre seven Auckland composers each present a new work of theirs. In this concert two dozen performers of the KARLHEINZ COMPANY are involved, drawn from Conservatorium students, graduates and staff; last year was the first of this series and the KARLHEINZ COMPANY, formed by John Rimmer, plans to make it an annual presentation.

This year it is being organised by Douglas Mews and he writes: 'Seven works have been chosen; a string Nonet 'Waiata Aroha' by Craig Williams - a violin and piano sonata by Clive Aucott played by Anna Salmonson and Kim

Ford - two songs by Gary Wain sung by David Griffiths - an electronic tape piece by Carol Jones - two pieces for solo cello by myself played by Coral Bognuda - a fantasy for piano, cello and percussion by Jack East - and an extensive Chamber Music Five for sixteen performers by David Hamilton. These pieces are all characteristic of the composers, all fairly experienced and they are challenging to the performers; the audience too will feel the excitement of this concert of new pieces.'

The 'Meet the Composers Concert' at Maidment Theatre on October 4th will start at 8 pm.

## NOMINATIONS

Nominations are now open for positions as Association representatives on various Association, University and joint committees.

Appointments will be made at the meetings noted below. Nominations close at the relevant meeting in each case, and candidates should attend from the time shown. If this is not possible please speak with the President before the meeting.

The S.R.C. meets in the SRC Lounge and the Executive meets in the Council Room.

Senate 1/11/79 - 31/10/80.  
S.R.C. Wednesday 3 October  
1.00 pm.

Student Union Management Committee  
(2 positions) 1/11/79 - 31/10/80.  
Executive, Thursday 4 October at 7.00 pm

Theatre Management Committee  
(2 positions) 1/11/79 - 31/10/80  
Executive Thursday 4 October at 7.00 pm

Recreation sub-committee 1/11/79 -  
31/10/80. SRC Wednesday 3 October, 1pm

Blues Committee - Indefinite period -  
Executive Thursday 4 October 7.00 pm.

R.W. Lack  
Secretary

## STUDENT CHRISTIAN MOVEMENT

Thursday October 4 1 - 2 pm  
End-of-year Munch. Bring some food and a friend to Room 144. First Floor Studass. Ring Mitzi Nairn 685-192 with any questions like: Whatever happened to Bob Dylan?

LOCKER RENEWALS ARE NOW  
BEING TAKEN FOR 1980. CLOS-  
ING DATE IS 1/11/79.  
NEW LOCKERS WILL BE ISSUED  
DURING ENROLMENT WEEK IN  
1980.

## COMPETITION

PENCRAFT, the New Zealand writer's magazine, has just announced its first contest and is calling for poetry on the subject of New Year.

There is an entry fee of \$1 per entry, with no limit on the number of entries submitted by any contestant.

The name and address of the poet should be written on the back of each entry, and the poems should be no more than 20 lines and be in free verse form. First prize \$50.00: Second prize \$25.00: Third prize \$15.00. Deadline 30th November.

All work will be destroyed unless accompanied by a stamped, self-addressed envelope. PENCRAFT reserves the right to publish winning entries.

Further competitions will be announced at regular intervals and all contest winners will receive cash prizes. Send your entries to: PENCRAFT New Year Poetry Contest, P.O. Box 15-485, New Lynn, Auckland 7.

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## CAPPING BOOK EDITOR 1980 LITERARY MAGAZINE EDITOR 1980

Applications close early next year but it could be a good idea and a holiday job (?) if you get in early. Details from Phillippa Poole or DAK. P.S. Even if you can't want to be editor, start writing now - *anything!* Poems, jokes, stories, photos, everything gratefully received.

The next meeting of the 'New Starters' Association will be held 12.30-2.00pm Thursday 4 October, Student Counselling Rooms. All welcome. Tea and coffee provided. Bring your own lunch.

## HOLIDAY WORK - STUDENTS WANTED

At present several environmental projects are being planned for the coming summer holidays. These will include research into bicycle use in Auckland, packaging and preparation of an Environmental Consumers Guide. Students working on these projects will be employed under the Student Community Service Programme for periods of up to 16 weeks.

I am interested in hearing from any students who would like to participate in this scheme and in particular any students who have other environmental projects they would like to pursue. The main requirements are an interest in environmental topics and sufficient motivation to work with minimum supervision.

For further information contact me soon.  
Michael Baker (EAO 1980)  
Phone 773-759 evenings.



A SPACED OUT ELEPHANT.

# SGM

First year students may not stand for president and cannot represent us on the senate.

If the senate will not accept duly elected representatives we must either (should the situation arise) boycott the senate until they do or accept their demand that AUSA should keep second rate citizens among its members who don't share with other members the right to sit in on senate.

First year students must be given either full membership rights in AUSA, or the option of not joining it.

We want senate representatives to be able to transfer their office and right to vote to members of the association to ensure that any student or student group will have the option of presenting their case in person instead of through intermediaries. We believe that the right to elect our own representatives is not complete democracy; by itself it is not democracy at all but the mere outward show. Even in the courts a person has the right of self representation. To say 'we will not listen to you but only to an advocate' is benevolent fascism (i.e. fascism dressed up in benevolent clothes). We want all students to have speaking rights (although not voting rights) at executive meetings. This will close the distance between the elected bosses and the student masses.

As it is students may speak at executive meetings only with the permission of the executive; the right to speak at these meetings where decisions are made concerning us should be what it is - a right, not a privilege for which we need ask permission.

The effect of this will be to give students greater participation in the running of their union.

In short, we want a more democratic student union and greater freedom by decentralizing authority away from individuals (albeit elected individuals) and back into the hands of students. We urge all students to come.

Steven Mitchell

## AGENDA FOR A SPECIAL GENERAL MEETING OF THE AUCKLAND UNIVERSITY STUDENTS' ASSOCIATION (INC) TO BE HELD IN THE CAFETERIA ON WEDNESDAY 3 OCTOBER 1979 COMMENCING AT 1.00 PM

1. MITCHELL/  
THAT the Constitution be amended by the deletion of Rule 1 (b) of the Second Schedule.
2. MITCHELL/  
THAT any first year student elected to Senate shall be deemed by AUSA to be its representative even in the event of the University refusing her/his right to sit on Senate.
3. MITCHELL/  
THAT the Constitution be amended by the addition to Rule 8 (i) of the words "and in the event of a member who is a student in her/his first year at Auckland University, such fee shall be optional".
4. MITCHELL/  
THAT Rule 32 (ii) of the Constitution be amended to read "When a vacancy occurs outside the academic year in respect of a position on Executive then the Executive shall have power to and may summarily appoint any member of the Association to fill such vacancy until the commencement of the next academic year, at which time a casual vacancy in respect of such position shall be and shall be deemed to be created".
5. MITCHELL/  
THAT any Senate representative shall have discretion to temporarily transfer her/his office and her/his right to vote on Senate to any member who wishes to represent his own representation to her/his self.  
AND THAT if this discretion is not respected by the University at any time, the Association shall withdraw from Senate.
6. MITCHELL/  
THAT a new Rule 24 (iii), be added to the Constitution, to read: "24 (iii) All members of the Association shall have speaking rights at all meetings of the Executive."
7. MITCHELL/  
THAT a time be allotted by the Secretary no less than twenty-four hours in advance of any ordinary meeting (or of any emergency meeting if it be reasonably possible) of Executive during which any member may discuss with Executive members any matter to be discussed at the immediately subsequent ordinary meeting of Executive, and that members of Executive not present at such time allotted by this resolution shall not be counted towards the quorum of the subsequent Executive meeting at such time as the business discussed during the time allotted by the Secretary under this resolution is discussed by Executive.
8. SOWRY/BEAVIS  
THAT the Constitution be amended by :-  
1) the deletion of the words 'a Treasurer' from Rule 20 (ii) (a).  
2) the deletion of the words 'The Treasurer' from Rule 28 (ii)  
3) the deletion of the words 'and Treasurer' from Rule 31 (i)  
4) the deletion of Rule 36 (i) with appropriate renumbering  
5) amending Rule 46 D to read 'The Administrative Vice-President shall at all times be permitted and entitled to inspect the books, papers and accounts of the Body and shall be deemed to be Auditor of the Body unless the Body elect in General Meeting an Auditor who shall be approved by the Administrative Vice-President.'  
6) the amendment of Rule 12 of the Second Schedule to read 'In the election for the positions of President, Administrative Vice-President and Education Vice-President no member may be nominated for more than one position.'  
7) the amendment of Rule 13 of the Second Schedule to read "Nominations for the positions of President, Administrative Vice-President and Education Vice-President shall close on the last Friday preceding the mid-term break of the Winter term.'  
8) the deletion from Rule 3 (iii) of the Third Schedule of the word 'Treasurer'  
9) the amendment of Rule 2 (i) (c) of the Ninth Schedule to read 'The Administrative Vice-President who shall be Treasurer unless the Executive otherwise determines.'  
10) the deletion from the Tenth Schedule of Rule 2 (iii) with appropriate renumbering  
11) the deletion from the Eleventh Schedule of Rule 2 (f) with appropriate renumbering.  
12) the amendment of Rule 2 of the Twelfth Schedule to read 'The Committee shall consist of the Office-holders of the Association, the Accountant, the Secretary and students appointed by Executive. The quorum for all meetings shall be five (5) of whom one must be either the President or the Administrative Vice-President and one either the Accountant or the Secretary.'  
13) the amendment of Rule 3 of the Twelfth Schedule to read "The President shall be the Chairperson of the Committee during his/her tenure of office as such".  
14) the amendment of Rule 20 (ii) (b) by replacing '1977' with '1979'  
15) the deletion of Rule 20 (ii) (c) with appropriate renumbering  
16) the amendment of Rule 20 (ii) (d) to read 'The person elected to the position of Treasurer for the year ending the thirtyfirst December 1979 shall be deemed to have been elected to the 1979 Executive as a member without portfolio. Such member shall have duties as the Executive deems appropriate.'
9. HAGUE/  
THAT the Constitution be amended by replacing the words "Women's Rights Officer" with the words "Human Rights Officer" where-ever the former appear.
10. SOWRY/HAGUE  
THAT AUSA is opposed in principle to the payment of bonds by tenants because this practise places the tenant in a disadvantaged situation and reflects on the integrity of the tenant, and further that the Executive be directed to repay all bonds currently held and to cease to demand bonds from its tenants in future.
11. GENERAL BUSINESS  
Any items for discussion under this section of the agenda should be in the form of a motion and should be raised by handling the Chairperson a written copy of the motion to be moved.







# WE ASK THE QUESTIONS



CONFIDENTIAL

## TERTIARY STUDY GRANT

TO BE COMPLETED BY THE PARENT OR GUARDIAN OF AN APPLICANT UNDER 20 YEARS OF AGE FOR A SUPPLEMENTARY HARDSHIP GRANT.

This section may be left attached to Section I or it may be sent separately by the parents to the tertiary grants interviewing officer at the institution.

1	Name of applicant (surname first):
2	Number of parents living:
3	Names of parents/guardians:
4	Address:
5	Occupation:
6	Employer's name: Address:
7	Weekly total net income:
8	Joint parental income:
9	Have you any savings or investments? Please list particulars and amounts:
10	Number in family (not including parents):
11	Number in family under 20 years of age fully supported by parents (excluding applicant):
12	What assistance are you giving the applicant? Why are you unable to provide the applicant with any further assistance:
13	State any particulars you wish to supply in support of this application:

I hereby declare the above information to be true and correct in every particular and that no information which would be a material bearing on this application has been withheld.

Date: \_\_\_\_\_ Signature of parent/guardian: \_\_\_\_\_

CONFIDENTIAL

## DEPARTMENT OF EDUCATION

### TERTIARY STUDY GRANT

APPLICATION FOR A SUPPLEMENTARY HARDSHIP GRANT (SINGLE STUDENTS UNDER 20 YEARS OF AGE)

You may complete this form any time after 14 January in the year for which you are applying for extra help. You should give the form to the interviewing officer at your institution. Applications should be made within 30 days of the start of the course, but you may make a late application if your circumstances change.

1	Full name (Surname first):
2	Date of Birth:
3	Sex: Male/Female
4	Full Postal Address:
5	School Leaving qualifications and years in which obtained:
6	Institution at which enrolled:
7	Course for which enrolled:
8	Academic record at tertiary institution (give subjects, years, grades):
9	List any bursary/scholarship/studentship or study award: Type Annual Value \$ Study Grant
10	Are you living with your parents or guardian? Yes/No If not give reasons for not doing so:
11	a Do you receive any assistance from your parents or guardian (give details): b State why they are unable to assist you further:
12	Do you have income other than the tertiary study grant (give total personal income entered on basic grant application form):
13	a Gross holiday earnings as at 28 February: b Savings from holiday earnings as at 28 February: c Expected tax rebate: d Were holiday earnings or savings impaired Yes/No Give reasons for any impairment
14	Have you any savings or investments other than 13b Please give particulars and amounts:
15	Do you own a motor vehicle: Make: Year: Date purchased: Purchase Price Current resale value
16	Items of weekly expenditure: s c Rent, board, hostel charge s c Food Textbooks Transport Fees Personal Dental and Medical Other (specify) Clothes Other (specify)
17	Any other particulars which you wish to supply in support of application (continue on separate sheet if necessary):

I hereby declare the above information to be true and correct in every particular and that no information which could have a material bearing on this application has been withheld.  
I undertake to inform the registrar of any change in my circumstances which could affect an award made as a result of this application.

Date: \_\_\_\_\_ Signature of applicant: \_\_\_\_\_

The President of the New Zealand University Students' Association (Mr C.J. Gosling) predicts that New Zealanders will react angrily to what he described as the 'appalling' features of the application forms for Tertiary Study Hardship Grants.

The forms must be filled out by all students (and the parents of students under 20 as at 1 February 1980) requiring assistance over and above the basic means-tested grant of \$23.00 per week and completely removes any pretense that the Tertiary Study Grant (TSG) scheme is anything but an obnoxious, means-tested system, according to Mr Gosling.

'This system contains all the abhorrent features of means-testing', Mr Gosling said, 'including the invasion of the privacy of New Zealand students and their parents, the growing involvement of the state in individual's financial affairs, and the need for further bureaucracy in Wellington. It is predicted that up to 30,000 two to three page forms will have to be filled out just for the actual hardship applications'.

'Students and their parents filling out these forms will be required to give the Government more private financial information than even the Inland Revenue Department or the individual's own banks require.'

'New Zealanders will not accept this sort of spying on their private affairs,' Mr Gosling stated, 'especially as the development of this scheme to date has given no indication that the Government has taken the necessary steps to ensure the security of this information.'

'The only alternative the Government has is to scrap this burdensome scheme, and work towards properly revising the present Standard Tertiary Bursary system,' he added.

'Earlier statements by the Minister of Education that the scheme involved budget testing, but not means-testing, can now be seen as simply attempts to delude the New Zealand public'.

Parents are required to furnish the Department of Education, and also tertiary institute staff who are helping to administer the scheme, with details of all their investments and savings, their joint personal income, and even the address of their employer. This last item is of particular concern, as it implies that Departmental officials may check up on those filling out the form, through their employer. This brings the whole area of confidentiality into question.

'By its very nature, this means-tested system both encourages dishonesty in those who object to the Government interfering in their life, and implies dishonesty by having checking devices such as the name and address of employers,' Mr Gosling warned. 'There are worse implications in these forms, however,' Mr Gosling stated. 'In one particular section parents are asked to explain why they aren't giving more assistance to their student daughter or son, irrespective of how much actual assistance they are giving. Students too, if under 20 (as most students are), are required to explain why their parents are not giving any further assistance.' Students under 20 years of age, and from a difficult home environment will be in a particularly bad situation. Parents may be unwilling to assist for a variety of reasons. They may not agree with their son or daughter's study; there may be personal problems, or the parents might simply believe that they should not be obliged to assist a daughter or son who

at eighteen or nineteen may have left home for some time. In such circumstances there is a grave fear that the student may suffer in a battle between the Department and the parents.

In filling out their application forms, students are required to detail any investments or savings, any sources of income, expected level of income for the coming year, total expenditure for the coming year, and even the make, year, purchase date and price, and current resale value of any motor vehicle they might own.

'Besides the invasion of privacy inherent in all means-testing the application forms will require a great deal of information that many students, especially first year students, will find difficult to be sure of,' Mr Gosling commented. 'If they misjudge their income or expenditure for the twelve months to come, their position will become untenable by mid-year, placing further strain on them and the bureaucratic system. Even the Government cannot estimate more than 10-12 months in advance, as the size of supplementary estimates indicate.'

'Means-testing as a system is unacceptable to most New Zealanders. In the field of education, where New Zealand has a long tradition of supporting individual advancement and attainment, it is particularly objectionable. The government has rejected means-testing for National Superannuation and it should be consistent in its attitude to tertiary assistance.'

There are many other particular areas of concern about the scheme which the Hardship application forms show according to Mr Gosling.

'University personnel and department officials are placed in an invidious position by having access to all this confidential material. The level of bureaucracy required has already been testified by the Universities. As this is only for three to four months of the year, there is a growing fear that temporary staff, without the traditional public service training in and adherence to standards of confidentiality will have access to this information. 'Most people will not accept this', Mr Gosling said. Mr Gosling lashed out at the forms the Department of Education were using -

'The condition of the Hardship application form perhaps sums up the whole Tertiary Study Grants scheme,' he said. 'It is a rush job, patched together, not enough room for all the variables involved, containing many obnoxious features, and the likely cause of administrative chaos. The application forms reiterate the ill-conceived nature of the scheme. The Government has only one alternative - the scheme must be scrapped outright.'

Students are not able to make final hardship applications until January 14 1980.

They may, however, get a preliminary assessment of their likely grant for 1980. This is gained by completing a preliminary inquiry form available from schools and tertiary institutions. NZUSA believes this is fraught with problems, but is encouraging students to fill in the preliminary form. NZUSA has produced a leaflet for secondary and tertiary students containing information to help students make an application, 'Students, their parents, and the Government must be shown exactly what this scheme means,' Mr Gosling concluded.

C.J. Gosling  
PRESIDENT

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# In For The Chop

Despite a furore of public protest the paediatric ward at Hutt Hospital closed on Saturday, Sept 1st. Nine days later, one of the four Wellington Surgical Wards was also closed. These are some of the measures implemented by the Wellington Hospital Board as part of a cost containment exercise in line with government reductions to board expenditure. This article attempts to examine the nature of these cuts and whether New Zealand's public health system can in fact afford them.

In March of this year, the government announced as part of its overall retrenchment policy, a 1% reduction in the allocations to hospital boards for 1979/80. The price stabilization grant, which was traditionally given to recompense unexpected expenditure such as increased electricity charges, was abolished for the second half of the year. The cutting of this grant and the partial removal of the salary stabilization meant a further substantial reduction to hospital boards. In addition the devaluation of the New Zealand dollar and a revaluation of the United Kingdom's currency has meant increased costs for overseas medical supplies.

The Minister of Health, George Gair, when addressing a special conference of Hospital Board Chairmen explained that the expansion of health services must necessarily be limited by economic considerations. Though he recognised that 'there would be very few organizations, of any size in the world, private or public, which could not effect economies in their operations to the extent of 1% without loss of significant services or noticeable disruption,' he went on to instruct the boards to 'motivate the staff to increase productivity and to effect savings in use of labour and goods and in the treatment of patients without lowering morale or raising fears of redundancies and also by consequence upsetting patients.'

These instructions could be considered rather a tall order for hospital boards facing between 1-3% reductions in expenditure.

## The Effects of The Cuts

The 1% cut across the country particularly affects those board areas which are expanding at the greatest rate ie Wellington and Auckland. This raises serious questions as to the rationale behind a policy which seems to be based on expedience rather than looking at the actual needs of the particular board areas and the population they serve.

It is difficult to gain a National overview of the recent cuts to the health system, particularly as a number of the Hospital Boards are noticeably silent on the whole issue. However, the two hospital boards which were informatively helpful, that of Wellington and Auckland, provided enough data to isolate some trends.

The Auckland Board, the largest of the twenty-nine boards in New Zealand, has estimated that with inflationary influences its total cut will be \$3 million. According to the board the main emphasis has been in streamlining the administration by such measures as savings in photocopying, and closer monitoring of such things as postage, power consumption etc. However, staff replacements have also come under close scrutiny and overtime has been reduced by 25%. This must have an effect on the numbers of nurses, social welfare workers etc that the Auckland Hospital Board considers it can afford. The Board hopes that with prudent management, direct cuts to services will be avoided, but it predicts that expansion in any particular area, regardless of need, will not be possible unless sufficient savings can be made elsewhere. However, as all the details of the savings have yet to be finalized, more direct cuts may have to be made.

In Wellington the situation is clearer but more alarming. Due to a number of factors, the Wellington Hospital Board had been experiencing financial

difficulties prior to the cuts announced in March. These factors included the maintenance of rapidly expanding services, the accommodation of a clinical school and an unrealistic budgetary allocation from the government. With the March cuts, the effects of inflation, and the results of the NZ devaluation and the revaluation of the United Kingdom's currency, the board estimates a reduction in funds of approximately \$2 to 4 million in this financial year. This could add up to about a 3% reduction. According to a spokesperson from the Board 'with a cut of this size it is impossible to avoid some reduction in patient services. It is realized that as well as a deficiency in money the Board had the problem of a thinly spread nursing service.'

Some of the less publicised and not so dramatic reductions to services include charging parents for meals, the elimination of routine biscuit supplies to patients and staff, reduction in drugs expenditure and a review of the community services attached to the hospital. If these measures do not recoup the loss in income then some of the medium to long term options that may have to be considered are reviewing the decision to keep the maternity hospitals at Elderslea and Paraparaumu in operation or reviewing the level and nature of inservice training.

After a great deal of discussion of the possible measures that could be taken, those listed below were finally decided upon -

Increasing revenue	\$200,000
Reduction in services	\$900,000
Use of minor Capital Funds	\$300,000
Savings on staff and stock reduction	\$400,000

Further to these cost restraint measures a gap of \$600,000 still exists which will have to be met over the next few months.

What does the 'reduction to services' mean in practice? Besides streamlining an administration eg reduction in conferences, rationalising xeroxing etc some very important services have had to be eliminated or partially reduced. The major reductions have been the closures of a paediatric ward and a VD clinic at Hutt Hospital, the closure of one of the four Wellington surgical wards and an alcohol and drug dependence unit at Porirua Hospital.

Understandably there has been widespread and vocal public reaction to these cuts. How justified is that concern? Is

the public health system really being eroded? Again, let's examine the effects of the cuts in Wellington. The closure of the surgical ward at Wellington Hospital, according to the chairman of surgical staff (Mr A.W. Beasley) would result in more people waiting for hospital treatment. He stressed that closing a surgical ward at Wellington Hospital would be an abrogation of the responsibility surgeons felt to provide proper surgical care. Even the Minister of Health was quoted in the 30th August's edition of the Evening Post as saying 'People who believed that they would not be able to have operations as in the past were under the wrong impression, unfortunately this is hardly a comforting assurance if you happen to have a 'non-essential' but extremely painful surgical complaint such as varicose veins.

Superficially, the closure of the alcohol and drug dependence unit at Porirua might not seem particularly harmful to health services. However, this unit is the only residential treatment for women with alcohol problems in the Wellington area. With its closure, long term patients from the villa are to be transferred to other wards, but the rest of the patients in the villa are to be discharged, with medical supervision continuing on an outpatient basis. The staff at Porirua Hospital were so incensed by the units closure, the subsequent reduction in services, that industrial action was considered as a fightback measure.

Perhaps the closure of one of Hutt Hospital's two paediatric wards, was the cost-containment measure to receive greatest public attention and condemnation. The Paediatric Ward 8 provided specialized facilities for children and adolescents, and was particularly important in the absence of any children's hospital in New Zealand. Protesters against the closure include the Lower Hutt City Council, and epileptic societies, concerned Hutt residents, medical staff, the Handicapped Children's Society and the Hutt branch of the International Year of the Child Committee. They are concerned that the removal of Ward 8 will mean the elimination of specialist nursing care, parental 'rooming-in' facilities, the loss of an advice centre for disabled children, and perhaps most importantly, the removal of a ward with an atmosphere that was conducive to recovery. Their arguments for the retention of Ward 8 are convincing. Unfortunately, despite several well-attended protest meetings the Hospital Boards decision remains implacable.

## Nursing Shortages - A Crisis Situation

One of the Key aspects to the cost-saving measures has been the reduction in nursing staff. This, of course, has serious repercussions not only on the hospitals themselves but in the community generally.

The New Zealand Nurses Association has for a long time expressed its concern that the 'sinking lid' policy adopted by some Hospital Boards is having a severe effect on the standard of patient care. With cuts to non-nursing staff eg social workers, physiotherapists, secretarial staff etc, nurses often have to shoulder an increased workload. Again this leaves less time to give to their patients and the standard of nursing care must therefore be reduced. The NZNA has described the morale of nurses as low due to the pressures of reductions in nursing staff numbers and added responsibilities associated with inadequate resources. Many nurses are leaving, either to another job or more often to overseas employment.

According to Ms Cary (executive director of the NZNA) 'The Government must recognise that in fulfilling its commitment to provide a health service for New Zealand, it has a responsibility to ensure that adequate standards of care are available. The long term effect of insisting on nursing staff cuts within the health services could be disastrous.'

Another important factor to note when discussing the shortage of nurses is that patients now require a higher level of nursing care because they are hospitalised for acute care only and are discharged to complete their convalescence at home. This is further increasing the case load of nurses working in the community. With reductions in staffing levels, the quality of patient care is reduced.

Whether safe patient care can be maintained under these conditions must be still a question of concern to the community.

## The Effects of the Cuts

New Zealand now spends proportionately more (over 70% of our health budget) on hospital services and less on community health services than any other developed country. Yet at the same time there are still significantly high waiting lists for certain surgical and medical services. The financial distribution and emphasis that should be placed on various areas of health is a difficult question, but of one thing we can be quite sure, indiscriminate cuts to the Hospital boards only worsen the public health system. With the erosion of the public health system, more people are being forced into private health schemes. The table and graph below dramatically illustrate the huge growth in private Medical insurance. It is an insurance company such as Southern Cross that can make a lucrative income from people's fear of becoming sick.

This move away from the public health system to the private was not helped by this year's budget which, after accounting for inflation, saw a 1% drop to the public health sector and a small rise to the private sector.

## 'Every Area Of The Economy Must Pay'

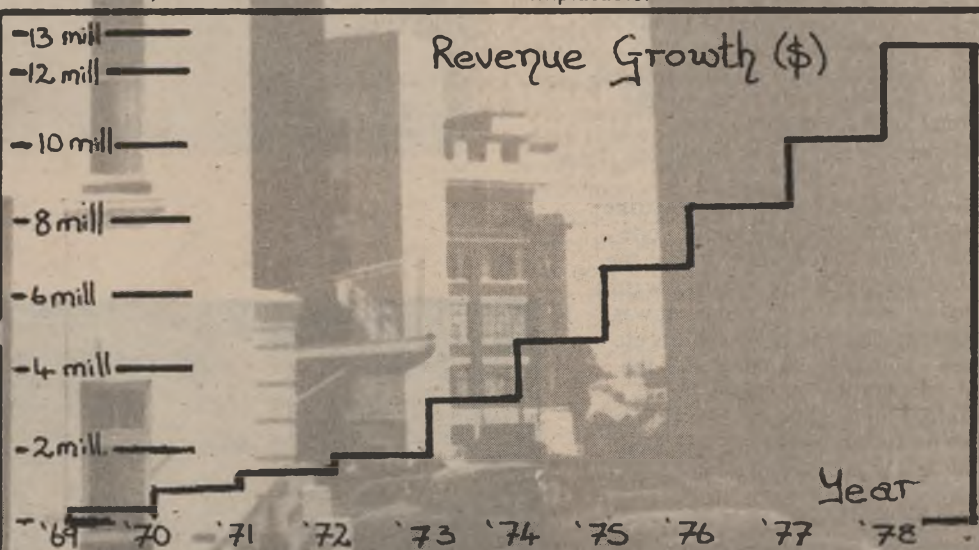
The justification for the cuts to the Health system are based on the assumption that in times of economic crisis, every area must 'pull in their belt'. But it is the taxpayer who is paying for the Welfare State and as such is entitled to something in return.

Why should the taxpayer have to pay twice - one to the government to provide an inadequate public health system and secondly to an insurance company to 'ensure' payment of adequate health care?

Cuts to Health like those to education, primarily affect those who cannot afford to pay - students, lower-income families, solo mothers etc. The price New Zealanders will eventually have to pay is their health - a price we can not afford.

Jim Brown

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SOUTHERN CROSS MEDICAL CARE SOCIETY AT DECEMBER 1978

	Total M/Ship	Members Contrib.	Benefits Prod.	Other Income	Annual Surplus	General reserves	Reserves per member
1970	92,023	638,404	309,879	10,575	36,681	156,995	\$1.70
1971	189,962	1,144,616	674,641	25,558	84,504	241,498	\$1.72
1972	190,748	1,875,397	1,270,935	33,873	97,409	305,715	\$1.60
1973	296,158	3,254,383	2,125,995	55,280	239,525	545,240	\$1.84
1974	366,515	4,967,687	3,560,051	102,052	186,917	732,157	\$1.99
1975	371,905	6,864,048	5,013,946	148,004	464,542	1,323,293	\$3.56
1976	407,583	8,387,250	6,038,772	252,879	526,193	1,849,486	\$4.54
1977	472,691	10,057,163	7,494,264	406,676	561,417	2,410,903	\$5.10
1978	540,557	12,556,354	9,616,914	486,266	772,069	3,182,972	\$5.88



Rhodes Donald is a Field Officer with the Auckland Clerical Workers Union. He is a graduate of Auckland University and holds a Bachelor of Commerce majoring in Industrial Relations. Recently, there has been a move into Trade Unions by young, energetic, articulate, and educated people committed to protecting the rights of workers. Rhodes is one of a new breed of Trade Union Official. His views on the General Strike and other related matters will give you an insight into where the Trade Union movement is going and one of the people who will eventually shape the course of events.

*You are a field officer for the Auckland Clerical Workers Union and are well acquainted with the events leading up to yesterday's general strike. Could you outline those events for me?*

If you have been following the media the first clear analysis of the events was on TV 1 on Wednesday night - that was a quick chronology of the events - five months ago the Drivers Union started to renegotiate their award - they were asking for a pay increase of about 20% and the employers were offering about 5% - during the next few months the drivers withdrew from conciliation and went on strike a couple of times in furtherance of their pay claims - this is in fact the only legal way you are allowed to strike in New Zealand - about 2 months ago the Federation of Labour put in a claim for its General Wage Order which took the form of an application for a minimum living wage - 2 days before the Arbitration Court was to hear that the Government announced its intention to repeal the General Wage Orders Act - this is the first time since 1936, so far as I am aware, that we have been unable to have General Wage Orders negotiated by the FOL - the legislation which did this was the Remuneration Act - the first part of this Act repealed the General Wage Orders Act and made the Prime Minister in effect, totally responsible for any General Wage Orders, their size, and in fact if there was ever to be another General Wage Order - it was up to him and totally at his discretion if and when and how much any General Wage Order was to be - unions wouldn't be consulted, employers wouldn't be consulted - so that was pretty distressing - the rest of the Remuneration Act contained powers that we have never seen before in New Zealand - it wasn't just the power to institute wage regulations but it was also the power to institute regulations that could amend or repeal or nullify any clause in any award or agreement which had been agreed to between unions and employers and had been signed sealed and delivered - even those clauses which had been signed by the Arbitration Court - the Remuneration Act allowed the PM to bring in, at any time, regulations to alter wage rates, allowances, conditions - in actual fact it even covered such things as provisions for annual holidays because the Remuneration Act could supersede all other Acts of Parliament - it would only require the consent of the Executive Council, a quorum of which is only 3 people - the Governor-General and 2 other Cabinet members - so the power was completely in the PM's hands to be the final authority on all wages and conditions existing in New Zealand - basically it was a real threat to the Trade Union movement in that we no longer had authority to bind our members - anything that the PM disagreed with could get axed - if your leader happened to be a member of the Socialist Unity Party, such as the Storeman and Packers, then probably your argument would get axed - about a month ago when this Act became law - it only just got through Parliament after a lot of fighting by the Labour Party - the FOL called a meeting of all Trade Union Secretaries - they decided not to take immediate action but to wait and see if the Remuneration Act was ever implemented - we have a lot of repressive legislation on the books which has never been used and we were hoping that this was one of them - but as soon as it was

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implemented in the Drivers case meetings were held all around the country of all trade union delegates - resolutions were sent from all Trades Councils to the FOL - it was a unanimous decision throughout the country that a 24 hour national stoppage take place - the FOL received these resolutions last Monday, continued to negotiate with the Minister of Labour during the rest of that day and decided on a national strike after being unable to make any progress with him - this left trade unions with 2 days to organise the strike - that is the main thing to remember when looking at the results of this General Strike - we had 2 days to organise the strike and only one day to organise the march down Queen St. (in Auckland) - it was only the people you could contact by phone in the 24 hours before the march that you could let know when and where the march was to be - the build up was particularly poor as far as the media was concerned and as far as our organisation was concerned because the National President of the FOL was out of the country when the Drivers claim blew up - there had been some ground work done but there were a lot of people who didn't understand the ramifications of the Remuneration Act even up until 3 days before the strike was called - it was a dramatic crisis time and state of emergency for the trade union movement - once workers did understand what the Remuneration Act was about they were usually unanimous in their support of the strike -

*Do you feel that to a large extent yesterday's national strike was an educational process and an exercise in gauging the solidarity of workers throughout New Zealand - during the year there have been several calls for strikes from Auckland and industrial relations have been strained - do you feel that the national strike yesterday is the precursor of an increasingly militant approach by unions to government interference in trade union affairs?*

Yes I think the strike was educational but you have to be careful in assessing the impact - what it did was polarise people and get them to declare themselves - it puts them on either side of the fence and this is very useful because we know what we have to work with - but whether it persuades people to take a more militant attitude I couldn't say - we had a specific directive to participate in the strike from the FOL, the national Clerical Association, and from the executive of the Auckland Clerical Union and people voted against participating in the strike - that was really amazing to me - so as far as education goes it was an education to us to determine our real support - it also gives us an opportunity to discuss the issues with those people who voted against the strike - the educational process has just begun but it needs follow up - we have to go to people we didn't get to before the strike and explain what it was all about - one important thing to remember is that the correct process for going on strike wasn't followed by most Trade Unions - it was impossible to organise secret ballots etc in 2 days - we had to dispense with the normal democratic procedures - in all trade unions there is the delicate balance between unity and democracy - in New Zealand we call ourselves a democracy and we vote once every 3 years - if you are a member of the Auckland Clerical Union you would have had an opportunity to vote in 6 or 7 secret ballots so far this year - unity and democracy are both very basic trade union principles - we are talking about trade union law - we all know that New Zealand is barely a democracy but in a state of emergency procedures go out the window so that we can all work together - if there is a disaster you don't hold a meeting and let everyone vote whether they are going to respond to the disaster - you get out and respond first and in some cases discuss it afterwards - that's what it was like with this national strike - we had to rely on the basic trade union law that unity is strength and automatically issue a



Photos by Colin McFadzean



# OUT

directive to members to strike - it was the strength of our organisation that determined whether it could be carried out or not - we couldn't pressure people other than by directing them to strike -

*Trade Unions have been living in fear of a recurrence of their defeat in the 1951 General Strike - there is a great reaction against the concept of a general strike - do you feel that the strike on Thursday has helped the Trade Union movement to overcome this paranoia?*

Definitely - that is so apparent to me - wherever you went people were talking about 1951 when the trade unions were beaten - we must not move unless we have full unity - we don't want special constables back - this was the line taken by the Herald and Star in the editorials leading up to the strike - it is just paranoia - it is 30 years ago - if we are only going to have 3 types of disorders such as this in a century when we now have a different social structure - so much has changed since 1951 - we have a lot of social progress - if those people who were warning us about 1951 at the Trades Council meetings etc thought that we hadn't made any progress in the last 30 years then what the hell were they still doing in the Trade Union movement - if the progressive elements of New Zealand society haven't made any progress since 1951 then we should all give up - I got sick of people talking about 1951 - even the lessons learnt are no longer applicable - the facts are that we now have Mr Muldoon and his Government and a more enlightened population - it is not a useful parallel to compare conditions today with those 30 years ago and certainly not when you are trying to influence a large group of people one way or the other -

*What is your reaction to Mr Muldoon's comment that the strike yesterday was communist inspired and communist lead?*

*- do you think that Mr Muldoon himself is living in a bygone era and that he sees everything as communist inspired rather than people making legitimate demands for better conditions and pay.*

The thing about that point is that Mr Muldoon made that claim in America where the Communist Party is illegal still - he makes those kinds of comments in New Zealand and that's his tactics and he would be stupid to change them - he does appeal to a large number of people who think that communists are a danger to our society - Bill Anderson is a moderate and conservative and stands for organisation, committees, and democratic centralism - he would like to see all socialists working together - he is not a radical force in New Zealand or the Trade Union movement - he is very sensible and mature and that is why he is so effective - as far as Mr Muldoon appealing to the phobia about communists he would be stupid not to because there is not very much else he can appeal to - it is well known that Bill Anderson and Ken Douglas are communists - whatever that means - it's a very broad term - when Mr Muldoon uses the word communist he is appealing to people's phobias and this approach has as much value as the problems the 1951'ers still have about mass action - we had people standing on the sidewalks of Queen St who obviously felt that we were just a pack of communists - they see communists as being murderers, rapists, and child stabbers - they don't see communists as being people - they don't see communism as an idea - they see it as napalm and TNT and hydrogen explosives - they see it as a horror story rather than as an idea - a progressive idea of changing our society - not gunpowder and plots -

*We had a poor student response yesterday - we were faced with similar problems to those you faced in mobilising people - we tried to get students on the streets to march in solidarity with the trade unions and some did - it seems that there is a long way to go in raising the consciousness of students about the issues involved - It is not so much a matter of raising student consciousness as maintaining consciousness - student consciousness about this sort of extra-political activity*

has dropped since the late sixties - back in the early seventies when I was a University we had a high level of consciousness as regards civil disobedience and how far people were prepared to go to get some changes made in society - but that was part of a world wide phenomenon - there has probably been a regression as far as social action such as this strike is concerned - there has been a swing to the right in all sorts of areas - maybe it is just polarisation and people are coming out a little bit more and declaring themselves - it is the result of the economic situation that only the wealthy can afford to be at a place like university and that will produce a swing to the right - in other areas it will produce a swing to the left - perhaps in Trade Unions -

*How successful do you think the strike yesterday was?*

I did a bit of a survey as part of the Trades Council survey that we are trying to do - so many places were open but they were only being staffed by non union labour - the only reason these places didn't close was because they were afraid of accusations of a lock out - when you hear reports that shops were open - there was no union staff in them - employers are not going to declare how successful the strike was - they would only attempt to play it down - I would say that 50% of white collar workers were on strike was amazingly successful - you must bear in mind that we only had 2 days to organise the strike - and only one day to organise the march - the march was not representative of the wide support the strike had - most workers didn't know what time the march was on or even that it was on in some cases - maybe if we had been able to broadcast information about the march - even as a news item it would have been helpful -

*The press didn't seem to support the strike - a lot of journalists didn't go on strike - do you think this reflects a right wing orientation in the straight press who don't want anything to do with the unions.*

This could have been caused by union officials in those pseudo white collar areas - same with teachers - I know a lot of teachers who wouldn't have gone to work yesterday but the Teachers Union didn't come out and direct teachers to stay at home - and the same with journalists - the Journalists Union didn't give the lead that was required in the emergency that had been created - if more leadership had been given we would have had better support from journalists - but whether that shows that they are conservative - it is likely that could be true - the Star and Herald both came out editorially against the strike -

*Do you think any more industrial action of this nature will occur in the future - a general strike for a week or a month? Obviously Mr Muldoon isn't prepared to reach any compromise at this time? Do you feel that if he continues his hard line attitude to the unions that he will find himself involved in more confrontation situations like this.*

Yes he will - I don't know how much further we can go on this one issue - we would perhaps get better support if we had more time to do more work but that direction has to be given from our organisation - if it is we could go further with general strike of say a week - but then you start getting diseconomies of scale - the strike starts to get broken and you get weak areas overlapped by the media - it is a never ending argument as to how effective that would be - we would have to try it to find out - the biggest gift the Trade Union movement has ever had is Mr Muldoon - he has polarised the movement and enabled this strike to happen for a start - we only have to relax and wait for the next time he attacks unions - he will come out with something a little bit more ridiculous and a little bit more extreme and he will polarise everyone further - he is his own biggest enemy and our greatest cause -

Colin McFadzean

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..Q: Do you think Hauraki has changed from the philosophy that set it up.

A: Immeasurably. It doesn't bear any relationship to what it used to be.

When did the rot set in?

The most dramatic change was when David Gapes left. To all intents and purposes, although a lot of people did a lot of work before him, he was the spokesman, the leader, people would go to the ends of the earth for him. There's no way he held the team together for money reasons cos' half the time they didn't get paid. They virtually did it all for him, in the belief that things would turn out eventually. I wasn't there then I was working for the opposition but we obviously followed it. It was something that could be believed in then.

So Gapes was sacked and what happened then. The Moguls came in?

Well the Moguls really got to it before David left. David, I think you can say, allowed the station to run down hill to a stage where it needed an injection of capital. He saw the money men and admitted them on the board as a way of bailing the station out of the problems they were in. Unfortunately he was a little shortsighted in some ways, maybe a little naive, and the power base was built on until he was edged out. It was a gradual process. At first he regarded them as friends and as backers. He saw it as a way of rejuvenating Hauraki - because it was in a sad state financially.

How big is Hauraki in Auckland at the moment? Are they No 1 in the new ratings?

Yeah, effectively. It's really a neck and neck tussle. ZB-Hauraki you know. One or two % doesn't matter much to me - it seems to matter to them. (Hauraki bosses) In some areas we're ahead - in others they are.

How important are the ratings to Hauraki?

They're not interested in anything else. Is this because of advertising?

Yeah. The whole structure of Hauraki - the sales and marketing structure - is geared to a No. 1 situation. If they're not No. 1 they can't cope.

How much of an effect can advertising have on programming? Do you have to programme popular music to get the ratings up.

Yeah, Iggy Pop when he was down here said, 'Survival below a certain level is not necessary,' I can see that but they take it to extremes. Where anything is alright if it brings in the bucks. I can't handle that. I think there are other considerations.

What trends do you see in N.Z. radio taste?

I think people pay far too much attention to what's happening in America. We've become a little America. You get into that sort of Arbitron sort of set up that they have in the States where the Arbitron man is the ogre.

What's Arbitron?

Arbitron is their big radio research ratings. The equivalent of our McNair or BCNZ ratings. Everything is ruled totally by Arbitron. Careers are made and broken by .3 of a rating point. When you've got 60 stations in the market like you have in Chicago then .3 or .4 makes a big difference. But there's a reaction building up in the States against that. Maybe a little more freedom is creeping in.

What about Britain?

I've never been to England but I've never heard anything good about English radio. When you have a country where all this magnificent music is happening why the hell isn't it on the radio. All reports I've had indicate that English radio is abysmal. There's a lot of jock talk. Talk instead of music.

I've heard stories that Hauraki has investments in 1Xi

That's right, 24%.

How big is Hauraki in N.Z.?

They own a piece of Radio Windy, and a piece of 1Xi, as far as I know

There's talk of Waikato as well.

Well, I don't know. They're pretty close about business.

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What about the so-called Australian connection?

I don't think it exists. The manager denies it.

How do you view Hauraki expansion into other stations? Perhaps controlling programming.

Well, Hauraki insist that control is purely financial. I don't know what will develop in the future. I think 1Xi have acted on their own initiative in changing their format but I'm not sure.

The changes are supposed to happen after board meetings.

Yeah? I suppose that is a bit coincidental - like I said I'm not sure.

How has ZM's new image affected Hauraki.

They did the big overhaul for sure - they're better than they used to be. The best thing which happened as a result of staff competitions was that ZM gained an identity out of it all. It's now a separate radio station whereas before it was working with the same management as ZB. And indeed the YC network and YA. You always felt like you were walking through marshmellow - you could never get a decision out of anybody. There was no sense of identity. If a group of people at ZM got really enthusiastic and even went out and sold the radio station, it wouldn't matter 'cos it all went into the consolidated account; you never felt you could actually contribute to that as a radio station, it was the whole conglomerate. It was a bit frustrating to say the least, that's why I went to Hauraki in the first place. You just couldn't get anything done. It's very different now.

How long have you been doing the show?

In Auckland? Six years, quite a long time.

That's one of the longest isn't it?

Oh I think so, I like the place, I'm a big fan for Auckland.

Have you always been doing the night-time show on Hauraki?

Yeah, it's all I ever wanted. It's funny 'cos David could never understand that, 'cos for most Jocks the Brekky is the big deal but I wouldn't give you the time of day for getting out of bed at that hour of the morning. You can't play that kind of music in the morning.

You can't play breakfast music at night either, although it has been done.

I think it could, on a very laid back FM station for eg you could get that kind of easy quality stuff right around the clock because you wouldn't have to worry about the hits. But the only music I felt was worth playing you could only play during the night time hours.

I was told by a friend of mine in Christchurch that nobody there had heard of Dire Straits until quite recently. Dire Straits was a purely Auckland phenomena.

I had the first copies, a lady came back from Dublin and she had 3 albums, Magazine, Devo, Dire Straits.

From Ireland?

From Ireland, yeah. She got them from a little record shop in Dublin.

And they weren't out in N.Z.?

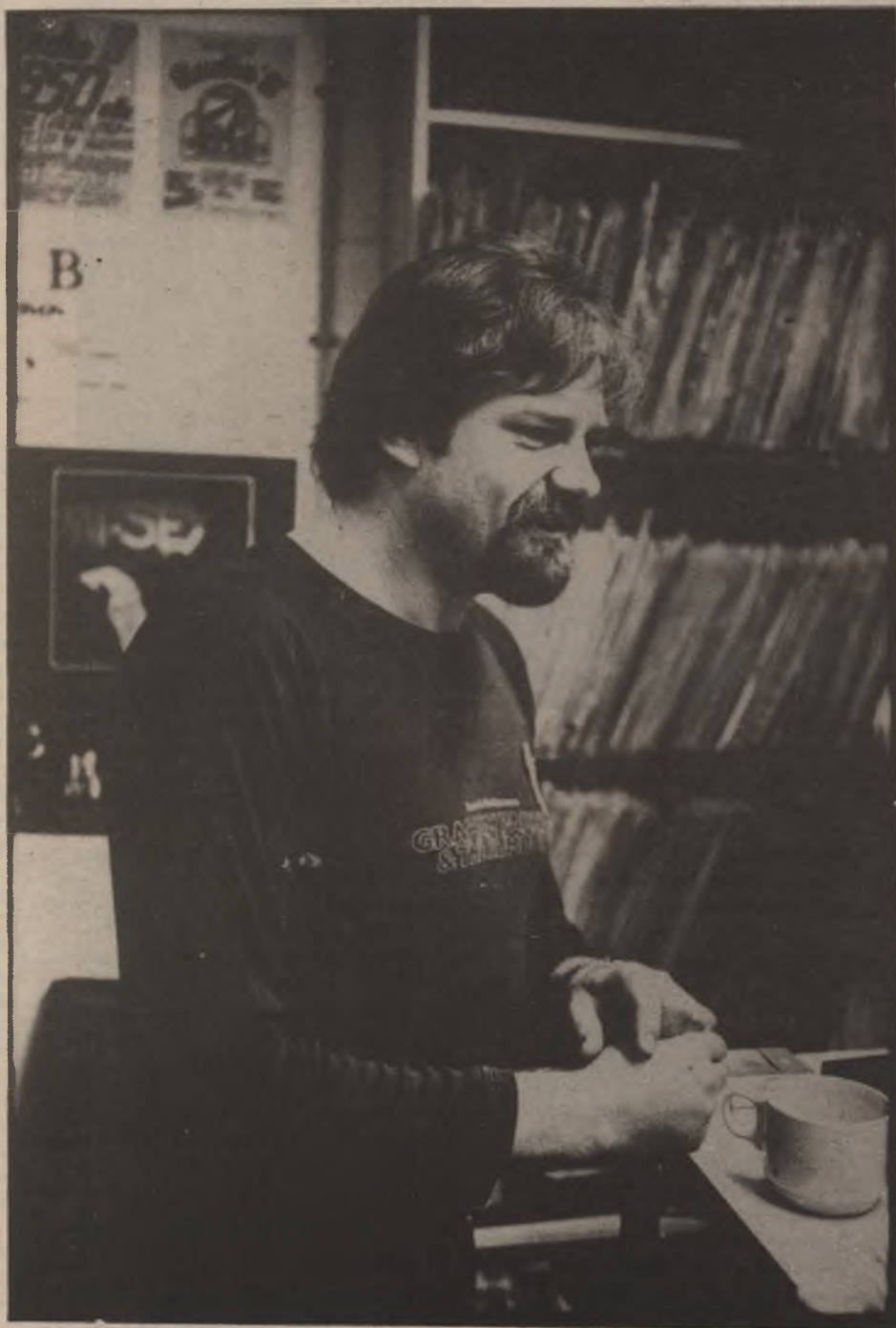
No, oh no. Hell no. I heard it and went ape the first time I heard 'Sultans of Swing'. I thought it was neat and it's only 'cos it's had this awful thrashing that it's hard to take now, but I played it; and it was only because it was so different from anything around, it was like an oasis, and the playing was so good that at that time anyone could listen to it and it was easy to listen to as well. And then Fred Botica picked it up and then away it went. And the record company hadn't heard of it themselves, it was very embarrassing for them.

How many copies did they print of it?

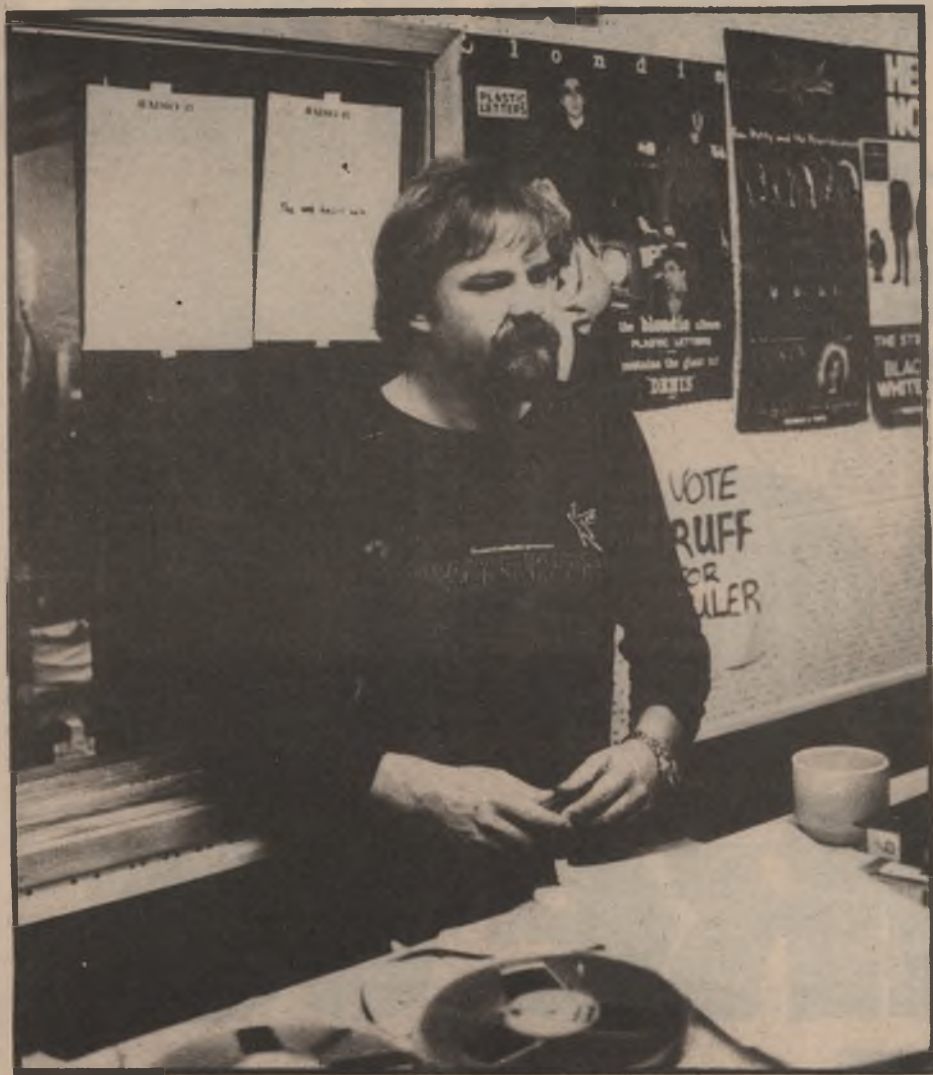
They originally brought in 100 copies from Australia 'cos they hadn't heard of the band and they thought well, they'd give it a whirl but I think it did well over 6000 copies, well over, and that's a big album in N.Z. 6000 was the count, and that was 4 months ago.

That was very much a case of the commercial demand being created by the station.

# ROCK FOLLIES







Yeah, but a song that good, that noticeable .....

*What about instances where the song isn't that good?*

And still make a hit? Well that happens all the time.

*Hauraki's not the only one to blame, they all are.*

I think they just follow slavishly 'what's happening in the charts in America. They automatically assume NZ is a little piece of America, and why should it be? They're not the same market at all.

*How different is the U.K. market from USA.*

Vastly, 'cos you can get a Sex Pistols song to No. 1. The Members Sound of the Suburbs got to No. 4. You can get a really hot song like that into the charts in England, where you can't in the States, there's no way and it's much more exciting, much less rigid in England but it hasn't spread to the radio.

*How do they do that. Do they do it by strong promotion? You know just because it is the Sex Pistols.*

No, no, no. It just appears out the streets, you know a certain kind of people want it and they go out and get it now. I'm sure that's the way it happens, it's not really promotion, not in instances like that. It just sells itself, just because it exists, you buy it. I'm sure a lot of people bought Death Disco from Public Image. I think it's a really hideous record, but it would sell anyway.

*What happened at Hauraki. You'd been there for six years, then what? How much programme were you taking or weren't you taking any at all?*

Yeah that's right. I could do my own thing, I had certain limitations, a load of people thought I was a bit narrow, I know I was. But I had a concept of what kind of a song will translate to the airwaves. It's not like your stereo at home. It's got to translate to airplay to mono. With that limitation in mind, I could do what I liked. But New Wave's only been with us a year or two, and once I got on to that I couldn't look back, I kept getting narrower and narrower and forgetting about the older well established bands and just concentrating on that and I think people just found it a bit much. I don't admit to being easy to listen to and the fact that people hung on for that length of time, I was pretty astounded by the figures I managed to produce. I don't think that anyone who listens to me was either working hard or right into it. If you have to work too hard at a radio station, you turn it off.

*What sort of figures were you getting?*

The ironic part of the whole goddam mess is that I was No. 1 in the last BCNZ set of figures. By 2% I had 22, ZB has 20. I forget the other figures. The really annoying part is I didn't know that before I left the station.

*They were acting just off the McNair weren't they?*

My figures came off the McNair, there was a definite downward trend, I couldn't argue with the figures, they were down. In fact they weren't even No. 1 in places; on certain ¼ hours, I was below. But you can't argue with that, you can't fight it. Also Hauraki spent a lot of money on telephone surveys and the flack coming back was it was too hard-assed. You were either a freak or you weren't and this wasn't good enough for them, they couldn't see it getting better while I was the way I was. I could see their reasoning behind it. Don't enjoy it much because I thought that those 3 hours, they are not a particularly commercial necessity, I thought 'Well, hell! There must be room for that, but there just wasn't and that was the way it went. I could accept the fact that if my ratings were killing the rest of the day, if I was dragging them down from No. 1 then I could understand that they had to do something about me, but I wasn't affecting them. I wasn't contributing either.

*What are these phone surveys like. I'm dead against them. I think the*

fairest way is by audience research survey

What do you listen to. But if you ask someone, find out their age group and ask them, 'Do you like this?' and play then a snatch of a song. Well that's a loaded question for a start, it's putting something in their minds and asking them to make a decision on it, whereas you might like 4200 others but you're only asked about that one. So in a way the top 40 is a self perpetuating system. And if you play a good chart song and ask a load of rock freaks if they like it, they'll say 'Yeah, it's all right' whereas in actual fact it depends on what it's compared with. This method just reinforces their theories.

*How many songs do they play over the phone.*

Not sure, at least five.

*Like they'll play disco, new wave etc.*

Yeah, but they don't cover the whole field, that's the whole point. They wouldn't go to my bin, no way. It's just the broad spectrum. That's where you start from and that's where you work 'cos that's where all the figures come from, it only confuses them to throw in the classical end or the the freak end of the spectrum. At least ZM has brought the idea of no holds barred. They're paranoid, but so am I, I've got to live up to all this bloody hype I thought I might broaden out but I can't, it's just a matter of playing what you think is the best of what's available and hope there's enough music not to get too repetitious. This is the trouble I'm getting too repetitious because there's less of what excites me that is coming out. The choice is getting pretty narrow. But the recording companies don't take too many risks, some of them anyway. Economically it makes more sense to put out fewer albums by heavier stars, because they know darn well they're going to sell X number of copies. You can guarantee it, the last one did. I don't see that's alright but give us our end of it too. But they don't because the more money they can put into promoting a Dylan, the less they can spend on a group like The Members

*They don't have to spend that much.*

They don't, I reckon it'll sell itself; I mean the bands can record on lower budgets.

*They just want more.*

That's it, yeah, sad ain't it, but it's true and it's got a real grip.

*How far behind are we musically as far as what's coming out here.*

I think bar England we're probably the best off in the world that I know about, because we're getting both sides. We get the feed from both, we get the hot American stuff the companies know they can sell and we get, well not nearly enough, from England, but we do get feed from both whereas in America you hardly hear a bar of English music, and in England you hardly get stuff from the States, because there are all sorts of contractual transatlantic hassles that we don't have, we can get the album straight down here, and we get to choose, we get both influences whereas they've only got the one.

*I've noticed that in between the time the records come out and the time they get air from radios, there's quite a big gap there.*

Yeah, well the policy is, we'll play it when it's a hit. This is what I mean by slavishly following America and to a lesser extent Australian charts; that's it, it's a safe bet. It's already established overseas by the time we get it. You can see the advantage of this from the point of view of a N.Z. programme director, he's got all those figures available, he knows damn well what's going to sell and all he does is manipulate his slide rule accordingly, there's no seat on the pants, that's what I'm getting at. There's nobody else in the position that I'm in really, no seat on the pants. They don't believe in what they play, it's just a set of figures it's got everything to do with radio and nothing to do with music.



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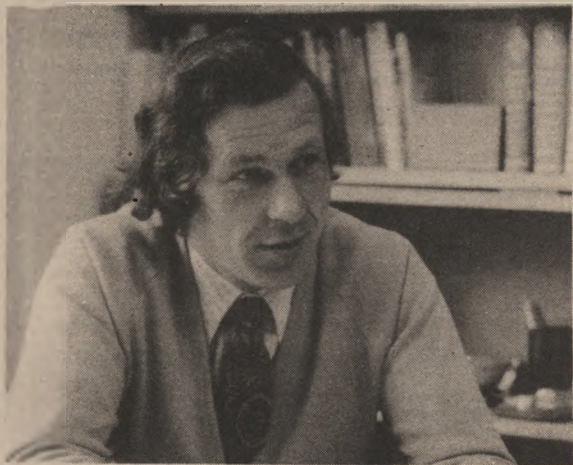
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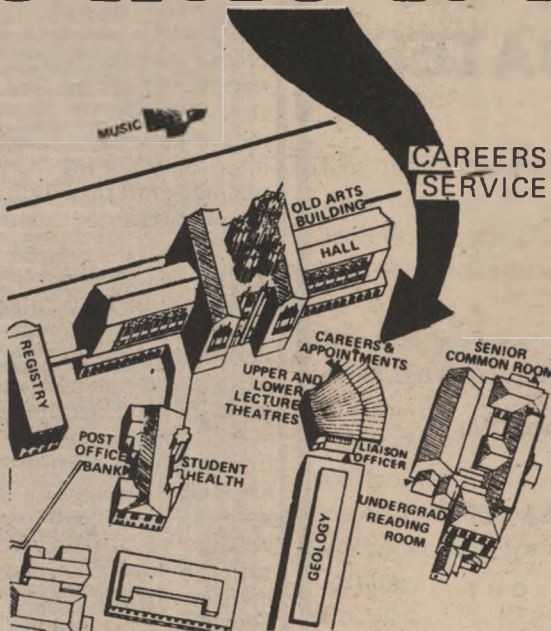


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# OVERSEAS STUDENTS

As you will be aware, the Government has decided to impose a \$1,500 charge on all private overseas students on student permits beginning a new course of tertiary study in 1980. I am sorry that it has taken so long before you have been officially informed about the charge and how it will apply but final decisions about detail were only released on 4th September to the UGC. They are as follows:

#### Method of Collection

1. Students in their home country. These students, before departure to New Zealand to undertake the first year of tertiary study, should pay the first year's fee at the New Zealand diplomatic mission in their country (or where students come from countries in which New Zealand has no resident mission students would forward the fee to the Department of Labour, Head Office in Wellington, before a student permit is dispatched) the funds being transferred to New Zealand for Vote: Education for transmission to the appropriate university.

Each institution will need to sight and take a note of the receipt and its place of issue of each overseas student in this category who is enrolled. This will ensure that each \$1,500 fee is eventually transferred to the institution.

2. Students already in New Zealand. Those students who are required to pay at the new level should pay at the tertiary institution at the time of enrolment.

Fees collected should be retained by the institution. An appropriate off-setting adjustment will be made to the grant paid from the Department of Education to the institutions.

#### Application

The \$1,500 charge is inclusive of all tuition fees and is to be applied to all private overseas students beginning a new tertiary course in 1980 except for those categories listed below. (Note: a student completing a course such as BA this year will be regarded as beginning a new tertiary course if he enrolls for BA (Hons) or BA in 1980.) Students exempted from the charge will still pay ordinary tuition fees. Part-time students will pay a pro rata proportion of the \$1,500.

#### Exceptions

The following are exempted from the \$1,500 charge:

#### 1. South Pacific Students

Students from the following: Australia, Fiji, Kiribata, Nauru, New Hebrides, Papua New Guinea, Solomon Islands, Tonga, Tuvalu, Western Samoa. (Students from the Cook Islands, Niue, and the Tokelau Islands are exempt as New Zealanders).

#### 2. Students in New Zealand Secondary Schools.

All private overseas students at present in New Zealand secondary schools for their first course. They will become liable when they undertake a new course when the first is completed. As it is possible that there are some such students in third forms, there may be some entrants in this category as late as 1984 or even after.

#### 3. Students Changing Course on Academic Advice.

Students changing in year one or year two from one course to another before completing the first course because they have been advised by their teachers to do so because of academic unsuitability. This concession would apply only to those at New Zealand secondary schools this year.

#### 4. Students taking 'Bridging' Courses

Those graduate students who entered a New Zealand university this year who were required to take certain preparatory 'bridging' courses before beginning a post-graduate course in 1980.

5. Students on Approved Reciprocal Exchange Schemes or the Commonwealth Postgraduate Scholarship Scheme or in New Zealand with financial assistance provided directly or indirectly from Government funds.

This category includes those of UGC Postgraduate Scholarships, NRAC doctoral fellowships, and National Park Scholarships. Where there is doubt, the question should be referred to the UGC.

As the authority to set fees is by legislation a matter for each Council, it will be necessary for your Council to adopt an appropriate regulation regarding the \$1,500 charge. The legislation also requires that any fee prescribed must have the concurrence of the UGC; universities can be assured that all requests for approval will receive prompt attention.

In order to assist the universities in the identification of those private overseas students who must pay the charge, the Immigration Division of the Department of Labour has agreed to supply to each university, a list each year of those overseas students on its roll and all relevant detail. A return of those students who pay the \$1,500 will be required annually by the UGC by 1st July each year.

Yours sincerely,

AT Johns  
CHAIRMAN



Overseas students engaged in special work as envisaged by the Cabinet



## B COM STUDENTS WHY NOT TALK TO US?

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Our careers brochure is available from the Careers & Appointments Office, Room 14, behind the Upper Lecture Theatre. Auckland partners will be attending the University during Careers Week. Arrangements for an interview can be made with the Careers Officer.

Alternatively, contact :

Rob Challinor,  
Staff Partner,  
Downtown House,  
Auckland 1.  
Ph 34-369

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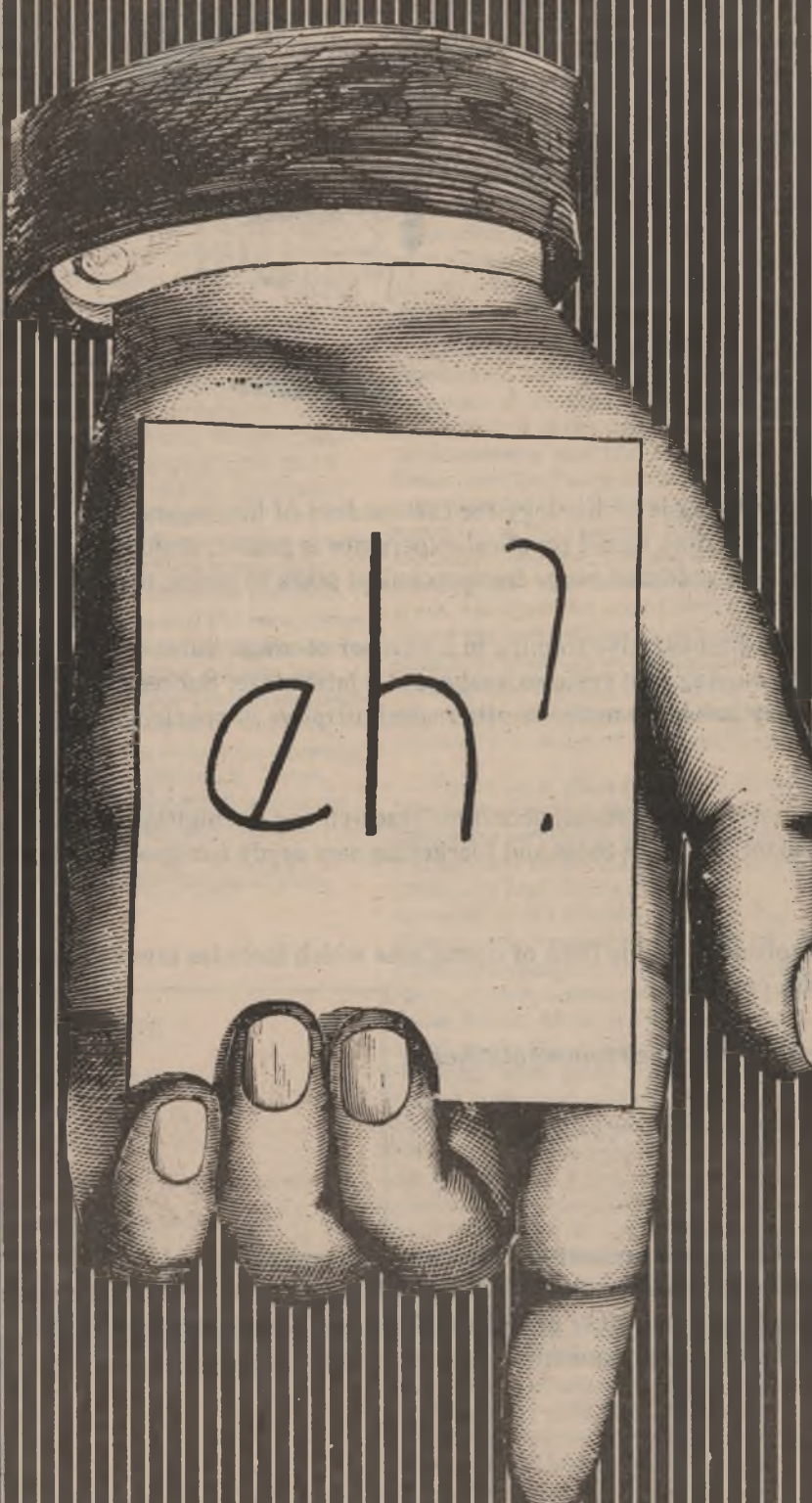
- a complete range of professional accounting services; including auditing, accounting and taxation, as well as specialised financial and management consulting advice.

We offer to graduates and near graduates:

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# AMP

## CAREERS FOR GRADUATES

The A.M.P. Society is the largest Life insurance office in New Zealand and Australia. Although principally known as a Life insurance office, we also operate subsidiary companies in the fields of Fire and General insurance and the short term Money Market.

### TYPE OF GRADUATE REQUIRED

**Accounting entry :** Graduates with a major in accounting units. Undergraduates with a good record in working toward such an accounting degree may also be considered for training with financial assistance and time given for university studies.

**Actuarial entry :** Graduates with honours or good pass degrees in Science, Arts, or Economics, with a major in Mathematics or Mathematical Statistics. Undergraduates with outstanding passes in Mathematics.

**Data Processing and Administrative entry :** Graduates with good pass degrees in Arts, Economics or Science, Data Processing applicants are required to obtain a satisfactory result in a programming aptitude test.

**Investment entry :** Graduates or Undergraduates who have majored in Economics and/or Accounting.

### WORK OF THE GRADUATE

**Accounting :** Initial entry will be - to the main accounting area Wellington - related computer applications - subsidiary accounting systems such as those in the Investment and Property divisions - management accounting.

**Actuarial :** The actuarial function, with its foundation of mathematics, covers the basic technology for the conduct of life insurance business. It requires professional training extending over several years; during this time varied practical experience is gained, including an appreciation of the application of computer methods. Positions filled by qualified actuaries range from technical posts to senior management.

**Data Processing :** Graduates will normally undergo an initial period of general administrative training in a number of areas. Subsequent data processing appointment will be as trainee programmers with the possibility of moving into systems analysis at a later stage. Successful appointees could spend perhaps 5-10 years in data processing. Later service may involve transfer to other administrative or specialist areas for further experience and for broader promotional opportunities.

**Administrative :** Graduates may also develop through fields such as superannuation, investment, economic research and accounting, with early rotation through a variety of areas. After initial office experience, those interested in Sales and Marketing may apply for special training, including field experience, which could lead to Sales Management positions.

**Investment :** Graduates, or near graduates, in the Investment Division are involved in a wide field of operations which includes investment in shares, debentures, mortgages and the promotion of money market subsidiary companies.

**Sales :** Opportunities also exist for graduates to be appointed from the outset as insurance representatives.

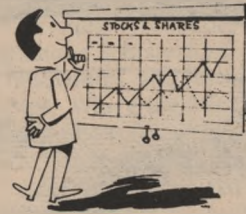
### TRAINING

The Society seeks to develop in its officers both business maturity and capability in one or more selected areas. It tends to avoid prolonged early specialisation or a protracted term of duty in one field. Training is primarily on the job, as indicated above, but considerable attention is also paid to both internal and external courses and to Insurance Institute and other professional studies. Where necessary A.M.P. provides full data processing training and the Society assists students with study time and payment of fees in certain instances.

### LOCATION

Openings for graduates are mainly at Wellington and Auckland. Potential staff should be willing to transfer at some future date for the further development of their careers.

Contact - The Personnel Officer at A.M.P. Society, Auckland Office.



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# Arts

The Coming of Stork  
David Williamson  
New Independent  
September 15 - October 6

This was David Williamson's first full-length play, written in 1970. So one might expect it to be energetic, full of issues, and perhaps a little rough around the edges script-wise. Indeed, *The Coming of Stork* is all of these things, yet at least in Karl Bradley's current production, a sparkling success.

We New Zealanders are normally quick to decry any suggestion that we have much in common as a people with Australians. First *The Club* last month and now this production have reinforced my (heretical?) conclusion that this is merely a sort of inverted snobbery on our part, precipitated perhaps by a misplaced conservatism borne of colonialist hang-ups long since treated by the Aussies with the healthy contempt they deserve. *The Club* suggested that a club is a club, be in Aussie Rules or our hallowed Union game. Now in this earlier play, a whole range of social phenomena get the same treatment. What is supposedly an inner-city flat in Melbourne bears an all-too-vivid resemblance to Grafton or Parnell or Herne Bay. Students in particular are sure to find, in Anna, Clyde Clyde, Westy, Tony and Stork, a lot of themselves, their flatmates and friends.

The production has left the play set contemporary with its year of publication (1970), relying a lot on 'period' music to set the mood between scenes (Dylan, Byrds, *et al*). Almost ten years on, the various issues remain remarkably similar: the threat of nuclear holocaust, the miseries of Indo-Chinese, health fads etc; and on a personal level there remain bad language and sarcasm as frongs for youth's insecurities, and tangled webs woven by self-conscious moral lassitude.

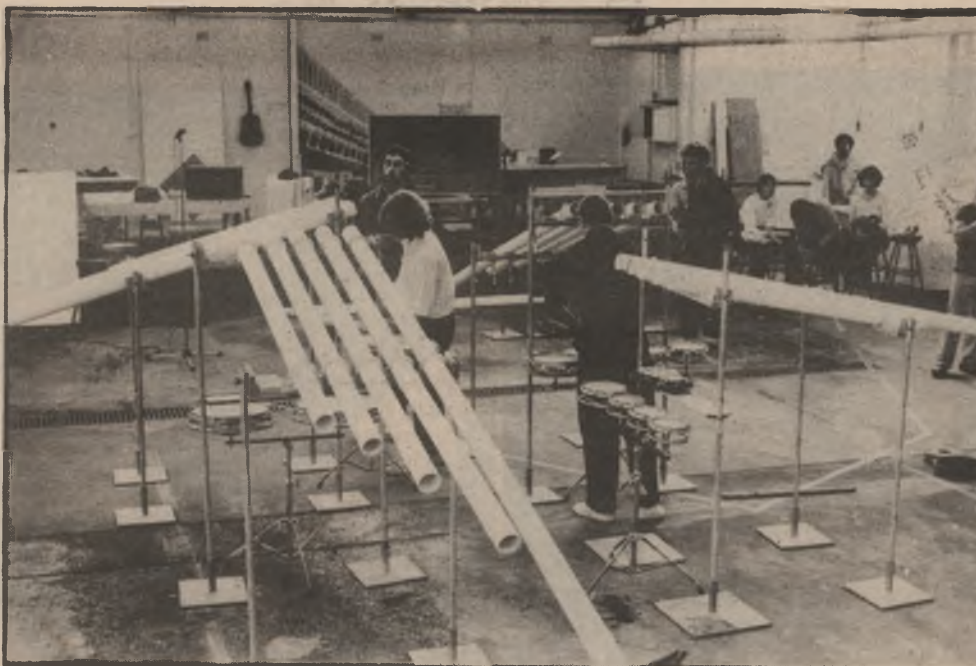
The programme notes mentioned the relative lack of experience of some of the actors, yet the whole cost delivered an amazingly natural, well-timed and lively opening-night performance. Whilst clever touches like the musical interludes aided and abetted, there is a special atmosphere to New Independent productions, a level of rapport with the audiences which other city theatres seldom achieve consistently. Is it the difference between the so-called professional companies and the New Independent's concept of Community Theatre? I'm not sure, but whatever it is, the audience don't withdraw into themselves, even if, as in the climactic scenes of this play, the satire becomes too vicious for comedy or the caricatures too grotesque. Never, ever can a New Independent play become 'like watching television', and one can pay no finer compliment than that to a theatre company in this decade of electronic blandness.

Selwyn Osborne

## The Sound Of Morning

There is a man in the park  
juggling  
balls  
again  
in the motherless sun  
and because of the air or the time  
the balls stay up longer  
with his gaze  
and with mine —  
In his ice-cream green elephant eared shorts  
and gutterwalked basket-ball boots  
He  
stands  
out  
like  
a  
kite  
in  
the bandstand.  
There is no wind  
no rain  
just the moisture of the morning  
as I walk by —

Helen Klisser



From Scratch

Gladys Cooper: a biography  
By Sheridan Morley  
Published by William Heinemann

Who better to record the life of an actress who devoted more than sixty years to her craft than a sympathetic if not adoring grandchild. He did not perform this mammoth task simply on account of their relationship, for this is not the first of his biographies connected with the theatre; earlier subjects were Oscar Wilde, Marlene Dietrich, Noel Coward ('A Talent to Amuse') and Sybil Thorndike ('A Life in the Theatre'). He is also a drama critic, is well known on British television and contributes to *Punch* and *The Times*.

Before she was twenty Gladys Cooper auditioned for the George Edwards Company at the Gaiety Theatre, London and appeared in the musicals 'The Girls of Gottenberg' and 'Our Miss Gibbs'. There were no drama schools in those early years of the century but training was given in the Edwards Theatre which included elocution, fencing, singing, dancing and stage movement and all gratis. However the young ambitious player realised that her talents did not stretch to greatness in singing and dancing so she decided that if her future was to be in the theatre, she should consider it in terms of dramatic roles.

Within three years she was in Wilde's 'The Importance of Being Earnest' and before she was thirty she was in joint management of a West End theatre: the Playhouse near Charing Cross. Her successes in the nineteen twenties and thirties were attained in the work of leading playwrights, Shakespeare, Arthur Jones, Pinero, Somerset Maugham and James Barrie. When in 1939 she accepted a part in the film of Daphne du Maurier's 'Rebecca' with Hitchcock directing and Olivier in the lead, she could scarcely imagine that one screen performance in Hollywood would keep her in the country for thirty years. Films more than the stage occupied her working hours, though back in England in her eighties her final role was in the theatre playing Mrs St Maugham in Enid Bagnold's 'The Chalk Garden.'

The author-son of that portly comic character actor Robert Morley - covers a long life meticulously, gives variety to the biography with the inclusion of numerous comments by actors and others who were well acquainted with this dame. The last word should have a capital D for a Damehood was conferred on her in 1967.

Sheridan Morley in addition to dozens of photographs has provided a comprehensive list of her plays and films, an up-to-date bibliography and a useful index. The work constitutes a fine tribute to a long life dedicated to the theatre.

Jim Burns

## Starting From Scratch

In 1970, large-scale happenings based on the efforts of unskilled musicians were staged in Auckland. The organisers of these events followed up with similar musical happenings in the open-air music festivals or the early 1970s. From 1974, the open-ended approach, by which anyone was invited to participate, had ended, and a group of four survivors toured New Zealand under a Student Arts Council grant, performing the first of the rhythm works.

This group preserved much of the original spirit. Their instruments were often manufactured from junk. The main stress of their music was that of rhythm. Radio performances followed, and the group was always a hit at the Sonic Circus events staged in Auckland and Wellington from 1975 onwards. This year it toured technical schools, training colleges, and Auckland University, under a Campus Arts North programme.

The group took its Great Leap Forward in 1976, when it observed the forms and spirit of Polynesian music, brought together from throughout the Pacific Basin at the South Pacific Festival of the Arts at Rotorua. From here grew new ideas for instruments which could carry a pitched note, yet maintain the rhythmic drive which *From Scratch* has always held onto as the vital force in its music.

Racks of pitched pipes — made from plastic down-pipe tubing — were constructed. Wooden Polynesian drums were laid in racks. Pitched skin drums, and dulcets were added. Drone instruments were introduced — like the 'growlers', vibrating drums swung around the head, taken from the Chinese idea. Traditional *From Scratch* instruments, like the pitched brake drums, stones, and glass, were maintained. All the instruments are acoustic.

A new wave was evolved — of rhythmic patterns, accompanied by drones, changing their harmonies and time signatures as they sink through different layers of sound to clear resting points.

*From Scratch* has retained a political awareness. In the early 1970s, it saw its best chance amidst mass participation of communities to music. In the mid 1970s that idea changed, though the group still believes that rhythm is the easiest door to music making, for most people. Much music played in New Zealand, including the instant appeal of rock, and reggae and blues, comes in from afar. *From Scratch* has deliberately side-stepped the harmonies, riffs and rhythms brought here from the church-influenced music of Europe, or the black-influenced music of America. It's no accident that the group's music issues from Auckland, where the summer heat, the Polynesian people, and the easy-going life-style of its city dwellers place it easily within the spirit of the Pacific Basin. *From Scratch*'s closest musical allegiance is to Pacific forms — and yet the progress it has made, and the music it has evolved, is its own.

The Unexpected Dimension', 'Who' and Michaelmas'  
Algis Budrys  
Fontana \$3.25

This trio of Fontana Science Fiction paperbacks forms an interesting contrast. 'The Unexpected Dimension' is a collection of short stories from the fifties, 'Who?' is a novel from the same era, and 'Michaelmas' is only two years old.

The older books are good, if you like hard science fiction. The short stories are faintly evocative of Heinlin — strong ideas compressed almost to the extent of not being properly worked through. The problems of finite memory storage in an infinite lifetime. A search for a dead spouse through parallel universes. Self-awareness in a mechanical mind. All standard stuff but tight and well-written.

'Who?' is an interesting poser. A badly injured scientist falls into enemy hands. Magnificent constructive surgery saves his life, but he has artificial limbs and organs and a stainless steel face. He is returned to his home country — but can they trust him? Is he who he claims to be, or is he a brave enemy agent, brain-washed and body-washed to infiltrate the scientific programme? Budrys works the characterisation well, building up a marvellous vision of the two competing security chiefs playing out their global game of chess with human pieces.

The later work, 'Michaelmas', is almost shoddy by comparison. Themes recur from the earlier books — a supposedly dead astronaut is returned to his country, and in the end turns out to have been shipped from a parallel universe, but somehow this story does not gell. Budrys does not control his writing at all well, indeed he seems almost to have attempted to blend his material with random ideas from Philip Dick, but of course without Dick's competence.

Still, the first two books are well worth reading, and two out of three ain't bad!

BL

## Paper Poppy March

left right, hobble fight  
ask for money  
that's polite

up down for half a crown  
half a century  
tears have drowned

the veteran marches  
for the cause  
all the blood  
all the wars  
the whores, sores  
his daughters menopause  
who sits and sells no longer yells  
to all who walk past fast  
and pause.

One old man, puts  
his fingers in his ears  
his face shrivelled from smears and tears

like a clown loose in town  
trudging trudging down  
his frown and he are all alone  
there is no show left to which he can go

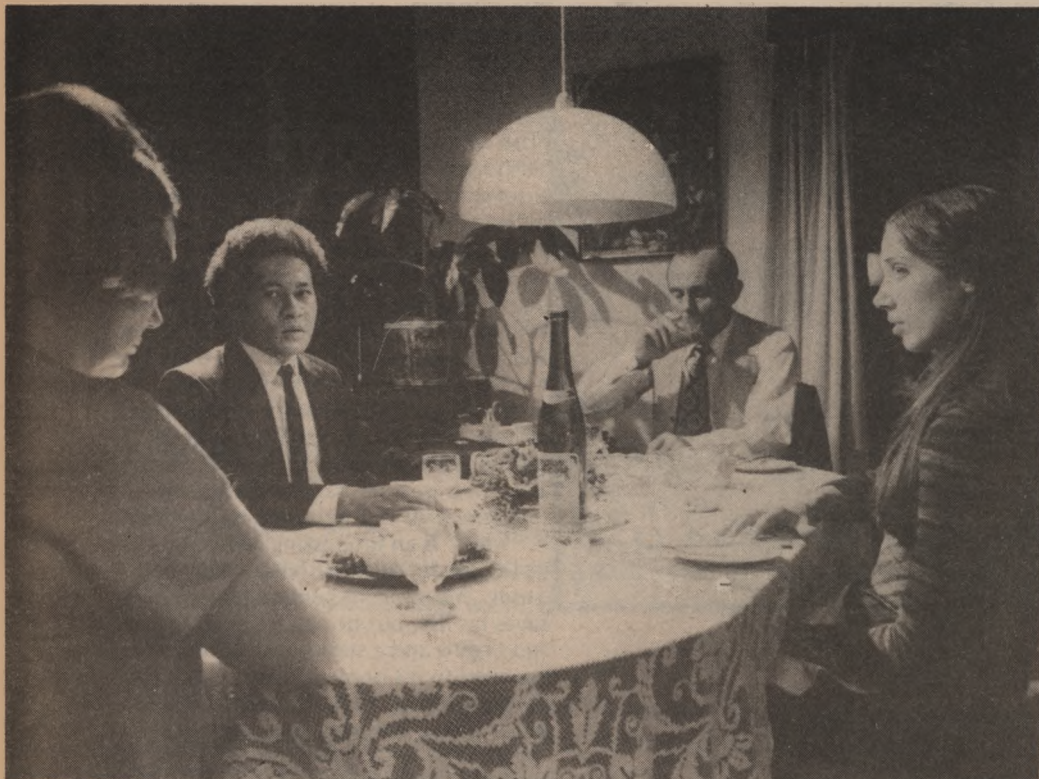
There is no fire  
There is no bomb  
so why must the bloody song go on  
It is too late  
It is too long  
Besides his friends are gone

But we the young  
wear a poppy  
to say we are sorry  
so please don't worry

And perhaps next year  
to match our gear  
they who dwell with all  
modern poppies  
as bright as lollies  
And we'll keep mumbling all our sorries.

Helen Klisser





## Sons For The Return Home

When Samoan writer Albert Wendt published his first novel in 1973, it paralleled his own experiences as a Pacific Islander coming to New Zealand and finding success both at secondary school and at university. His book **SONS FOR THE RETURN HOME** was also a graphic personal account of confrontation between two races such as occurs every day in cities such as Auckland. And its frankness extended to sexual relationships as well - specifically those between its Samoan hero and a New Zealand girl who he meets at university.

Director Paul Maunder started adapting the novel for the screen more than two years ago. The result is a major feature film of **SONS FOR THE RETURN HOME**, which opens at the Westend in Auckland on Friday October 19. For mass audiences, **SONS FOR THE RETURN HOME** is being sold as a Samoan-New Zealand love story. But Paul Maunder sees it as being about the difficulties which arise when the under-developed world meets the developed world. 'It is an objective look at two cultures,' he said recently.

Author Albert Wendt, who is now back in Western Samoa as Director of the University of the South Pacific Centre, sees his story as 'an attempt to show what it's like being Samoan, and being Samoan in another culture.' He adds 'It's also about every migrant's dream of the grand return home, about racism, and about attempts to reach some measure of racial understanding. Ultimately it's about two young people trying to find themselves; about a young Samoan who through the tragedy of his deep love for a New Zealand girl learns who and what he is and learns to accept his identity.'

One of the challenges for the film-makers was to choose a Samoan actor for the central role in **SONS FOR THE RETURN HOME**. Paul Maunder's final choice was a Samoan living in Hamilton - Uelese Petaia had migrated to New Zealand as a teenager, and is now married with two small children. He read of plans for the film and wrote asking to be tested - he won the role on the strength of his screen test, although his acting experience had been limited to productions with the Apia Repertory Society, and in New Zealand at the Court Theatre in Christchurch.

'The experience of filming **SONS FOR THE RETURN HOME** was a voyage of discovery for Uelese,' says Paul Maunder.

'Many of his real-life experiences turned out to be paralleled by sequences in the film.'

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The strength of Uelese Petaia's performance is matched by Fiona Lindsay, who plays Sarah, the student with whom he falls in love. Sarah is wealthy, wilful, aggressive, capricious, promiscuous, and vulnerable. 'In terms of maturity and acting method, it is a performance of international quality,' says Paul Maunder.

As well as completing her role in **SONS FOR THE RETURN HOME**, Fiona Lindsay has also been completing work on an Honours degree in Philosophy - the release of the film in mid-October will coincide with her final examinations.

Paul Maunder also has a university background. He is a graduate of Victoria University, and has obtained a Diploma from the National Institute of Dramatic Art in Sydney and a Diploma of Film from the London Film School. He established his reputation as a screenwriter in 1971 when he won the Ngaio Marsh Television Playwriting Award for an original play. During a prolific five years with the National Film Unit, his output included several controversial productions including **GONE UP NORTH FOR A WHILE**, the frank story of an unmarried mother, which won the Feltex Award as best television drama of its year. Later he made the little-seen feature **LANDFALL**, which earned international acclaim by winning the top award - the Golden Ixex - at the Pacific and Asian Young Film-makers' Festival in Shiraz.

Besides receiving official backing from the New Zealand Film Commission **SONS FOR THE RETURN HOME** also continues a long-established professional relationship between Maunder and his leading lady - Fiona Lindsay joined Maunder's Amamus theatre company some years ago, and has toured with it throughout New Zealand and in Europe. It has filmed mainly on location in Western Samoa with other sequences in London and the North Island.

And the film also brings back to the screen a Samoan actress who earned international fame 25 years ago when she co-starred with Gary Cooper in **RETURN TO PARADISE**, which was filmed on Western Samoan locations. Moira Walker gave up acting after this Hollywood stardom, to marry and come to New Zealand, where she is now a school-teacher with a family of her own. Paul Maunder has re-discovered her for one of his film's most important roles, that of the Samoan mother, a strong-minded and demanding woman who finds, however, that her son's love affair means she is losing influence over him.

### The China Syndrome Odeon Theatre

I'll start by saying that the most interesting thing during the whole film was the reaction of the audience. It is hardly surprising that the subject-matter would attract a predominantly anti-nuclear audience, and the resulting preach to the converted is one main reason for a film with such obvious flaws in its plot, for succeeding. Needless to say (but I'm obliged to) Jane Fonda and Jack Lemmon acted well, and again it was this acting which held a superficial story-line together. Fonda plays a local-social interest reporter who wants to make the plunge into investigative (what else?) reporting. While filming a routine programme on a local nuclear power plant the film crew witness an accident, which is subsequently covered up. Lemmon is the foreman in the control room, and discovers that the construction engineers have committed a fraud by not checking rivets on sections of the structure. He notifies his superiors, but they are in a rush to start production (after the shut-down during which the emergency procedures were superficially examined by the authorities) and don't pay any attention to him. After that, he gives evidence to an associate of Fonda's who rushes off to a tribunal to expose the cover-up. However the (nasty) contractors are in the know, due to a melodramatic act of Lemmon's, in which he told the contractor face to face what he was going to do, and after a (super)car chase the associate is forced off the road. Lemmon hides out at the plant (after being chased there) and takes over the control room. To catch Lemmon out, the system is short-circuited so as to reach full power, which is just what Lemmon thought would blow up the plant. (Core

heats up, gets so hot it sinks through the earth, theoretically to China, but once it hits water it blows up and the radioactivity spreads with the wind - The China Syndrome (tech, huh?) Fonda and film crew talk to him live, but he is so excited about the subject that he comes over as a lunatic - and Fonda is obviously not cut out for the investigative bit as she doesn't help him. Just then, the short-circuit is completed and the S.W.A.T. team bursts in (excitement). Lemmon moves to grapple with the controls and is shot. While he lies fatally injured (gee! wow!) the plant starts vibrating thus proving him correct. However, the thing doesn't blow up - the only way the film could have made a step towards realism (the safety systems work, you see) - and Fonda plus team go outside to see the superiors of the plant discrediting the now-dead Lemmon. Fonda takes over and gives an impassioned aulogy.

So what was wrong with it? It gripped the audience, but I get the impression that the film was meant to be a serious portrayal of the dangers of nuclear power. If so, it was shit. With a few changes the film would have made a passable satire on the anti-nuclear activists. The 'average persons' anti-nuclear scruples were rubbishified by portrayals of protestors. Throughout the film the fact that the safety-systems were failproof was force-fed to the audience, and backed up by events in the film. What the whole thing amounted to was the story of a fraud.

As for the guys handing out the 'Can the China Syndrome Happen Here?' pamphlets - they should have looked at the film. But then they probably did ..... C.A.B.

### The Best of Aubrey Beardsley By Kenneth Clark Published by John Murray

A sound decision of the publishers to select Sir Kenneth Clark to produce a book on Beardsley and his work. Clark provides both a foreword and an introduction; in the former he writes of the revival of interest in the artist who died in 1898 at the age of twenty-six, and he refers to his own lectures on Beardsley in 1965 and subsequent exhibitions. He mentions Brian Edmund Reade who in 1967 published (by Studio Vista) a masterly and scholarly monograph. Beardsley described as the greatest illustrator in British art, created some six hundred drawings in five years and the author explains the basis for his selection of sixty of them for this book. Excellence of craftsmanship, the character of the artist, personal choice, all governed his selection but excluded are indecent drawings that the artist preferred should not be perpetuated.

In a thirty page introduction Clark traces the brief life of Aubrey Vincent Beardsley and makes an assessment of his work as an entirety and individual aspects of it. He discusses his style which he declares accounted for the influence on the pioneers of modern art which included Munch, Klee, Kandinsky, Mackintosh and even Picasso. He is adamant that in many of their early works the debt to the young Englishman is unquestionable.

The plates themselves are superb and Clark furnishes a clear description of each one with an erudite comment. Many are from the classics he illustrated; Pope's 'Rape', 'Salome' and 'Morte D'Arthur'. A fine study of the outstanding figure in the Aesthetic movement by an author whose own 'The Nude' is deservedly acclaimed.

Further reading: The writer Brigid Brophy has two books on the artist; 'Black and White, a Portrait of Aubrey Beardsley' (Cape 1968) and 'Beardsley and His World' (Thames & Hudson, 1976) both of them in the university.

Jim Burns

### Life with Googie By John McCallum Published by William Heinemann

Most books about celebrities in theatre are set in London, New York or both but in the present volume Australia and New Zealand are the venues for much of the action. For many years the author, an Australian was managing-director for J.C. Williamson and he writes at some length of his visits to New Zealand.

Googie Withers married to McCallum is best known for her TV performance as the superintendent in 'Within These Walls' a prison drama that covered forty-two episodes spread over two years. Usually in an acting career the stage precedes films but in their case, they seem to have made many films before accomplishing their best work in the theatre.

They enjoyed sight-seeing here including their visit to the Waikato Caves.

McCallum is more than a straight actor for he organised in Australia, a number of musicals including 'Camelot', 'Hello Dolly' and 'My Fair Lady'. He is also partial to the work of Somerset Maugham and in London in 1974 I saw him with Ingrid Bergman in 'The Constant Wife'. More recently he played in 'The Circle' by the same author, a work considered one of the best serious comedies of this century.

Towards the end of the book he relinquishes his post with Williamson and is energetically involved with television. He writes in a lively style and from time to time introduces outrageous anecdotes, a dinkum Aussie. His life with Googie is never dull and numerous business and pleasure trips around the globe ensure that they are constantly involved with interesting people.

To the script are added a plentiful supply of photos of film and stage roles and their children are not neglected. Altogether enjoyable reading for anyone even casually acquainted with entertainment especially as it is associated with New Zealand.

Jim Burns

NZ STUDENT

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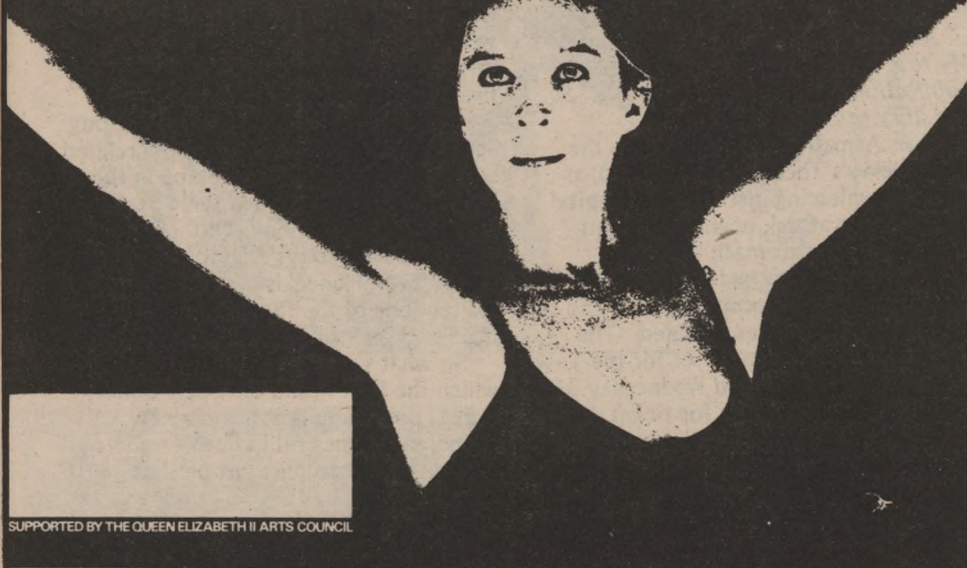
Katheri



# Summer In The Maid

NZ STUDENTS ARTS COUNCIL PRESENTS

**LIMBS**  
DANCE COMPANY



SUPPORTED BY THE QUEEN ELIZABETH II ARTS COUNCIL

Limbs Dance Company  
Old Maid Theatre  
September 19 - 25

Limbs began nearly three years ago with a (free) Wednesday lunchtime concert in the Little Theatre. Since then, the long climb to a position of some financial security and the well-deserved recognition of top professional dance group in New Zealand has taken them many long, strenuous and poorly-paid hours, and several changes in personnel. Today, Limbs are about to launch themselves across the Tasman to woo a broader Australasian audience, and their concerts rate a six day season at the Old Maid and radio advertising.

And Limbs are excellent as ever. Nothing can match the supple swiftness and perfectly concerted vitality of this dance corps. Nevertheless I was a little disappointed with this last concert - because of all the things other than dancing that you expect from a professional dance group. First night blues are no excuse in a theatre they know as well as the Maid, so why the poor quality, taped introductions and the overloud sound track, the too-dim lighting? Perhaps recent tours have worked the group too hard, for some of that old Limbs warmth and animation seemed to be lacking. Sellotape, the 'let's learn disco' dance choreographed by Mark Baldwin fell a little flat: while Limbs have always used mime and comedy in their shows, this does seem to depend on having a very responsive, encouraging audience for its success.

But enough of complaints. Debbie McCulloch is back after a protracted absence; it was magnificent to see her in 'Sculptor' again. There is a delightful three part dance from Mary Jane, 'Games', which begins with a delicate line sequence of Chinese hand games, switches to a jogging sequence of shifting kaleidoscope patterns, and then to a mock karate battle as Limbs each pull a sash around their waists and assume a stance of cockeral menace. The endlessly teasing comic routine of 'Complicated Legs Dance', the treacherous chorus of cackles from the trees at the end of 'Red Riding Hood', and the precision of strength and impetus in 'Telethon Dance' are some of the things that struck me particularly. If you missed out on this farewell season at the Maid then perhaps you can catch them in Sydney this Christmas. Limbs, I wish you every success.

Katherine White

Writer's Cramp  
John Byrne  
Mercury Two  
September 17 - October 14

This play is to my mind a classic exercise in bad taste. If you were to be kind - you could say it is a study of the stereotype associated with Scots in the minds of Poms. But that would be giving the author too much credit for thought. His aim is clearly to amuse, and just because he didn't tickle me pink, it doesn't mean that he won't to you.

To tell you a little more about the play. It is a survey of 'the life and times of a Famous Son of Scotland, Francis Seneca McDade, painter, philosopher and poet.' - to quote the programme notes. This life is traced in the most straightforward way. It takes the shape of: School / University / War / Prison / Marriage / Divorce / Fame / Loss of Fame / Death. His final wish is to clutch at some money. The playwright thinks that Scots are miserly and obsessed with money. In nearly every vignette this point is hammered home. McDade expresses his monetary situation and requirements and his associated paranoia about the post office and whatever institution he is in. He thinks they are after his money.

The humour is heavy handed and not in the least bit original. The school episode is reminiscent of Tom Brown's Schooldays and university is a caricature of the young in 1938. It is affected in the extreme.

In his first directing venture at Mercury Stephen Dee, known to many of us from his close involvement with New Independent and as a Dip. Drama graduate, does a very good job, despite the odds being against him.

So I don't like the play. In my opinion, whoever chose it should be fired. What about the acting? John Givins does very well in the main role. Here's hoping we see a lot more of him. Karl Bradley, as the commentator, plays himself as usual with a gesture at a Scottish accent. The other two actors don't really count. They are newbies - Mark Hadlow and Eva Radich. Maybe with a little more experience they will get better.

Some say that this is a play with jokes for those who live in the U.K. They could be right - I just may not be up on the sociological whatever to appreciate it. Oh well. If you're keen, you may like to see it for the experience. If you are a fiercely patriotic Scot don't go.

C.H.M.

The posters heralding its coming have already begun to appear but the Maidment Summer Theatre Company will officially come into existence on November 24th with the opening of a children's pantomime, 'The Merry-Go-Round Show.' Inspired by the need to provide work for under-employed actors the Company will be directed by Mervyn Thompson, at present in charge of the Diploma of Drama Course. Some of his students from this and past years will be involved as will some professional actors. Auditions have been dispensed with in favour of using the time more productively in rehearsal.

The pantomime will be similar to the Dip. Drama production of 'Pantagleize' in its use of colour and music and the revolving stage. It features a search for Mr Big, who besides being involved in the drug trade, has kidnapped Father Christmas and will be an opportunity for experimentation and consolidation before the Company later attempts more large scale productions. There is also the less explicit long-term aim of changing Aucklanders' tastes in theatre through capturing the imagination of children and getting them to bring their parents to a new type of theatre. Mr Thompson sees the plays which audiences are offered now, although polished and competent in their performance as concentrating too much on 'the drawing room'. They're being done in the main by British directors and actors, or by New Zealanders who are so British in feel that it makes no difference and they are largely irrelevant to present New Zealand society, given the social changes of the last five to ten years, gangs, the drug culture, the feminist movement etc.

The Company's second production is an anthology of writing by New Zealanders. It tackles the theme of childhood in New Zealand and like the musical shows to be staged later, Mervyn Thompson sees it as having 'the capacity to get underneath all that ridiculous mental armour we build up as we 'grow up'. During January and February, in addition to more children's work and a mime show there will also be a feminist lunch-time show.

Talking to Mervyn Thompson one senses that the Company's focus on things New Zealand is part of a more positive appreciation of his countrymen than is evident in the work of other New Zealand writers. He condemns the concentration on 'middleness' in New Zealand literature (middle-class, middle-brow, middle age), as reinforcing the rather low esteem in which New Zealanders hold themselves. The Company aims to produce theatre which is less of an intellectual exercise and more of an emotional experience, theatre which 'makes the blood sing'. To this end, more popular elements will be included in the works performed. Use will be made of music and there will be a conscious attempt to involve the audience in a style similar to that evident in 'A Night at the Races, written by Mervyn Thompson and performed at the New Independent last year. The barrier between those on stage and those in the audience was broken as people were invited to place bets on the horses. Another of his works 'Songs to Uncle Scrim' will be produced, provided it's not toured by the Heartache and Sorrow Company - a New Zealand group working in London.

More than a token gesture is being made to attract sectors of the Auckland population who may not have been inside a theatre too. The Keskidee group, when they were here earlier in the year complained that there was nothing in theatre relevant to Polynesians and Maoris and therefore nothing to induce them to buy a ticket. Mr Thompson has worked with Maori theatre groups and one of the works planned for February is a Maori piece. A 'song-drama' to some, but its creators (Mervyn Thompson - words and Paul Baeyertz - music) see it as a

play about the spiritual and historical phases of the Maori with emphasis on the present day situation. Here the positive faith in his countrymen may be less obvious but by presenting strong negatives he hopes to arouse some conflict and thought in his audiences instead of the usual wishy-washy acceptance of the status-quo.

Finance will be a problem, no grants have been forthcoming from the QE II Arts Council as yet and ticket sales will provide the bread and butter money for the five to ten actors involved. The Company's first productions have been scripted by its members so as to circumvent the problem of royalties but in future Thompson would like to see the work of playwrights such as Bruce Mason being given greater airing.

Despite the difficulties of building up an established following when you are only operating for about four months of the year, hopefully the Company will be re-established each summer, at a time when the Maidment facilities are scarcely used. Eventually Mervyn Thompson would like to see the formation of a theatre company attached to the University moving into the Maidment for a couple of seasons during the year but not being resident there because this would be denying Student groups the opportunity to use the space constructively. The Summer Company seems a plausible step in that direction.

Mischa Maisky (cello) & Christine Cuming (piano)  
Maidment Theatre  
Sunday Sept 23

An overwhelming guilt for this year's sins of indolence panicked me into spending the weekend scribbling last term's essays. Thus, drained, my impressions of Mischa Maisky's recital are rather hazy. Despite the stolid programme it was arguably this year's best recital. His most amazing technique made the music a secondary consideration. The facility with which he glided over the most tortuous passages especially the Arpeggione Sonata by Schubert and the Britten Sonata in C major, made this an evening rivalling those of Irena Plotnikova and Valentin Zhuk. The Britten Sonata left the audience quite astounded, probably because of the virtuosos abilities needed to grind and pluck through the piece. After tearing through the finale he almost fell off the chair in a nice dramatic gesture, which the audience appreciated, calling him back for an encore. It somehow seemed like asking a bit too much. It was the Britten I left with ringing in my ears, rather than the Tchaikovsky Nocturne. Christine Cuming provided a naturally sympathetic accompaniment.

But the Programme was truly the invention of a dry, academic mind. I am forever being disappointed at the bland selections of concerts and recitals. Though the Arpeggione Sonata was admirably played it certainly does not want from lack of performance while the Bach Suite No. 3 for unaccompanied cello and the Five Pieces in Popular Style by Schumann, music by two composers who refuse to go away, reflect the tedious and unadventurous tastes of New Zealand audiences who cannot face up to music of today. The sinewy sounds of Britten's Sonata hardly represent the fore of the avant-garde, which sometimes makes me wonder whether his music will last. Could not they who choose the programmes try to vary our diet of 'classics'. Perhaps modern Russian music? I'm sure our predominantly middle-class audiences would find socialist realist compositions quite acceptable to their strictly tonal ears. Yes I'm in a bad mood.

A. Busser  
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Bop Till You Drop  
Ry Cooder  
thru WEA

Drop your analog machines into the nearest Kleensax. Today's technological advances are tomorrow's silly anachronisms, & quads are flat and lack ambiance! Bop Till You Drop is the first use of Digital, which computerises sounds into numbers that can be modified so precisely that the chicken squawks of blackboard chalk can either sound like Flora Purim or grandpa's marching songs. It's all yours for only half a million.

Dreadful voices have never stopped people making hit records, they're an asset. With Digital even the macabre coughing out of lyrics and the business-like thumping punctuated by anguished squeals have a cleaner, brighter, more dimensional sound (like a tooth-paste ad?)

Sweet nothings (more nothings than sweet) have new self-importance as Ry Cooder sweeps from the civil war to Jimmy Carter via blues, ragtime C & W, R & B, Hawaiian & Tex Mex. Bubble gum lyrics suck in the teenyboppers — the 'go home little girl' who will never be a 'go home, you little old woman,' recurs like recycled gum pop. From the high school goody good to the shady crooks of 'Darn in Harleywood' it vacillates wildly from unabashed, sermonising bop to

pleasantly weird bop.

In the department of Heavy Bop the harmonising of street noise and mean muggings should send the Los Angeles thugs running home to Mummy.

Well, it's a bourgeois town. There's a catchy policemanly beat, 'you better move on .....

Ry Cooder's cheered up a lot in the transition from the Depression songs of his first two albums to more exotic locales like Mexico & Hawaii, reviving the lost art of blues mandolin en route he does his ethnomusicologist research without all the esoteric bullshit. The usual lugubrious lyrics about mercenary women (thanks for the record, Hank).

'It's fun music, - none of that subtle shit,' said Ry Cooder, apologising for his pre-digital Jazz album, 'It had none of the way I like to hear guitar, bass, drums ..... it was thin, almost school bandish.'

The only objective test is to judge it by its cover. He suffered a terrible crisis over the shortage of purple garbadine. He had to wear a purple raw silk coat with a peach rose background and a turquoise guitar.

As any connoisseur can see at a glance, this is Non Pareil Bop.

Helen Fraser McGrath



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# Music

with

## Hank Plover

*Well hush ma mouth and shut ma ears. My first correspondence to this estimable publication, and it turns out wrong. So, the story in full.*

Joan Armatrading did not play the His Majesty's Theatre last weekend, as she is convalescing in a Sydney hospital following an attack of the malignant mean and nasty stomach tumours. However, as she is vegetarian, non-smoking and teetotal she is recovering fast, and the concerts have been rescheduled. The Auckland concert is now set for the Town Hall, on Tuesday 30 and Wednesday 31 October. Check the ads for ticket details.

Having got that out of the way, the Ry Cooder concert did happen, and everyone who went agreed that it was excellent. Benny Levin, is now bringing over Cheap Trick for one concert on October 17. Cheap Trick are one of the few American bands with a reputation for a live act, an honour they share with the Ramones. So go and see which of his 60 odd guitars Rick Nielson will be playing.

And finally, wasn't the photo of the family pig, Ethel, really beautiful. She's a good ol' sow and sow, keeps the kitchen clean. I wish she didn't keep eating the children tho'.

Hank Plover



Jerry Lee Lewis  
Electra thru WEA

The word races through the dives and Honky-tonks. Elvis fans in mourning since August 1977 leave by the back door. THE KILLER IS BACK. After 17 years of making bland country records for Nashville producer Jerry Kennedy, Jerry Lee Lewis has made a rock'n'roll record again.

Recorded in four days at Filmways/Heiders in Hollywood (that's as long as you need goddam it) 'Jerry Lee Lewis' shows all those dumb jerks playing 'good solid rock'n'roll' (ie most American bands) where to get off. Apart from an obscure 1976 Dylan number, the songs, all covers, were written between 1958 and 1962, when his career was at its lowest ebb, from when he married his 13 year old cousin Myra, (and came up against world hostility vs quaint southern customs) till he signed up with Kennedy's Smash label. Twenty years later he has gone back and re-created '58-'62 in his own image. And it sounds like those years would have sounded a lot better if he'd been around.

The album opens with 'Don't Let Go', Jerry Lee's voice strong and light, with

the sort of mellow meanness you'd expect from a 43 year old raver in khaki pants. Then on to the other nine songs, not dead and embalmed like Robert Gordon and suchlike, but living, loving and breathing fire. A chinese Neil Young album .... 'Lust Never Sleeps'.

Jerry Lee starts talking to his left hand; 'Play your little lick on the piano now.... Gotta watch that bass-hand now. It's tough ..... mean'. You notice the piano, rollicking through the album, deceptively simple, a joy to hear. 'Play it James,' and I look at the cover and see James Burton, guitar. Presley's guitarist for many years and now a member of Emmylou Harris' Hot Band, he plays superbly, no solo more than a couple of bars. The rest of the band; Tim May, Kenny Lovelace, Hal Blaine and David Parlato, are of similar calibre. Great shit-kicking music from the beginning to the end, Ray Smiths rampaging 'Rocking Little Angel'. A great album, and as the Killer insists in 'Rockin' My Life Away': 'My name is Jerry Lee Lewis and I'm durn sure here to stay.'

Hank Plover

Rock'n'Roll High School  
Soundtrack  
Sire thru WEA

Roger Corman had made over 200 films for the vast teenage market, B Grade classics such as 'I Was a Teenage Werewolf'. The Ramones have made 5 albums, B Grade perfect pop for the same vast teenage market. Roger Corman wanted to make a movie on a high school which gets invaded by a rock band. Who better to star than the Ramones. (After all they did take on the Hulk.... and win.)

The Ramones have never in their career put a grubby white sandshoed foot wrong. And they don't here. Eight songs, three written for the film including the soon-to-be-a-classic title track, plus a medley of five Ramones greats performed live, 2 min 10 secs each (the perfect popsong length). The rest are high-school related songs, classics such as 'Smoking in the Boy's Room' from Brownsville Station, Alice Cooper's 'School's Out' and Chuck Berry's 'School Days'. Devo's best song, 'Come Back Honee' is included, but unfortunately one of the film's highlights, the MCS's 'High School' is missed out.

So what you get is a soundtrack for which the film would only be a bonus, a great pop compilation and a new Ramones album. All in one. (And you wouldn't want to miss out on that would you?)

Adam Gifford



Exposed  
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Alex J.



# Another Boy For Jesus



Slow Train Coming  
Bob Dylan  
CBS

'Disillusioned words like bullets bark  
As human gods aim for their mark  
And make everything from toy guns that spark  
To flesh coloured Christs that glow in the dark  
It's easy to see without looking too far  
That nothing much is really sacred .....

Dylan '68

Bob Dylan rose to prominence in the mid sixties as a fearless writer, dreamer and social critic. His early music was gripping and unsophisticated, his later work nonchalant and sometimes indulgent, but through it all he could be relied on to write words that cut to the bone and took no prisoners: it is therefore a supreme irony that he should now produce a turgid tribute to the late great Jesus Christ. Dylan's capacity to demonstrate the significant detail, and his ability to breathe new life into musical and literary cliché is submerged in a tide of one-dimensional Baptist rhetoric:

It may be the Devil  
Or it may be the Lord

But you gotta serve somebody .... asserts Dylan, falling into that same hollow polarised argument he once criticised and condemned so roundly, somehow forgetting to tell us the how or why of our new-found responsibility. O.K., Bob, I'll serve the Devil. Whatcha gonna do about it?

Maybe it wouldn't be so bad if he approached Christianity from an intelligent or mature standpoint, taking the positive elements of Christ's teaching to solve his personal problems, but to take the view that Christ is everybody's only hope is intolerant and unrealistic: Dylan exploits such quaint fundamentalist bogeys as pornography in schools, authority from on high, and even OPEC nations causing inflation in the US - no mention of the 6 billion unsecured dollars printed to pay for the Vietnam war: in fact the whole album sounds like a personal favour to Jimmy Carter (whose own approach to Christ is noticeably more well informed and sympathetic).

When Dylan sings -  
Karl Marx has got you by the throat  
Henry Kissinger's got you tied up in knots. You can bet he's not talking to the PLO, probably the only group to which those sentiments directly apply. The humming you can hear is Woody Guthrie revolving in his casket.

With his credibility in shreds, it is just possible that Dylan has his tongue firmly in his pitted cheek - but as a joke it's overdone, to the point of being charred, and if not, pissing on your audience has always been a hard act to follow.

Alex James

Rare Stuff  
EMI

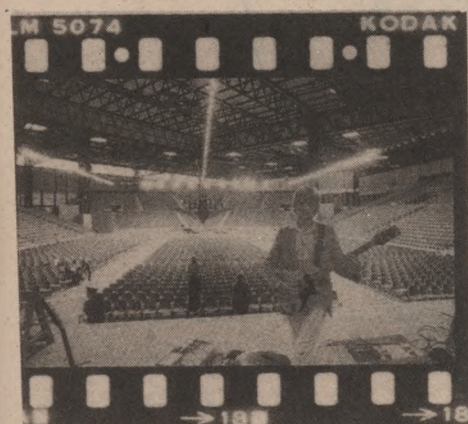
\*!+\*&%\$ 1976-77. Punk takes off. 1979, and the companies clean up the mess. EMI (Q. What is the difference between EMI and the Titanic? A. When the Titanic went down they had a good band.) once bitten twice sly etc, signed up for singles deals various secondraters (with the exception of Wire, whose Dot Dash now sounds old and tired). The songs are rare because they are dull, plodding dinosauric HM oriented thrashings which sold zilch copies.

I don't actually want to say any more about it, so I'll tell you that you can import singles, many of them now considered rare, from firms such as Small Wonder and others, which you can find advertising in the back of the NME.

Adam Gifford

First man on the fact of clodzone - if ya like ta support da homegroan product dis hea show should keep ya happy - Into Lewd, genuine ponsonby rasta thrythm n rock concoction of great social impo'tance - Open Sun ta rock ya softly - a strikin' young lady wid her own guitar, the whole incomparable evenin' wound up by Loose 'n the Machine Heads to get yo spine in line - as much a party as a concert so bring whatchya expect to find - the inversion gets ya a dollar off atta door so use it - help keep da music live.....

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cunningly worded  
INVERTATION  
To  
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**PHUNCTION**  
In too Lewd  
OPEN SUN  
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PONSONBY COMMUNITY  
CENTRE  
PONSONBY TERRACE  
**OCT 5th**  
\$1.50 7.30 till 12.00 BYO  
Tings



Exposed  
Mike Oldfield  
Virgin thru RTC

Since his initial success with *Tubular Bells* (11 million copies sold to date) Mike Oldfield seemed to have retreated into a musical backwater, producing a string of albums that took whole sides to explore simple orchestral themes. With the advent of punk and new wave, melodic (and even symphonic) music represented the anti-thesis of modern music, and album after album of Oldfield's bombed: his last effort, *Incantations*, spread its ideas rather thinly over four sides, and as New Musical Express observed, Oldfield qualified only as a rock and roll dinosaur, going through the motions but rarely achieving any impact.

*Exposed*, a live double album, comes as a very pleasant surprise: culled from a tour of the UK and Europe with 46 (count them) musicians onstage; and the enjoyment and obvious enthusiasm they bring to the music dispels the moody introversion that has come to hallmark Oldfield's studio work. It must be mentioned in passing that although Mike *can* play all the instruments himself, the music benefits greatly from having specialists who know their instruments inside out, bringing a previously unheard depth and intensity to the intricately layered passages that Oldfield writes so well.

One album comprises a well abridged version of *Incantations*, a lot more accessible at one hour than two, with Maddy Prior's Hiawatha vocal sounding a lot more at home onstage than in the studio. The recording quality is excellent throughout, and a tip of the hat to RTC for a flawless local pressing.

Record Two comprises a new version of *Tubular Bells*, and a snappy rendition of Guilty, Oldfield's flop disco single. The new *Bells* benefits immeasurably from Gong's Pierre Moerlen on drums, waking up the rhythm where it tended to flag on the album, and Oldfield does his best to deflate the album's more pompous excesses by mercilessly taking the piss out of it wherever possible, playing some pretty raunchy guitar in places. In these troubled times, when rock stars are resting on their bibles, it is very encouraging to hear one admit and rectify past mistakes. Well played Bruce.

Alex James



Jimmy Cliff  
Oh Jamaica  
EMI

Hot time. Summer in the city. Heard on the radio (hope, hope, request, plug) an aching bittersweet voice singing of anguished hope, optimism, religion and deep social comment ..... you didn't realise that was what Jimmy Cliff was singing about did you. I just twigged to it now, after listening to him for three years. Revelation starts as a slow insidious poison.

Just released is 'Oh Jamaica', a compilation of his three EMI albums. A welcome follow-up to the rerelease of his 'unlimited' set (a highlight of pop-reggae). Four of the songs here come from that album, while the other ten are from his other EMI albums, 'House of Exile' and 'Brave Warrior', both unreleased here.

Jimmy Cliff's long career has seen its ups and downs, from his initial successes and the starring role in 'The Harder They Come' to his conversion to Islam and decline in the dread popularity ratings. In this time he made many mistakes (apart from not choosing a

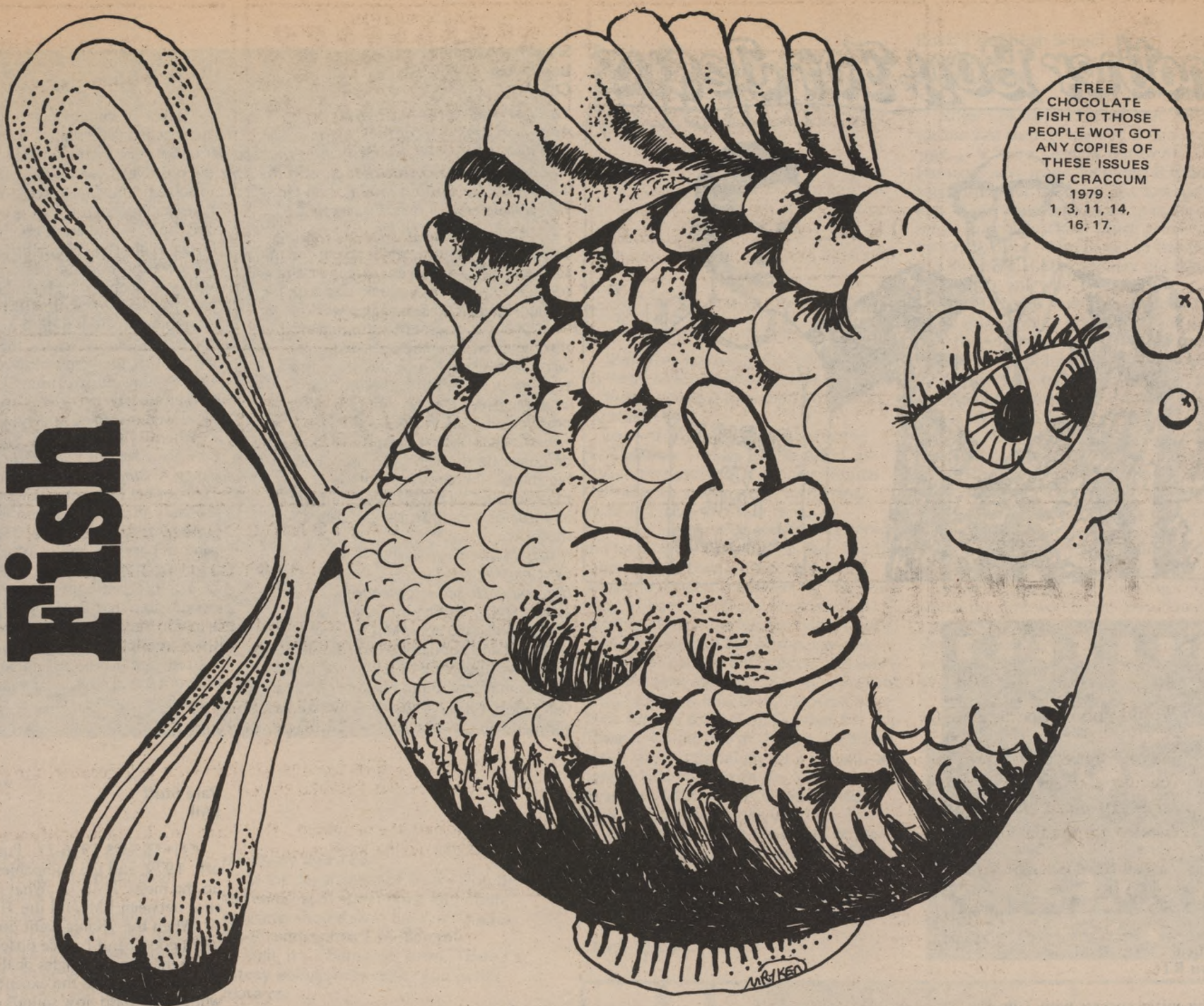
fashionable religion) such as extremely weak non-reggae albums seemingly aimed at some (intrinsically) nebulous hip easy listening (H.E.L.L.) audience; apart from the still highly listenable 'Don't Let It Die' none of these lapses are noticeable here .... it's all 'Fundamental Reggae'. Cliff may be no longer hip (hopelessly inept platitudes) or trendy (turgid renderings of entirely nonsensical drivelling yabberings) or fashionable (I won't attempt that one) but he is essential.

From the opening track, the exhilarating 'Born to Win', the pleasures pile up, a simmering pot of fresh nourishing songs. It doesn't feature 'Harder They Come' or 'You Can Get It If You Really Want', in case you were asking, but it doesn't need them either. Jimmy Cliff's clear strong tones and heartfelt soul make good songs into great songs. About fifty minutes, fourteen songs, no time for regrets. As he says in 'Music Maker': 'I've overdosed on rock and roll, my soul is feeling down, so reggae singer sing me a song.' I can't help but agree.

Adam Gifford



# Free Chocolate Fish



## PORNOGRAPHY BURN-UP

### PORNOGRAPHY IS THE THEORY RAPE IS THE PRACTICE

Porn educates men to objectify women to the extent that they no longer see women as human beings — society often does not recognise the end result of the dehumanisation of women in pornography — people don't often make the connection between soft porn and violence against women.

There are some societies in which rape and violence against women doesn't exist (Anapesh people found in New Guinea by anthropologist Margaret Mead) and this indicates that rape and violence is a learned process — our society educates rapists. This connection between porn and violence is now scientifically established.

We will burn as much pornography as possible to show our anger at society condoning so called soft porn when we see the end result every day at Rape Crisis.



VENUE YET TO BE AFFIRMED

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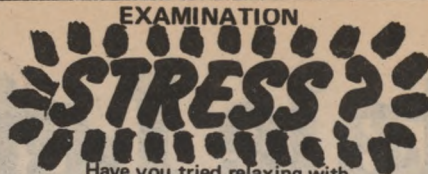
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# Choice Stale Lettuce

THIS IS A BOGUS LETTER

Dear Dave'n' Brian,  
I should like to complain at the number of fake letters appearing in your grotty rag (Crappum). I am referring to those spurious ravings purportedly written by one 'Kevin Haig'. I know for a fact that 'Kevin Haig' is a figment of your febrile imaginations and your poison pens. The reason that 'Kevin Haig' was elected as National Affairs Officer was because Brian manifested himself in lecture theatres wearing gumboots and a swandri. He certainly didn't fool me. So, in the interests of an interesting, enlightening, and entertaining rag, please don't write any boring Haig letters. They are not, as you seem to think, a clever attempt at comedy and biting satire - they are dull, unoriginal, unimaginative, unintelligent, pompous and boring. No more please.

Signed,  
Peter Wilson (Imitation Affairs Officer).

## GHOST WHO WALKS, WRITES

Dear David,  
On page 5 of issue 8 you append my name to an article concerning STB Ltd.  
Could I please make it clear through your columns that the opinions expressed in the article are not mine?  
My contribution to this article comprised correcting the spelling of the name 'Wilkinson Wilberfoss', rewriting the fifth line of the thirteenth paragraph, and submitting a paragraph (which does not appear in the article) concerning Wilkinson Wilberfoss' assessment of a loss of \$53,566 on the non-ISIC operations of STB to 31 March 1982.  
Concerning the remainder - I do have opinions, but I am hardly in a position to voice them.

Yours sincerely,  
Bob Lack

## A THANK YOU LETTER - HOTCHA

Dear Idiot,  
Jus' a lil' note to say a great big juicy thanks to Rachel and Sarah for giving us an unforgettable two weeks of Orientation. You didn't do a bad job really, in fact it was quite good, well, really it was bloody fantastic and fair dinkum you two sheilas are Ace cards. May emus never kick your dummy down.

Your Ocker cobber  
P.S. Craccum's shit hot!  
(TA - Ed)

## BRING OUT YOUR DEAD

Dear Dave,  
Upon attending a student/staff social earlier this week I was told of an interesting problem of a specific group of students on campus. I was told that if a student is over 25 years of age (approx.), single (with little intention to get married in a hurry) and is a first year with no social connections at varsity, there is little offering on campus to get these people socially involved with others of a similar age.

Subsequently, I was wondering if this was a widespread problem. I have therefore written to Craccum to ask anyone who feels similarly or has solutions to this problem to contact me through the Studass Office.

Yours faithfully,  
Jill Frewin.

## HATE CLUB 6, ALEX JAMES 2

Dear Editor,  
Thanks a lot for your informative and educated comments on 'Dub Housing' by Pere Ubu, or was that 'Pere Ubu' by Dub Housing. Your 'review' couldn't even manage to say that. Honestly, I've seen more intelligent writing in Craccum Editorials. (Yes, it's true Dave - once in November 1937 and again in April 1958). Your 'review' made about as much sense as a neutered penguin on Sunday. 'Pere Housing' by Ubu Dub? And as for your creaming on about Maddy Prior - complete with buck teeth, big arse, dandruff and six foot wide nostrils.  
Ah yes !!! - Your oogie woogie boogie googie (here suck on this) primer. What a pity about Part three. I've learnt more about playing a guitar from the back of a Weet-Bix packet.

Yours,  
J. Strapstight  
P.S. 'Pere Ubu' spelt backwards is 'Erep Ubu' and Alex James spelt backwards is shit face.

PAGE 22 CRACCUM 1 OCTOBER 1979



## PAPERING OVER THE CRACKS

Dear Sir,  
I wish to protest about the outrageous practice currently perpetrated in your seedy office viz: Craccum staff writing their own letters. This is no doubt a reflection on your inability to initiate true mass-debate from the students of this campus. Whilst you may well claim that this in-jokery is common practice in the weekly rag of Victoria University, I feel it incumbent upon me to point out to you that this is unacceptable in a generally Auckland and specifically Craccum environment. Please regard this as a final warning.

Signed  
V. Papanek

## AND SO SAY ALL OF US !

Dear Dave,  
Surely the suggestion by a couple of misguided students to dispense with Ms Janet Roth's services as Student Association President is a hasty and futile move. Undoubtedly it is an individual's right to disagree with her stand over the 'haka party' incident BUT -  
- wasn't it her somewhat provocative statement that lead to the most successful and eye-opening forum?  
- can't Janet be admired and respected for her firm and committed stand?  
- doesn't the 'irresponsibility' that some have dubbed her with amount to a misinterpretation of her personal statement being an attempt to represent 'the student' standpoint? Janet's 'disposal' would be futile and senseless: who has proved herself indispensable.  
- in the battle for an increase in the Students' Tertiary Bursary?  
- in the campaign against the Government imposed Education cutbacks?  
Who wants another 'Presidential' election at this stage?  
You may agree with a larger or smaller proportion of Janet's views on different issues, nevertheless  
- who wants a middle-of-the-fence, indecisive, pathetic Student President - not me. So let's hope the Auckland University Students have the INSIGHT, MATURITY and SENSE not to 'dispose' of Ms J. Roth!

Suzi J.

## IT'S A FUNNY, SAD SORT OF LETTER

Dear Craccum ...  
It's a funny sad place we've turned this world into. The courts free killers on technicalities, people are starving to death and we burn and bury food because the economy would fluctuate if we fed them, women seem to be trying to rule the world now that the children have proven themselves incapable of establishing love and world peace;  
Only a few generations ago women started dressing like men and now men are starting to dress like women, the world seems to be crumbling and yet people are eating and drinking and living unnaturally as though there were no right and wrong, as though their lives will never end.

## EXCELLENT

Dear Craccum,  
Chris Bilham has raised the question of the powers and responsibilities of the Auckland University Students' Association.  
1. He believes that the Students' Association should not involve itself in issues that 'have nothing to do with university, or, at least do not affect students any more than any other sector of the community.'  
2. He believes that students should act as citizens, on 'extra-varsity' activities, and only act as students on internal, varsity, 'student-based' activities.  
3. He believes that the Students' Association should not claim to act on behalf of everyone on a controversial issue, like Abortion.  
4. He believes the Association should concern itself with Bursaries and Assessment and with this alone I have no quarrel;  
I am amazed that Chris feels he can split up the 'ten thousand things' the 'human situation', 'that which is becoming', into U and non-U. What is the reason for this split? Does it derive from compassion or outrage, profundity or absurdity, or does it spring from a desire to make reality conform to the comforting straight-jacket of linguistics? Chris, do you think a linguistic analysis of the words 'Students' Association' has any value outside a philosophy lecture?

I think that being a student is relevant to, and part of, the whole individual - social, political, economic, authoritarian system. And I think the whole situation of progression, regression, of love and oppression, is relevant to students. Chris, do you and fellow non-travellers think that being a student merely involved registering, working, playing, passing exams, then living your life, and finally, to nobody's particular concern (because they're all like you?), dying?  
How can you, as a student, withdraw yourself so calmly from society when the very act of withdrawal has such tremendous significance? Are you saying that everything is so wonderful that you, as a student, an inheritor, an accomplice, and as an active supporter of the status-quo, you do not wish to change anything? What do you mean?

1. I agree that AUSA should campaign for students as individuals, but there is more to it than that. By ignoring the outside world and the social role of students, we would be actively upholding the status-quo, by refusing to even recognise the existence of embarrassing social problems.  
Surely the whole of existence is the realm of the University? Although the reality is that of a factory, shouldn't we be striving for the 'University Ideal', of knowledge and skills applicable to everyday life, to everyday society, not compartmentalised, and sequestered away in academic playpens where no harm can be done to the system?  
Everything has to do with university and, especially, the community has everything to do with students, because students will graduate to be lawyers, doctors, artists, businessmen, scientists, engineers, reporters etc, in other words the advantaged and influential puppets in the community. As members of the student elite, individual students are forced to take responsibility for their system, by accepting it and burying their heads in sterile linguistics, or by rejecting it and trying to change something. (By rejecting the system you've already changed yourself, so score one for you!)

2. Twentieth century schizoid man eh? You may act, if you feel like it, but not as students? But it is in the role of the student, as well as your individual self, that you affect society and vice-versa. What does 'student' mean to society? What does society mean to you? What does 'student' mean to you? What do you mean to society? Why do you feel put down? How can you do the 'student' thing without becoming involved in student consciousness?

I say again, as humans you breathe and as students you play a social role. It is impossible to be uninvolved. By choosing to be students you you stepped into this particular arena. Will you choose the lady or the Tiger? Which is the greater kindness anyway?

Chris, if I have made any false assumptions about your beliefs, would you be so good as to point them out? If you find me incoherent, I apologise, but I never did Arts, and I oppose life to precision, meaning to linguistics and reality to syntax and life, meaning and reality are not cheap, easy answers. They are questions, that such answers are designed to silence.

Your friend,  
Steve Luke

## A REAL SMARTARSE LETTER

Dear Editor,  
I am so enthralled with this year's Craccums - I mean they are just too witty! Craccum is now as witty as people who wear lampshades on their heads at parties.  
And if there is a shortage of wit some issues, there is never a lack of witless obscenities or misspellings to titillate the cultured mind. Sometimes I wonder we can do anything but read each issue again and again.  
A lot has - unfortunately - been said about Craccum being the mouthpiece of the student body. My objection is that our mouthpiece is still singing *We Shall Overcome* and *Alice's Restaurant*, and is still printing adolescent humour. Must this amateurish attempt to resurrect the sixties go on any longer?

Yours faithfully,  
Ross Mackie

## TOO LATE FOR LAST WEEKS ELECTIONS

Dear David,  
I think Kevin Hague is a really shit-hot guy - full of charm and good-looks and all those things. I think he would make quite a good President so I'll think I'll vote for him but it is my opinion that it doesn't matter too much who the President is anyway. But the whole point of this letter is to tell you that Kevin is neat and an alright sort of guy.

Love  
Melanie

## SEZ WHO ?

Dear Dave,  
Colin Cosmos is the greatest.

Yours in admiration,  
Colin (no relation)

## OBJECTIVE HEADING

Dear Students,  
You people are all arseholes. I've just come from the Head Over Heels concert in the Maid and for the third week running an Education Fightback concert has been poorly attended. I'm totally pissed off at all the dick heads who couldn't raise the energy to come down out of their precious library and listen to some music for one small hour. May your study books ignite spontaneously and singe the hairs up your snotty little nostrils. And as for all you Cafe residents may the coffee you copiously devour every lunchtime give you terminal indigestion and cause all your hair to drop out.  
You all make me vomit.

Yours in lovely friendliness  
Craig



## ENGINEERS - PART ONE

Dear Dave,  
Nobody minds student pranks, especially when you're watching and not involved; but why the hell did those dozy cunts (I think they call themselves engineers), have to turn their frustrations onto the multitude watching them make fools of themselves. Not only did I get squirted with red paint or whatever, but I also got grabbed by a nugget covered dick in a grass skirt. The nugget and paint went all over my shirt and jacket and this has cost 6 bucks to get drycleaned and quite frankly I can't afford it - it meant doing the street over for milk bottle money at 2 in the morning.  
If you dozy shits want or need a release of energy at this time of the year, go and have a wank in the loos, or keep it to yourselves.

Yours in intense annoyance,  
Milk Bottle  
P.S. The engineers will be receiving a bill for my drycleaning which if not paid will be taken out in kind. Engineers, when you least expect it, expect it. Viva Le Revolution!

QUO VADI

Dear Sir,  
I sing of art  
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## QUO VADIS ?

Dear Sir,  
I sing of art and the man - or more precisely of belles-lettres and the student. Like the temple-haunting martlet I have flitted around the corridors of learning at the Auckland University for nearly five years, inflicting my *obiter dicta* on whoever is foolish or patient enough to listen. But I think I have a serious message which deserves a wider audience, so perhaps you can accommodate me in your columns. *Bref*, the University arts faculty is spawning critics and not creators. Wherever literature is taught, and in whatever language, the prime emphasis falls on a study of the publications of the critical parasites, not on the authors' works. Go into the Library and you will find that, for every volume of creative literature, there are shelves and shelves of dusty, dreary books of literary criticism. The schoolmen who debated how many angels could dance on the point of a needle are raw amateurs compared with our modern esoterica.

Nor does it stop there; Heaven knows how many theses are encumbering the archives, mute monuments to the "sedulous apes" who have gained MA's and PHD's by pedestrian research, and read only by their authors and (perfunctorily) their supervisors. These models of academic fatuity pass into limbo, but do nothing to engender in other students or the public that love of literature per se and that lively creativeness without which the arts languish. Authors, ancient and modern, are given the same treatment by lecturers. Perhaps one can understand that the lecturers in modern literature have to exaggerate the critical discussions in order to provide some rags to clothe their naked emperors, but where the giants of the past are subjected to the same pseudo- and psychol-analytical treatment one feels a sense of depression, of imminent rigor mortis of the body literary. Lectures today are all analysis - no synthesis. Never are students exhorted to admire a literary masterpiece in its totality, never are they encouraged to savour and enjoy, never to emulate; but always the lecturer, brandishing his scalpel with relish, proceeds to vivisection the beautiful thing before the disgusted eyes of his students. Like the tiresome winebuss who must spoil the simple pleasure of drinking with his miasma of jargon, the modern lecturer regards his students as a captive audience for a display of his analytical virtuosity. Indeed if you would succeed in the exams you don't have to read the original work - that is quite irrelevant - provided you study what A said about it, what B said about A's fallacies, and what the lecturer thinks of both!

The result is that students acquire, not a taste for creative writing, but a distaste for it. Nor does the University as a body encourage a positive contribution to the living arts. Almost without exception higher degrees are awarded for exercises in literary criticism. What a blasphemy it would be to suggest that, instead of a thesis, the aspirant should write an epic poem, a play or a novel. Perhaps a worse heresy would be to require, as a condition of appointment to the staff, that the applicant should have demonstrated a capacity for creative writing.

The inevitable end is that the University, instead of assuming its proper place as a nurse of the arts, has become (to quote a poet who may be familiar to elderly lecturers) "a sterile promontory" and its library "a foul and pestilent congregation" of papers. The faculties have become hotbeds of literary inbreeding, of intellectual incest (have I mixed a metaphor?) of scholastic brahminism, while the common man - the consumer of true literature and the arbiter of what goes down to posterity - is served up second-rate stuff from ill-trained outsiders.

Another poet, with a coarser tongue, had some rude things to say about the literary camp-followers:

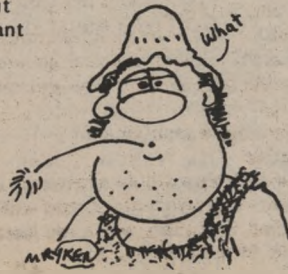
"The crawlers round the bardie's name  
Shall crawl through all the ages;  
His work's the living thing, and they  
Are fly-dirt on the pages".

(Henry Lawson)

I am not suggesting that literary criticism and analysis be abandoned, only that the emphasis be changed.

Are there any supporters for a twentieth century Renaissance, beginning .... now ?

Your obedient but  
disillusioned servant  
W.D.N. Johnson



## A SILLY LETTER, BUT NOT BAD, 7 OUT OF 10

Dear Dave,  
The Rudman Gardens Massacre of 7 March 1979, in which the loyal forces of Alfs Imperial Army were overwhelmed by a horde of screaming barbarians, pointed up a disturbing trend among the student body. Student apathy in work I tolerate, student apathy in politics I applaud but when student apathy allows a small band of dedicated men to be utterly destroyed by a crowd of vicious thugs I draw the line. Tears sprang to my eyes when the few brave voices singing 'God Save The Queen' were drowned out by the pagan chanting of a rabble of savages (thinly disguised as a more civilised people, a base slander on the noble Maoris). I wept openly and without shame as the thin red line was swept away by a sea of sadistic philistines. How long can students turn a blind eye to these outrages ? How can students unashamedly watch these fearless fighters for Queen and Empire trampled by animals unfit to kiss their feet ? I implore you, do not let this continue. Rise up now and smite the engineers and end their tyranny.

Yours,  
Brig Gen Reginald Platagenet-Smythe, Ret.  
P.S. I agree with my good old chum from Eton, Fatty Farnhome-Smythe about Biggles.

## WANKER WITH A CAR, EH ?

Dear Dave,  
I have crossed Albert St and lived !! If Craccum wants my exclusive story you had better come up with the munchies pronto since I have had tempting offers from the Sunday News. Ripleys believe it or not and the Guinness Book of Records are both interested too. Sam Peckinpah has bought the film rights and a mammoth production is coming out soon,

Yours,  
Eugah Nivek  
The Amazing Albanian Cockroach Impersonator  
P.S. I will soon be attempting an unprecedented double crossing.

## WHERE HAS THE EXEC GONE ?

Dear Dave,  
Where has Exec. gone ? The education cuts protest last Tuesday was a new milestone in Executive ineptitude. Bursaries Action Week is a time when the highest priority should be given by Exec to the education cutbacks campaign. Is it then excusable that half the Exec do not even bother to be on the march ? Six notable absentees were Barry Hook, Philippa Poole, Peter Montieth, Russell Barke Tom Bassett and Grant Ellis. Tom has exams this week, Grant was working - legitimate excuses maybe - but where were the other four ? Anyone who takes on an Exec position must surely be prepared to find an hour for one of the most important events of the University year. If Exec. does not lead by example they have no justification in bemoaning the lack of student involvement on Campus.

As the march progressed I began to wonder where the media were. Apparently someone on Exec. had boomed and forgotten to phone them. Keeping a low profile near the rear of the march was none other than our dearly beloved EVP Kevin Hague, the very person most of us expected to be at the front. To his credit Kevin had done much of the organisation for the education cutbacks campaign with, I might add, little assistance from the rest of Exec. Yet on the big day he was far from the limelight, having delegated the responsibility for conducting the march to two Association employees, Colin McFadzean and yourself, rather than to an Exec. member. I presume this was because no Exec member would take on this responsibility.

The march went according to plan, albeit with fewer students than I had hoped for, until a group of students decided to march back from the Downtown Centre and stage a sit-in in the Customs St - Queen St intersection. Several threats of arrest were made by the police, resulting in the departure to the pavement of some of the protesters. At no stage was there

any speech by an Exec. member advising students to either abandon or continue the sit-in. It seems that those few Exec. members present were as confused as the rest of us in deciding what course of action to follow. Or perhaps they simply did not want to get involved. After further police threats the protesters slowly moved to the pavement. Finally there were only a determined trio seated in the intersection. The police would have been quite incapable of arresting 500 of us seated in the intersection. With only three the task was made easy for them. They were subsequently arrested; abandoned by their student leaders to the wrath of the police and the possible stigma of a criminal conviction. The march then proceeded (without direction from Exec members) to the Central Police Station, where it was received by a police spokesperson who endeavoured to find a spokesperson for the protesters. None was forthcoming, for the march leaders were both Association employees and as such could not claim to represent us. Finally NAO James Gilderdale came forward to speak with the police, and allayed our fears for our three determined comrades. Where was Kevin Hague who had organised and obtained the permit for the march and was nominally in charge of it ? He had pissed off long ago. Where was Welfare Officer Barry Hook ? In his words he 'was busy' elsewhere. Acting President John Beavis at last decided to get into the act; remaining to talk to the police when most of us though we had done all we could and pissed off back to Campus. So only two Exec. members did anything to direct the conduct of the demonstration; but only after three arrests and when there was little to be decided. This dismal effort is the climax to the long sequence of inaction and ineptitude by Exec. which has become increasingly evident throughout the year. It seems that it is time to start afresh. God save Exec. There's fuck all else that can.

Ivan Sowry



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# Pirie's Presidential Potshots Programme



As usual, the Editor of Craccum shuffled, coughing and unkempt, into my luxurious office at 8.35am and spat onto the coffee table. 'Pearls from Pirie,' he said morosely, sounding more like the rectal eruptions of a Wombat. 'Of course! Dear Boy!' I chortled, 'It is after all Thursday is it not?'

'Just pull your finger out,' David barked, and then lapsed back into his dingy mood.

'Another heavy day for the old Ed,' I thought as I lit my first carrot, and turned my eye to the first official Presidential document awaiting my attention. As I peered at the greasy paper, attempting to decipher the type beneath the fly-dirt, a sudden thought filled my mind. Like the rush of a freshly-unblocked sewer, with a sharp, almost painful clarity, the fact coursed through my brain, 'This was to be my final Presidential column.'

Hard on these heels a further revelation, second only to that inflicted upon Saul of Tarsus, smashed through my blood-brain sewer. No, not another wallop of THC, but the realisation that this would be the final Presidential column of the decade; that I was the last AUSA President of the 1970s.

This is something of a paradox for me. The turn of the decade is not inherently

an important stage in our lives, but, on the other hand, it does provide a convenient point to ponder on past events and future possibilities. Traditionally, one says trite things about the Association heading into the 1980s and wishes well the new men at the helm.

But, as someone described as having the 'saviour faire of the 60s' I find it impossible to consider what may happen to NZ over the next 10 years, let alone AUSA. I'd much rather look at the Studass of the 70s and see how different it was to the Studass of the 60s. Perhaps that will lend some clue to the development of AUSA in the next 10 years.

However, the social and economic conditions that were the legacy of the 60s were very different from those of today. Conditions in NZ and in NZ's universities were such that students found it much easier to turn en masse to more issues outside the land of milk and honey. A concern with international issues that both involved and ignored NZ tied up far more students than ever in the late 70s.

And perhaps that is the crux of the matter. People seemed prepared to find out about events both domestic and for-

eign and form an opinion. Nowadays the response of students to problems that directly concern them as individuals is barely lukewarm, let alone at the level of spontaneous marches down Queen Street.

True, 58 students were arrested in connection with a protest against what was seen as Government's injustice, but they were hardly representative of you lot. Even efforts to assist these students with the fines imposed on them — efforts requiring a paltry input from the rest of us — have failed to produce tangible results. To me this is a symptom of that decline in activism, in social consciousness.

So, if we continue this as a prediction into the next 10 years, I can see the death of student politics as we know them. This won't mean the end of students' associations, but it will see the demise of that now well-established position of a tiny minority fooling themselves that they represent the majority. The silent masses will not rise up and rebel against this farce, but more likely will be the decline in motivation of even a minority.

The few who soldier on will have no interest in 'radical' politics, or even non-radical politics outside the campus. As the social stratification of NZ worsens, the

campus of this country will become more restricted to the upper middle-class. Logically, therefore, they will have no interest in the new black government of Southern Africa, or the fascist regime of Great Britain, or the none-too-subtle ownership of NZ by the American-based multi-national companies.

So take heart those of you who have campaigned furiously against a politically oriented Studass (attempt at weakly ironic humour) — the 1980s will see the last of them.

I don't know what this year has meant to you, but for me it has been half a year in a job I never thought I'd be doing let alone this year. It has been a year that, for quite different reasons, has forced me to consider a hell of a lot about myself and to quite radically change my plans for the 1980s. And perhaps it will be a year when I'll finish my degree — fingers crossed.

So fuck off into the next decade maintaining the closed mind that is now typical of the 'creme de la creme'. Sorry — the end of the year always lends itself to such rubbish.

Thanks for putting up with me and god help you in 1980.

Greg  
PRESIDENT

## ONE DAY WORKSHOP: PREPARING FOR WRITTEN EXAMINATIONS

A full day workshop with the aim of providing help for students who want assistance in preparing for and sitting university examinations. Participants will be introduced to revision techniques and examination room behaviour. They will also be encouraged to discuss their individual problems and suggestions will be made to overcome them. Leader: David Simpson, MA, Student Counsellor AU.

Venue: Student Counselling Rooms (above Post Office, old clock tower building)  
Dates: 13 October — Course NS4B  
Time: 10am to 4pm  
Fee: \$5  
Limited to 30 participants  
Please bring your lunch — tea or coffee provided.  
Enrolments for Course NS4B close on 8 October 1979.

## LEARN A LANGUAGE THIS SUMMER!

It takes years, even decades, to speak a language fluently. Don't believe the purveyors of instant fluency through records and tapes.

In 3 weeks in January however, you will have another chance to make a substantial start at learning another language. The Auckland Technical Institute will run its third series of intensive language summer courses from 7 to 25 January, this year in French, German, Japanese, Maori and Spanish. Several students from University have taken these courses in the past and were very satisfied with the progress they made. It is also an enjoyable way to spend part of the summer vacation.

The courses don't get bogged down in

complicated explanations of grammatical peculiarities but concentrate on practical, functional oral communication. Progress depends very much on the individual but enthusiasm and steady exposure to the language will take most people a long way. For 6 hours a day (9am to 4pm) students are surrounded by the language and encouraged to try out new sentences and vocabulary as they learn them.

At \$20 for the whole course, it's also one of the best deals you'll find for learning a language.

For enrolments and more information, phone 773-570 ext 804, and ask for Giles or Mike.

PS. Do it now, before the classes are full.

# Flick The Tick

The Maidment Arts Centre staff are concerned that this year's flicks fare does not seem to suit the student palate. Are students after escapism, realism or simply silliness? If movie-watching is your bag, or you'd like it to be, tick 30 of the films listed below as your preference for the 1980 Flicks programme. Then drop it into the Reception Desk of the Students' Association. And don't forget to mark your screening time preference.

## CHOICE OF STARTING TIME FOR FILMS 1980

Please indicate your preference by ticking against the times below.

Lunchtime  
4.30pm  
5.00pm  
5.30pm  
6.00pm  
6.30pm

Gone With the Wind  
Blood and Sand  
Fiesta  
The Dark Valley  
Alexander's Ragtime Band  
Candy  
Around the World in 80 Days  
Yankee Doodle Dandy  
Little Caesar  
Beau Geste Gary Cooper  
High Noon  
For Whom the Bell Tolls  
The Fountainhead  
The Razor's Edge  
Of Human Bondage  
Tunes of Glory  
Tale of Two Cities: Colman  
Lost Horizon: Colman  
The Millionairess  
10 Rillington Place  
Guns at Batasi  
Sleuth  
The Ruling Class  
Fantasia  
Thx 11

Oklahoma  
South Pacific  
Annie Get Your Gun  
Carousel  
Room at the Top  
Saturday Night Sunday Morning  
Montezuma's Gold  
Pink Panther  
The Longest Day  
The 39 Steps  
Deliverance  
Savage Messiah  
Dirty Harry  
Dog Day Afternoon  
Kelly's Heroes  
The Front (Woody Allen)  
MASH  
Catch 22  
Zardoz  
On the Waterfront  
The Neptune Factor  
Taxi Driver  
Drum  
Woodstock  
Wizards  
Let It Be

Royal Hunt of the Sun  
Romeo and Juliet  
Rollerball  
Solyent Green  
O Lucky Man  
African Queen  
Tommy  
Coolhand Luke  
Strawdogs  
Patton  
Tora Tora Tora  
The Killing of Sister George  
Cat on a Hot Tin Roof  
Virginia Woolf  
The Snake Pit  
3 Faces of Eve  
East of Eden  
Rebel Without a Cause  
The Cat and the Canary  
Phantom of the Opera  
Hush Hush Sweet Charlotte  
Whatever Happened to Baby Jane?  
American Graffiti  
Nashville  
Death in Venice  
Last Tango in Paris  
If....  
Lagans Run  
No Blade of Grass  
Dr Strangelove  
After the Fox  
Pink Panther  
3 Musketeers  
Camelot  
England Made Me

Goldiggers of 1933  
Yellow Submarine  
The Song Remains the Same  
Pink Floyd  
Lawrence of Arabia  
Operation Thunderbolt  
Way of the Dragon  
Alice's Restaurant  
Vanishing Point  
The Bed Sitting Room  
Westworld  
Alvin Purple  
Bridge on the River Kwai  
Bonnie & Clyde  
The Gauntlet  
Collector  
Godspell  
Confessions of a Driving Instructor  
Serpico  
Billy Jack  
The Exorcist  
Trial of Billy Jack  
Planet of the Apes  
Romeo and Juliet (Zeffereilli)  
Count of Monte Cristo  
Casablanca  
Mandingo  
Pat Garret and Billy the Kid  
Butch Cassidy and the Sundance Kid  
Fighting Mad  
Ryan's Daughter  
The Wild Bunch  
The Great Waldo Pepper  
The Sting  
The Man Who Fell to Earth

Lord Jim  
The Last Detail  
Buffalo Bill  
Company C  
Taking of Pelham 123  
Easy Rider  
Zeppelin  
Frankenstein Must be Destroyed  
Future World  
Goodbye Girl  
2001 A Space Odyssey  
Shampoo  
Julia  
Women In Love  
Shaft  
The Turning Point  
The Final Programme  
Ulysses  
Day of the Jackal  
Exodus  
Rosemary's Baby  
The Good The Bad and the Ugly  
Magnificent Seven  
Barbarella  
French Connection  
Far From the Madding Crowd  
Games  
JC Superstar  
Les Miserables  
Hunchback of Notre Dame  
The Maltese Falcon  
The Caine Mutiny  
Key Largo  
The Big Sleep  
Lipstick