

# CRACCUM



# NOTICE BOARD

## SPECIAL GENERAL MEETING

Notice is hereby given that a Special General Meeting of the Association will be held in the Main Hall of the Recreation Centre on Thursday 13 March commencing at 1.00 pm. The motion for discussion is:

THAT the Rudman Garden development be completed.

As this is a Special General Meeting no other matters may be dealt with.

## SOCIAL CONTROLLER CAPPING CONTROLLER

Applications are invited from interested members for the positions of Association Social Controller and Capping Controller for 1980. Applications should be in writing and should be given to the Secretary by 5.00 pm on Wednesday 19 March 1980.

Applicants will be interviewed and appointments will be made at the meeting of the Association Executive to be held in the Council Room on Thursday 20 March 1980. Applicants should attend from 7.00 pm.

The Capping Controller is responsible for the organisation of the Capping Festival, and the Social Controller is responsible for the organisation of the Association's Social Programme for the year. Full details of the positions may be obtained from the President or the Secretary in the Association Office.

## AUTUMN GENERAL MEETING

Notice is given that the Autumn General Meeting of the Association will be held in the Main Hall of the Recreation Centre on Thursday 27 March 1980 commencing at 1.00 pm. Should the business of the meeting not be completed on Thursday 27 March the Autumn General Meeting will

commence or will continue in the Cafeteria on Friday 28 March from 1.00 pm.

Any member wishing to move at this meeting for any change to the Association's Constitution must give notice in writing of the proposed change to the Secretary by 5.00 pm on Wednesday 12 March 1980.

Notices of Motion other than Constitutional changes should be given to the Secretary by 5.00 pm on Wednesday 19 March 1980.

It is intended that a full agenda for this will be published in Craccum on Monday 24 March.

## EDUCATION COMMITTEE

Nominations are now open for two positions as SRC representatives on the Association's Education Committee.

Nominations will close and an election will be held at the first ordinary SRC meeting of the Academic Year. This meeting will be held in the SRC Lounge on Wednesday 19 March and candidates should attend from 1.00 pm.

## TREASURER

Nominations are now open for the Executive position of Treasurer of the Association. Candidates are required to have passed the papers which comprise Accounting I and are expected to 'super-vice the financial affairs of the Association'.

The position carries remuneration equivalent to the Tertiary Study Grant with full hardship supplement. This is currently \$40 per week (after tax) during the Academic year.

Nominations close and an election will be held at the Association's Autumn General Meeting. This meeting will be held on Thursday 27 March in the Recreation Centre and/or in the Cafeteria on

Friday 28 March. Candidates should attend the meeting from 1.00 pm and are invited to submit a written nomination and policy statement by 5.00 pm on Wednesday 26 March for distribution at the meeting.

## STUDENT REPRESENTATIVE COUNCIL

Notice is given that the first Ordinary Meeting of the Student Representative Council for 1980 will be held in the SRC Lounge on the first floor of the Cafeteria building at 1.00 pm on Wednesday 19 March 1980.

The SRC is empowered to pass resolutions on any matter of concern to students and to refer back for reconsideration any decision of the Executive Committee. All members of the Association are entitled to attend and vote at meetings of the SRC.

## INTERNATIONAL AFFAIRS COMMITTEE MEETING

To be held in the Council Room on the 17th March (Monday). Those wishing to attend contact John Broad, International Affairs Officer, Studass R. 111, or phone 30-789 x 43 or 79.

## Amnesty International Orientation Meeting

Little Theatre, Tuesday 11 March, 1 pm. Guest Speaker: Michael McGill, Vice Chairperson of Auckland A.I.

## A.I. Poster Display

All week, afternoons only, Little Theatre.

## Amnesty International: What Is It?

A.I. is an international human rights organisation, based in London. It was a co-winner of the 1979 Nobel Peace Prize. A.I.'s aim is to secure the release of all 'Prisoners of Conscience', ie. people imprisoned for their beliefs - usually religious and political.

A.I. groups usually 'adopt' 2 or 3 prisoners, from differing geographical and/or political groups. The A.I. University group has 2 prisoners. One is a Syrian, the other Indonesian. We operate through moral pressure and publicity. Letter writing and drawing attention to a prisoner's plight through the news media, displays and stalls are our major activities.

If interested in finding out more of or joining us come along to our first A.I. meeting on March 11. If you cannot make it but want to know more, ph. Paul Robertson, 974-503.

## A.M.S.S.A. ORIENTATION EVENING

Venue: Functions Room,  
Union Building  
Date: 15th March 1980  
Time: 8.00 p.m.

All are welcome. An occasion for socialising between old and new students.  
Admission: 50c (free to new students).

## French Club Party

7.30 L.C.R., Wednesday 12th March.  
Films Vin  
Roulette Fromage  
Musique  
Venez pour causer, boire, manger et vous amuser bien.

## ORIENTATION SERVICE

Thursday March 13, 1.10 pm.  
MacLaurin Chapel. Lunch to follow.

## LIBRARY TOURS

March 10-14, daily at 11.30, 3.10.  
Tours leave from the main library foyer.

## FINE ARTS LIBRARY

March 10-12 & March 17-19, tours will be leaving at:  
Monday - 11.30, 12.30, 2.30, 3.30.  
Tuesday - 11.30, 12.30, 2.30.  
Wednesday - 12.30.

## MUSIC LIBRARY

March 10-14, tours will be conducted daily at 12.30.

## RADIO 'B' ADMINISTRATION BOARD

Nominations are invited for four positions as members of the Radio 'B' Administration Board. The Board is responsible to the Executive for the proper running and administration of Radio 'B', and the four people who are appointed will serve as representatives of the SRC.

Nominations close and an election will be held at the meeting of the SRC to be held on 19 March in the SRC Lounge, and all candidates should attend this meeting from 1.00 pm.

## CORSO

Venue: B 28 (Library Basement)  
Monday March 10 1 - 2 pm Orientation Meeting  
Film: 'Fair Deal'

A controversial 1979 CORSO film. Guest Speakers: Greg Pirie (ex - AUSA President, now CORSO Education Resource Officer) and Steve Hoadley (Assoc. Professor of Political Studies and CORSO member).

Topic: 'CORSO 1980'.  
Contact: Martyn Nicholls 689-529

## Student Christian Movement Second Hand Bookstall

PAYOUT. Thursday and Friday, 13 & 14th March 9 am - 6 pm each day.

## S.C.M. Orientation Meeting

Wednesday March 12, 7.30 pm  
Venue: Exec. Lounge, Student Union  
All welcome  
Contact: Mitzi Nairn 685-192

## CORSO/ Trade Aid Goods Sale

3rd World Goods, eg. Sri Lankan tea.  
Venue: SRC Lounge, March 13 & 14th.  
Money returned to Corso.

Any student experiencing genuine financial difficulty, and who would like to discuss this, please contact Craccum, ph 30-789; our office is on the top floor of the Studass building next door to STB.

## DISCOUNTS

The following discounts for students have come to hand since the Discount Book was printed. Please present your ID card when claiming discounts.

## YUM YUM FASHIONS

246 Queen Street  
Fashion clothing 10%

## FACADE BOUTIQUE

Building Society Mall  
Fashion clothing 10%

## BLASE

282 Queen Street  
Fashion Clothing 10%

## NEWTON BATTERY SERVICE

63 Great North Road  
Grey Lynn, ph 768-332.  
New Batteries 25%  
Also stock used and reconditioned batteries and Supreme motor oil.

## WATERVIEW BATTERY SERVICE

18 Alford Street  
Waterview. Ph 883-043.  
New Batteries 25%  
Also stock Used and reconditioned batteries and Supreme Motor Oil.

## STUDIO ONE

Canterbury Arcade  
174 Queen Street. Ph. 795-579.  
Cameras, film, all photographic equipment and accessories, developing, printing and enlarging, dark room equipment, calculators and INSTANT passport and ID photos. (Except where already marked down) .... 10%

If you know of any business or organisation that might be interested in offering a discount to students please advise the Association Secretary.

Any person who is on the Domestic Purposes Benefit and studying at University who would like to discuss their financial or enrolment difficulties please contact Margaret, ph 687-501.

# CATERING CO.

Watch this space each week for news of the Students' Association Catering Service - your co-operative Catering Company.

## THIS WEEK WE FEATURE THE RESTAURANT

\*\*\*\*Now open at lunchtimes 12.00 - 2.00p.m.\*\*\*\*  
as well as for Dinner 5.00 - 8.00p.m.

\*Varied menu in the \$1.75 to \$3.80 range

\*includes vegetarian dishes

\*selection of cold meats

\*wide variety of salads to complement your meal

\*new improved service, quality and variety

OFFERING STUDENTS AND STAFF ANOTHER  
LUNCH ALTERNATIVE

## SPECIALS FOR WEEK 10th - 14th MARCH

Cold Servery

DOUGHNUTS & CREAM BUNS Reduced from 14c to 12c

Hot Servery

HOT DOGS Reduced from 25c to 20c

Health Food Bar

PURE ORANGE FRUIT JUICE Large reduced from 25c to 20c  
Small reduced from 20c to 15c

"A million dollars or bust" - your Catering Co.  
needs you to buy a million dollars worth  
of food this year to make a profit for you.

# PENNIES FROM HEAVEN

There were certainly no fanfares blowing when the Minister of Education, Merv Wellington, announced the Government's next 5 year grant for the universities. And there was more than one hooter going when it was discovered - thanks to certain Cabinet documents which were dribbled out to NZUSA - that encouraging statements by the Minister were in fact highly misleading, and that the real financial outlook for the universities was extremely grim indeed. Not, mind you, that anyone was expecting miracles of generosity after a \$3 million cut in university funding in 1979, discriminatory fees of \$1500 slapped on overseas students, and the introduction of the TSG in 1980 (take heart - all extra paperwork involved in this new bursary-bureaucracy will be creating lots of work for government departments, which is where you have a fair chance of ending up once you've passed on from University). But still, one can't help feeling that the Government are viewing Universities as some sort of dubious charity useful for keeping dissident minorities off the dole) to toss the occasional handout to - a bit like CORSO in fact .....

The Quinquennial Grant to Universities for financial years 1980-81 to 1984-85 was negotiated by the University Grants Committee and Treasury during 1979. These negotiations were protracted and somewhat unsatisfactory, and towards the end of the year the UGC broke off negotiations and presented its case directly to the Cabinet Expenditure Committee. Negotiations were not simply over the levels of funding involved - Treasury wished to change the system to a three year one such as occurs in Australia. This would mean that matters of greater detail could be discussed rather than just matters of principle - a direct encroachment on the autonomy of the Universities.

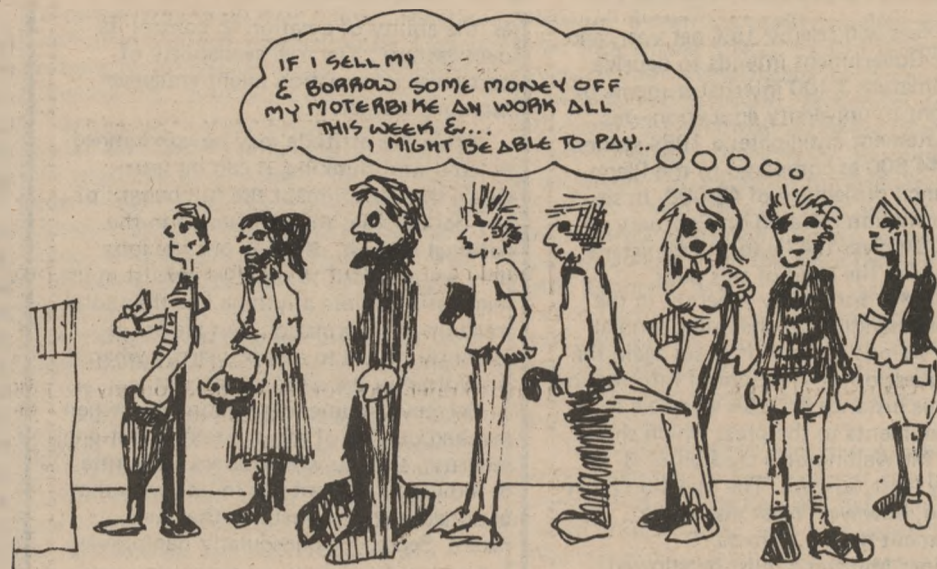
And the outcome of these negotiations? A total grant of \$640.3 M, to be apportioned thus:

	1979/80	1980/81	1981/82	1982/83	1983/84	1984/85
Total Grant	124.6	129.9	129.2	128.3	127.1	125.8
Increase	—	4.251	-0.541	-0.701	-0.941	-1.021

## What this means for the Universities Staffing Levels.

The increase in academic staff levels over the next five years is set at 80, with a rise of only 2.42% (\$1.6 M) in staff expenditure by 1984. According to the Planning Council, the Universities were short of 550 teachers in 1978. By 1984 only 14.53% of the 1979 shortage will be covered, and student rolls will have risen by several thousands. For students, this will mean larger classes as the staff:student ratio goes up, which means they can expect less individual tuition, and less of their lecturers time for lecture preparation and marking. It will also mean the Universities can devote less time to research and academic projects.

Non-academic staffing levels are to actually be reduced, with 150 positions to be eliminated by 1984. Expenditure on non-academic staff is to be cut by \$2.1 M (6.9%) within the quinquennium. Who will be the ones to get the sack?

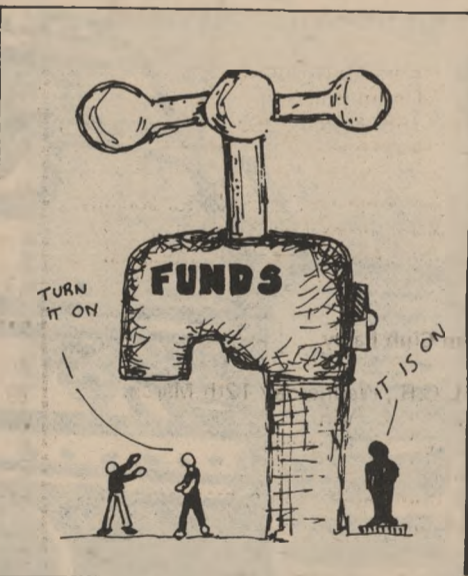


## Support Services.

Expenditure on non-salary support services is to increase by \$4.4 M in 1980-1, and to remain constant at the new figure of \$33.5 M for the rest of the quinquennium - this at a time of double digit inflation. The sensitive areas are library equipment, heating, lighting, welfare services, cleaning and postage.

After 1980 the UGC may apply annually for a review of certain areas of the non-salary expenditure to take inflation and student numbers into account. Given the Government's past record, the benefits of this are dubious: the UGC will have to supply more detailed information than previously for the Universities to get any money, a direct erosion of their autonomy. In the previous quinquennium \$3 M was added to counter inflation in the non-salary area. This was taken away in 1979. Most of the Universities' costs are fixed - committed in staff salaries - and

their most flexible area of spending is in non-salary support services, which is now being more closely scrutinised and directed by Treasury and Government.



Among other things this is likely to mean restricted library hours, a poorer selection of recent textbooks and journals, and possibly chilly and slightly grubby buildings. Some departments are already charging students an additional xerox fee to cover the cost of lecture handouts.

## What the Quinquennial Grant means for students : Fees Increases.

You will, this year, have had to pay 25% of your tuition fees. Although this comes as a bit of a shock on top of textbooks and Studass fees, for most people it isn't too bad - an average of \$40. Remember that someone doing their 1st Professional year of Medicine at Otago will have paid \$70, and a 1st Professional Veterinary student at Massey \$80. Then consider that the quinquennium is based on the assumption that there will be an increase of 15% per annum in student fees over the next 5 years. The decision to alter the level of fees rests with the Universities, but regardless of whether they do or not, their grants will be based on the premise of a 15% increase. This is the same deduction principle that the discriminatory fees for private overseas students is based on. Throughout the quinquennium this will become :

	1980	1981	1982	1983	1984
Average Fee (\$)	40	46	52.9	90.84	69.97
Increase (\$)	—	6	6.9	7.94	9.13

For students not eligible for the Tertiary Fees Grant this will increase from a 1980 average of \$160 to a 1984 average of \$279.84. Don't forget that there is no guarantee that the coverage of the TFG will not be further reduced. In 1979 the 25% cut was a Budget decision. The likelihood of another such decision remains throughout the quinquennium.

From this it is easy to see how Merv can happily announce total grants and increases for the 1980-81 year (just before election - get it?). Do bear in mind that the \$3 M cut last year effectively takes the 1980 increase down to \$2.3 M, and that the inflation rate is presently put at a conservative 16%, so that even in this coming year, before the real squeeze begins, things look somewhat unhappy.

## Curbs on Student Enrolment.

The Quinquennial Grant projects an increase of 2.06% in the number of internal students enrolments, taking the number to 44,600 and a total increase of 4.73% by 1984. Yet the NZ Planning Council forecast that internal rolls would rise to 48,000 by 1984. In essence, the Grant has obliged the Universities to restrict student enrolments, and deprive 3,400 people of a university education by 1984. Internal students are the target, and the means would appear to be the TSG, fees, and restricted entry. Both when the \$3 M cut was made last year and when the Grant was announced, the Chairman of the University Grants Committee Dr A. Johns stressed that students numbers would have to be cut if significant savings were to be made.

What this means, of course, is that the very poor students probably won't make it through the system. If your parents can't afford to support you through that extra 7th form year; if you couldn't get a job over the summer and haven't got enough to last you till the first bursary payment; if you're supporting children and on the DPB - without a bursary - your prospects are looking pretty thin. Free Welfare services like Student Health being cut out aren't going to make it any easier. That the Government should have chosen financial pressures as the most effective way of curbing student rolls is particularly inequitable. A mediocre student can still buy his way through the system; this can only mean a downgrading of the standing of the Universities.

Altogether, Government aim is to put the Universities on much more of a 'user pays' basis. Repeated failures to provide students with an equitable bursary, and now the cuts to University funding as out-



lined in the Quinquennial Grant indicate that the Government views Universities as another charitable welfare institution that they no longer wish to subsidise as fully as they have done in the past. And yet New Zealand will always need the skills, resources and trained personnel which only universities have to offer.

The 1980s show every sign of being a decade of vast technological change for New Zealand, with large scale investment and development of our new-found energy bounty, and changes to our patterns of transport, agriculture and manufacture. The post-war examples of West Germany, Japan and the United States have clearly demonstrated that expansion of education opportunities is one of the strongest stimuli to industrial growth and development. The New Zealand Government is with one hand inviting in major overseas companies and developers, and with the other closing the door to any genuine New Zealand expansion in the 1980s.

Written by Katherine White, with extensive help from Ian Powell and the resources of NZUSA.

# THE SECRET LIFE OF MERV WELLINGTON

'The Government is committed to maintaining a strong university system, open entry for students and redevelopment in line with the demands of the new decade' - Merv L. Wellington

Those of you who can still afford newspapers may have noticed some very interesting articles concerning the release of certain highly confidential documents regarding the state funding of the seven universities over the next five years. The documents in question were minutes of a meeting of the Cabinet Committee of Expenditure held on January 29th and a January 25th report to the Minister of Finance from the Secretary of the Treasury concerning university block grants.

The documents revealed that the Minister of (Privileged) Education, the Hon. (hah!) M.L. Wellington, had painted a misleading picture in his February 5 press statement by withholding vital information of importance not only to university students but to the university community at large. In his press statement, the Minister stated that within the total sum of \$640.3 million there was 'provision for an increase in university spending in the coming financial year of \$5.3 million to \$129.9 million! What he neglected to mention was that after election year the annual totals reduce by an average of \$1.025 million over the next four years. He also 'neglected' to mention that

tuition fees will rise by 15% per year, and that the Government intends to deprive approximately 3,400 internal students of their right to university education - his press statement anticipates a 1984 student roll of 44,600 as compared to the Planning Council projection of 48,000. In short, the information released on February 12 by NZUSA gives the lie to the Minister's statement at the head of this page.

While the dishonesty inherent in the Minister's handling of the quinquennial grant is serious in itself, it raises again the whole question of freedom of information.

In this instance NZUSA was able to leak documents to the press which showed that Mr Wellington's credibility is, at the very least, suspect. The question must be asked, however 'What else is the Government hiding from us?'

Cabinet Minister's must be allowed some political license to release information at the moment where it is likely to gain them the greatest political advantage. They are, after all and above all, politicians whose positions depend on the support of the voters. It is equally clear that the Minister did not intend to release the 'leaked' information until it was due to come into effect - the Minister himself described the leak as 'embarrassing' to the Government.

The usual reason cited for withholding information from public scrutiny is 'national security' which has been defined

as 'the ability of a nation to control its own destiny'. The free availability of particular information might endanger 'national security'.

While this attitude may be condemned as 'cold-war' thinking, it can be seen - giving the Government the full benefit of any doubt - that they are acting in the national interest, carrying out the jobs they were elected to do. The idealist in us might still deplore anything less than total freedom of information, but we are reluctantly forced to accept secrecy when it is involved in the national interest.

Secrecy becomes deplorable only when invoked outside of this context of national security - secrecy which serves corporate or individual interest not in line with the national interest (whatever that may mean). Secrecy is particularly deplorable when it is invoked by politicians to serve their own political interests. Richard Nixon's use of secrecy to cover-up his own criminal activities was universally deplored and condemned, representing as it did the abuse of the trust given to politicians by the voting public.

In a democracy (whatever that may be) the people, or at least the voting public, trust their elected officials to act on their behalf, to control the nation as the people want it controlled. Blatant abuse of that trust, as happened with Watergate, shakes the ideas of democracy to their very foundations.

Here in New Zealand, the Minister of Education has also betrayed the trust of the voting public. His use of secrecy was not so much in the national interest or for national security but in National's interest and the security of the National Government.

The very idea of ordering a police inquiry into the possibility of bringing charges against NZUSA under the Official Secrets Act is absurd. It can only be seen as an attempt by the Minister to draw attention away from the real issue: his total mishandling of the Education portfolio. His accusations of 'clandestine activities' by NZUSA can only be attempts to sensationalise the 'leaking' by drawing upon out-dated PYM-student-commie spy associations formed in the public mind back in the days of bullshit and jellybeans. Unfortunately for him and his Government, public attention has remained focussed on the withholding from public scrutiny of detailed information of great public interest. The question remains unanswered, however: Just how much more information is being withheld from the New Zealand public to protect political interests?

Dermot Cooke

## RED FLAG OVER AFGHANISTAN

### PLAYING DOMINOES

If you go through Albert Park towards Kitchener Street you may notice a large cannon. It was originally installed when Albert Park was the Albert Barracks, to protect the city from a feared invasion. The Russian Bear was about to invade brave Afghanistan and the Russian fleet was expected to sail up the Rangitoto channel. Fortunately it never appeared but there is now a threat from a new Russian fleet. Unlike the Tsar, the Kremlin has taken Kabul and war is a distinct possibility. The Afghan crisis is not a throwback to Tsarist Russia but to the Cold War of the 1950s. The world is dividing into two armed camps and 'non-alignment' is rapidly becoming another luxury of the seventies along with free education and cheap petrol.

Just after Christmas Soviet troops entered Afghanistan in response to a call for assistance, and restored order. They also found it necessary to dispose of Kufizullah Amin because of his suspect loyalties, to set the socialist revolution back on the correct path. That is the Russian version. The American version has a greedy Kremlin overrunning brave Afghanistan as a stepping stone to the oil-rich Persian Gulf.

Afghanistan has never had any treaties with the USA so it is difficult to see the basis for President Carter's concern for the sovereignty of Afghanistan. Unfortunately it looks as if Carter's reaction to the Russian invasion is more than mere point-scoring against the Kremlin. American allies, in particular Australia and New Zealand, are closing ranks against Russia and if third world countries are not careful they will be pressured into declaring themselves to be for Us or Them.

Afghanistan has been a recipient of Russian aid for several years, but until recently it leant more towards Mecca than Moscow. Until 1973 it was a feudal Islamic state, possibly the most backward country in the world. That year the Shah was ousted by his cousin, Mohammed Daud, who ruled without the title but in similar fashion.

In April 1978, Daud was overthrown by the People's Democratic Party, in what has been hailed by some as a socialist revolution. The PDP may be vaguely Marxist but I would think that their proximity to USSR has a lot to do with their supposed beliefs. It does not have a wide power base and has done little to win over the rural peasants. Although it has deposed the feudal landlords, it has retained most of the land and done little in the way of land reform. The

revolution itself was more of a coup within the ranks of the army than an uprising, and it seems that the major difference between Daud and the PDP is the amount of allegiance to Moscow.

The leader of the revolution was President Tarahi, who, along with Prime Minister Amin, began strengthening his position (purging enemies and supporters alike). By August 1979 there were daily executions and the jails contained thousands of political prisoners.

Deputy Prime Minister Karmal tried to overthrow Tarahi, but failed and was exiled to Prague (as an ambassador) where he wisely stayed. Amin was set up as a scapegoat in September 1979, but an assassination attempt failed. In the ensuing fighting Tarahi was killed and Amin took over. Not surprisingly, Amin was cooler to Moscow than his predecessor, and this, along with the increasing instability, helped the Kremlin to start the invasion. Even after his death, Amin is still blamed for all the repression in Afghanistan since April 1978. (He allegedly was a C.I.A. agent who tried his best to wreck the socialist revolution, but he has not been in a position to comment on this claim.)

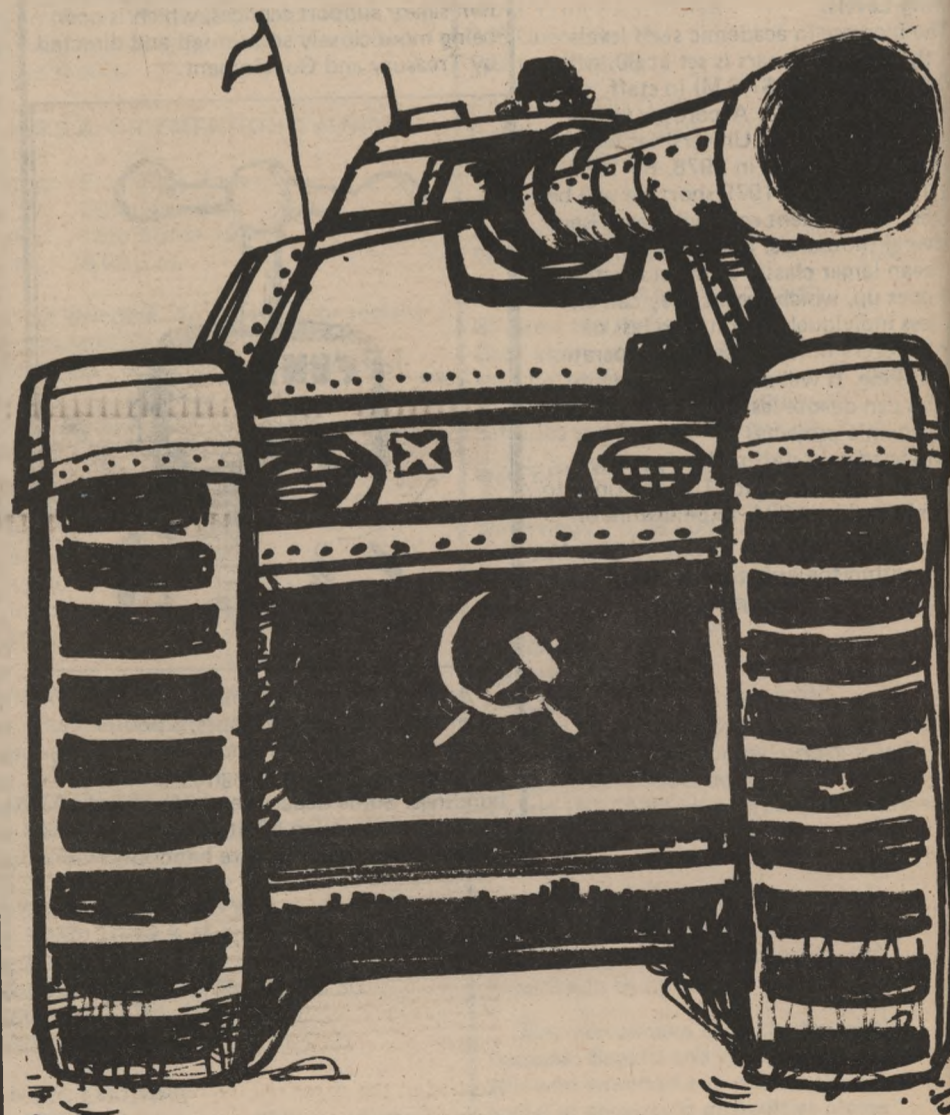
On or about December 24, a massive airlift of Soviet troops and equipment began. Officers loyal to Amin were killed before the fighting began, and Soviet troops moved south from the Russian border. Kabul fell on Boxing day, and early on the 27th Karmal arrived and broadcast a call for help. By New Year's day resistance was at an end, although there are still guerillas in the mountains.

Until the invasion, the guerilla groups - freedom fighters or counter-revolutionaries, depending on your viewpoint - were

very splintered, although there is still not a unified front. This is probably because no charismatic leader has emerged, but also because there is a large divergence of groups; one end of the scale is the genuine Islamic guerillas, and the hill tribesmen using outdated equipment, but a lot of guerillas are using Islam as a flag of convenience.

Russia claims that the C.I.A. are arming the guerillas, but while this cannot be completely ruled out, the evidence sugges-

ts that the arms are coming from another source. The Government of Pakistan has been providing arms and training some rebels, no doubt to increase its popularity amongst its own subjects. 'Religious leaders' from Afghanistan are now a common sight in Islamabad, (the capital of Pakistan) but the New York Times has said of one (Sayed Ahmed Gailani) that before the 1978 coup he was "more of a businessman than a practising saint".



Still other wanting a quo. The growers. minor but the PDP w trying to 1979 guer into Pakis

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Still other guerillas are former land-owners wanting a return to the pre-1978 status-quo. The other main factor is the opium growers. The hills of Afghanistan are a minor but substantial source of opium and the PDP whatever its other faults has been trying to suppress the trade. By April 1979 guerillas were bringing opium crops into Pakistan to buy arms and explosives.

It is difficult to say what prompted Russia to invade Afghanistan. Perhaps it was not expecting such a backlash, yet previous invasions of its 'allies' have provoked condemnation. There was no doubt a real danger that the regime would topple, but one would think that sending in arms and advisers (or if necessary Cuban troops) would be sufficient to prop it up. One possibility is that the USSR is worried about Islamic nationalism within its own borders and invaded Afghanistan to protect its own back, but this action would be more likely to increase the possibility of rebellion in the USSR. The favourite Western theory is that Afghanistan is to be used as a base to invade Iran, maybe even the Gulf oil states.

All of the above may have been factors but there is another possibility: last year NATO countries agreed to take several hundred nuclear missiles. This worried the USSR apparently, because there has been a shrill reaction through official channels from Brezhnev through to the pages of Pravda. Their worry is that in the event of

a nuclear war they would have to deploy more missiles over a greater area to 'neutralize', or at least counter this problem. Perhaps then, Afghanistan is being used as a hostage in the attempt to force the U.S. to back down over the NATO missiles. Hopefully this is the case, but if it is, it will no doubt fail because 1980 is a presidential election year.

Jimmy Carter was elected in 1976 showing more teeth than policy. He started off as a liberal, especially over foreign affairs, by criticising human rights violations by U.S. allies, and by appointing Young as U.N. ambassador. Young has gone, and Carter's criticisms now seem to be restricted to 'enemies'. (In fact Pakistan - a bad human rights violator - has been offered \$400 million of military aid because of its geographical position.) After the elections there seemed to be a tacit assumption that Carter would solve America's problems, but his failure, not necessarily through any fault on his part, to stop the downturn in his popularity.

Last year the Iranian crisis permitted Carter to adopt a new image. He appealed to the chauvinists (i.e. rednecks) in the electorate and set out to improve America's standing in the world. In the midst of threatening Iran with devastation should the embassy hostages be harmed, Carter announced that he would stand for re-nomination as the Democratic candidate. By Xmas the hostage crisis was cooling, but fortunately for Carter the states-

man, the invasion occurred. Since then he has over-taken his rival, Ed Kennedy, and seems to be a likely winner of the presidential elections. In his annual State of the Union address, Carter announced tough economic measures, but prefaced them with the "Carter Doctrine", and his get-tough-on-Russia seems lucklustre beside Carter's oratory.

The other candidates except for Kennedy and Brown are modifying their stance lest they appear liberal. Ex-CIA director George Bush (Republican) is running on a policy of faking (slight) restrictions on the CIA and FBI, and Howard Baker (Rep.) has a TV advert. showing an impromptu 'get-tough' remark about the embassy hostages which got a standing ovation. As America shifts right, Brown seems to be losing support to the more respectable Kennedy, who in turn is losing support to Carter, not over Chappaquiddick, but over his liberalism. Kennedy opposes the draft and preaches moderation, but the Americans seem to prefer Carter preaching war.

The U.S. primaries may sound rather unconnected with New Zealand, but the outcome of the election will determine world affairs for the next four years. The West takes its cue from the U.S., and if it adopts a conservative foreign policy we will follow. Already the U.N. has overwhelmingly condemned the Soviet Union without the large number of abstentions usually recorded in U.S./U.S.S.R. point-

scoring motions. As a traditional ally of the U.S. we will be expected to follow a hard-line policy, more than Third World countries.

The P.M. has shown his eagerness to do this and the casualties so far are two ambassadors (one each), cultural tours and some trade. New Zealand, along with Australia, has strongly backed the call to boycott the Moscow Games, which is an about-face for the P.M., since he tried so hard to stop the African boycott of the 1976 Games. There is a lot of talk that Russia is to be compared to Nazi Germany and that we should stop appeasing it (ie. start fighting) now. People seem to forget that Russia doesn't need time to build up its strength- it already has the capacity to devastate large areas of the world, including New Zealand.

Already the feeling is to return to 'the good old days' of the Cold War. I, for one, do not want to return to the days of the World Policeman and brinksmanship. That to me means internal political intolerance, international aggression and fear, and the continual threat of nuclear devastation. That is, if the players don't step over the edge.

Chris Tennet

## HARD CHEESE

### MONDAY

I read with dismay of the plight of the candidates running in the American presidential primaries. They have no money. And even if they did they would be unable to spend more than \$7 million on their total campaign. A paltry \$7 million. It's disgusting, why every American knows that the amount of pleasure received from a gift, good or presidency is directly proportional to dollars spent. How else can one verify that the biggest is best.

### TUESDAY

Since their (the americans') beastly and inhibitive government has restricted personal donations to political candidates to a miserable \$1000, one hears that rock groups have been wooed to endorse the candidates. More importantly, to raise funds. Now admittedly our premier doesn't feel it incumbent to run for president - like our African correspondent, late of Uganda, he knows it is merely a logical progression. But it might be that NZ politics could be greatly enlivened by the presence of certain bands. Suggested endorsements are as follows:

Rob Muldoon ... Johnny and the Hookers  
Bill Rowling ... Citizen Band  
Merv Wellington ... The Primmers  
John Falloon ... Th' Dudes  
Ms Tirikatane-Sullivan ... Split Enz  
Bill Anderson ... Red Mole  
Colin Moyle ... Mi Sex

### WEDNESDAY

Rumours fly that coca-cola takes the voting stamp off ones hands. Others claim that it takes a mixture of paint thinners to remove the mark. If both claims are true, the logical inference must be 'What the hell does coca-cola do to ones stomach'. Whatever the consequences, if Mugabe now has a smaller majority than first anticipated, Robert Mugabe has swept to power in Zimbabwe, Rhodesia, amid shouts of corruption and intimidation. To be fair does any election ever end otherwise? Fortunately Mugabe himself appears an empathetic creature, and makes comforting little noises like 'Lord Soames' presence will go some way to reassure whites who think we will make mince-meat out of them.' Will his absence confirm that they have made mince-meat out of him?

### THURSDAY

The dulcet tones of Radio Bosom stinging in my ears reminds me of the possibility of FM. Oh those halcyon days of illicit broadcasting, Bosom discreetly concealed in the bright red post office van crouched upon the roof of the Stanley Street carpark. One wonders why FM has been shelved? The honourable Eric says installation of FM is prohibitively expensive - yet private radio stations quoted a mere \$100,000. I suppose all things are relative. Could it be that RNZ is running at such a loss and already finds competition nigh impracticable with its antiquated equipment. Maybe that great captain of industry, our Piggy, intends to provide himself with a little 'private-enterprise'.

### FRIDAY

I sneaked a read of somebody else's diary today as I perched upon the loo. Shock, Horror, Probe. I quote, Terrible News. Ms Joyce McKinney has been allowed to jump bail. Her trial for allegedly raping the Mormon missionary, Kirk Anderson was the only bright spot in the court fixtures for May. I don't know if she's guilty or not, but the crime of female rape is certainly increasing. Many men are too frightened to go to the police which is why nearly 100% of these cases remain unreported. In my experience, the police are seldom very sympathetic and often ask humiliating questions aimed at suggesting we welcome these attacks.

This afternoon, under the aegis of men Against Rape, I lead a deputation of hideous and embittered old pooves to see the Home Secretary in Whitehall and present him without demands.

Thank God I live in Godzone, where we lock them safely away, entrapped, unable to tamper with our society. God defend our souls, failing that I'm sure the government will.

## PIC OF THE WEEK



Flashed at the After Midnight Jazz Club: Fiona Birmingham, Sue Cairney, Sue Hanna and Bruce Bisset, engrossed in poetic dialectics on Wednesday night.

Elizabeth Leyland

Whilst law-abiding citizens treat themselves to a peek at Sunday News, with its masses of sauna parlour advertisements, nude centerfolds, and juicy exposes of crime, law students hungrily read their texts so they can get into Daddie's firm with its home base in Remuera and wear tasteful clothes, and questionable intellectuals complain about the situation in Rhodesia, the majority of New Zealand's 24,000 prisoners suffer inhuman physical and emotional intimidation in cells fit only for toilets on a Kiwi racecourse. Only 52% of people in our prisons are serving sentences of six months or less. Only 15% are there for violent offences.

Contrary to common belief, offenders have it far from soft. In an institution such as Mt Eden, inmates suffer cruelty in the hands of a society which blindly supports the good ol' principle of an eye for an eye. Mt Eden is an overcrowded hangover from the past. Its grey cold walls, floors and ceilings reek of disinfectant and wet concrete. Four men share one cell that measures nine feet by six. Adorned with four chamber pots, four soggy mattresses and a bare lightbulb controlled from outside, these cells provide the men an area to eat and sleep in. Unless there is a good gust of wind passing through the iron bars which serve as windows, the smell of unemptied chamber pots putrifies the air. The wardens do not bother to empty them till morning.

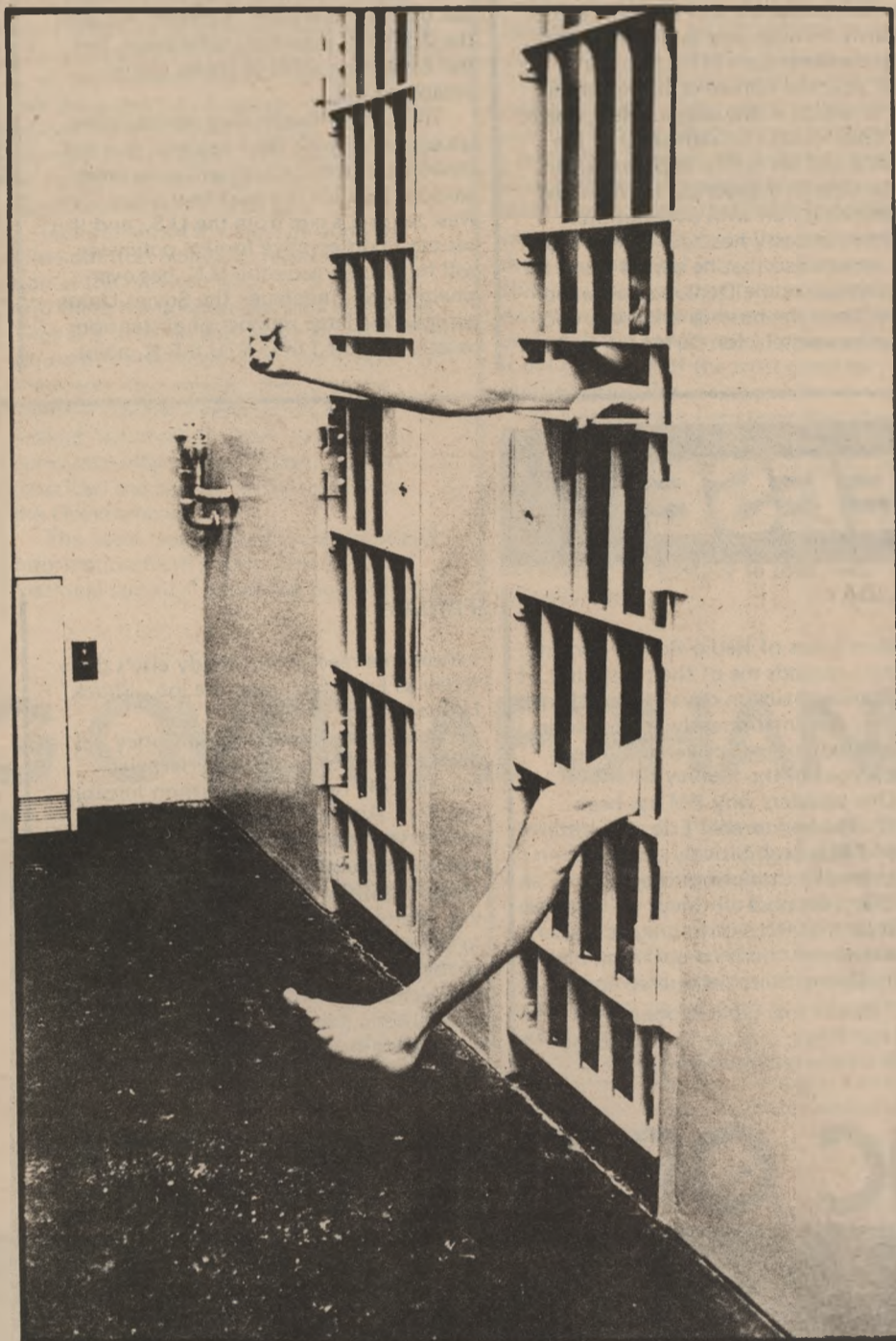
50% of the men in Mt Eden work earning from 2 to 9 cents an hour; they bind books and perform other menial tasks. They can do little more as unions and other organisations feel prison industry will only create unnecessary competition and therefore do not recognise it. The other 50% are either emptied out into the concrete yard or allowed to stand dormant in the empty cold corridors. They looked pale and dejected opposite the burley wardens who stand in strategic places keeping a mean watch. Keys clank with a deafening echo against the huge iron doors, the most prominent sound in Mt Eden.

Not only do remand prisoners suffer in this institution, but those who are convicted may spend up to three years there. If one chooses to deviate in this centre for the deviant you will get solitary confinement, (it's still alive and well as a form of punishment). You are allowed nothing to read, nothing to sit on except concrete, and a ration of potatoes and water with meat maybe twice weekly.

There are educational facilities and councillors provided, but strangely the warden told us the men do not wish to participate. I found Mt Eden an atmosphere hardly conducive to study. The head warden informed us that his attitude to this prison was cold storage for the meat society doesn't want; the men are just basically bad. Ironically Mt Eden itself comes near to that description, a chilling, damp citadel situated in the midst of city bustle - it must be so frustrating, an agony to see the cars fly by. I entered Mt Eden on a perfect sunny day and left claustrophobic, heaving in the stomach and crying.

Paremoremo lies flat and grey in the most beautiful countryside west of Albany. Prisoners cannot see this countryside. It is a modern, clean, top security prison, and resembles something out of Thunderbirds without the fun or amusement. There are huge stretches of corridor filled with TV monitoring screens and big iron cages which closes automatically as you say your name and aim through the speaker. An eternal eye watches every move you make by way of a camera. Lightwells are also a feature, big spaces of grass, surrounded by concrete. Their purpose is to let light into the prison, yet the prisoners have a concrete exercise yard. The inmates are paranoid and shallow skinned in the computerised atmosphere. They would rather run than be confronted by some arrogant imposter who views them in their cages and walks away free.

# BEHIND BARS



## Kerry Harrison looks at some of our penal institutions. Pix:Elizabeth Leyland and Henri Cartier Bresson

Paremoremo has all the mod cons, including a gymnasium, and well utilised educational, religious and craft facilities. These may in part account for the fact that this prison possesses the best debating team in NZ, and regularly wins over the law and medical students.

Whatever the positive aspects of Paremoremo, I think I would rather suffer in the bowels of medieval Mt Eden, at least you may benefit from the warmth of constant companionship. In Paremoremo

you may get a regular shower and clean sheets, but you suffer a single isolation. But then if I were an offender there would be no choice.

In essence one could trace the phenomenon of crime back to the inherent inequalities and the competitive drives within society's structure, making a further attack on the resulting competitive legal system. The framework has become an intellectual ballgame, one of the few standing legacies from the past, and totally irrelevant to multicultural New Zealand

society. It is milked thoroughly by those privileged enough to master the rules; no attempt is made at school level to teach even its laws and intricacies. Its camouflage of unnecessary words and red tape is a trap to the layman, and unless you have an articulate and impressive lawyer, you have no mediator. One's fate with the law is out of your reach, way above your head, and in the hands of a lawyer who profits generously from it.

If you are found guilty, you are banished as a deviant in order to protect society's property and person and to consolidate revenge and punishment. This archaic form of retribution means to the offender loss of certain material comforts, separation from family and friends, loss of freedom and psychological deprivation resulting in part from total status degradation, a change in roles, feelings of guilt, anxiety, fear and embarrassment.

The most destructive factors in prison life are perhaps a branding of the offender as a delinquent, the absence of that civilising influence of contact with a woman, (the denial of which seems to turn our prison colonies into anal colonies), and the calibre of men recruited as gaolers. The prisoner needs in fact a meaningful rewarded occupation, a sense of achievement, and enhancement of self-respect. Subjecting an offender to the most unpleasant experience of prison only serves - as is statistically proven - to embitter further, a good 90% of our offenders re-offend again and again.

Martin Findlay as Minister of Justice in the last Labour Government tried to implement new and humane reforms but was defeated by money, objection and Muldoon, who in true form reversed everything Findlay had tried to do including granting prisoners the vote. Muldoon felt their vote was irrelevant. Most of the prison population would vote labour. Alan Nixon also tried to reform the system but opposition was strong. In his book 'A Childs Guide to Crime', Nixon used ingenuity, wit and practicality in suggesting reasons for criminal behaviour, and novel suggestions for a solution.

Nixon felt that it is a child's upbringing that causes rebellion. A child, he believes, who is predisposed to criminal behaviour, may just be in want of affection. The normal child identifies with a set of values which he feels are profitable, perhaps modelling himself on the parent of the same sex, whilst the child that grows up in a disturbed environment and affectionless household may not identify at all. A child in this environment may get no emotional or physical payoff, so that crime or its childish equivalent can pay a dividend, in reaction to despair. A reaction to such despair for some children may result in withdrawal, self hate, and apathy but for the extraverted child whom Nixon believes to be the potential offender, it is direct aggression and hatred turned outward against the nearest object. This is a wholesome and natural response but when indulged in too often it may become chronic. These earlier experiences lay down the pattern from which later experiences are perceived.

An event of rejection may go unnoticed by a secure child, but for the deprived child is yet another cruel rebuff, which leads to an aggressive relief of frustration. From this point on, whether the label of criminal is attached to his hostile behaviour is a matter of chance. Ultimately he will be sent to prison, and it will not be long before he becomes a confirmed criminal - even though his basic motivations are the same as those of any person outside prison walls. Nixon suggests that such people deserve a world cruise rather than a career in borstal and prison beginning at age 14, as is the common situation in New Zealand.

Per head of population, New Zealand has one of the highest prison populations in the world. We have done little to reform this antiquated form of retribution; in fact we have increased legislation and tightened

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The contra justice system signed for the on a childish into account t prison popula ian and the vic repression, thi written by Ge spent ten year is a relevant co

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he reigns on a vicious circle of punishment and revenge which surely leads us further into the offender's debt.

The contradictions inherent in our justice system are cruel and ignorant, designed for the benefit of a few, and based on a childish system of revenge. Taking into account that a large proportion of the prison population are Maori and Polynesian and the victims of social and economic oppression, this letter from Soledad prison, written by George Jackson, a black who spent ten years there for converting a car, is a relevant conclusion.

'Western man, capitalism, competitive enterprise, man competing against man for status symbols, for power to repress his competitors and secure his well being to exercise his ego, his fancy. I just cannot get used to the idea of some petty stereotyped official patently suffering from some mental disorder, asking me questions alling on me to explain myself. It is odd, onical. the trickery. Chew on this for a few moments, a coloniser, a usurer, the original thief, a murderer for personal gain, a kidnapper - slaver, a maker of annom bombs and poison gas, an ego-centric parasite, the original folk-tongue, this odd man trying to convey to us that we must learn his and adjust ourselves to his ways, we must learn to be more like him, that because we are not we are backward, undeveloped, unsophisticated. This strange and contradictory.'



## LIVING SIMPLE

Report on the 'Simple Living' Forum in the executive lounge on the 4th of February, 1980. Guest speakers, Jeanette Fitzsimmons and Terry Blade.

The meeting was attended by over 30 people. The executive lounge was a little hall for so many, and the lighting was dim, but the first speaker really set the meeting alight. Terry Blade, from 'Sprouts' restaurant set out to discuss the concepts outlined in the 'Simple living' magazine.

Its principle aim being to inform the reader how to live to cause less environmental damage. Terry told the audience how he had become involved in the venture in Symond's Street with the 'Sprouts' vegetarian restaurant. This has been successfully operating for the past 5 months.

He told how the restaurant was a Co-operative Society Ltd. with its basic aims to support and look after members and other people involved with it. Terry mentioned that recently members of the co-

operative had been involved in a gathering down at Port Waikato between themselves and representatives of Maoridom. They held seminars and were introduced to the Maori way of collective living.

Terry impressed on the audience how the two Nambassa festivals that he had helped organize acted as a catalyst for new ideas for 'Simple living' and how people with a common interest had been able to come together.

Terry spoke of how one of the ultimate aims of the co-operative would be to have a community of people living on the land, being as self sufficient as possible yet not losing contact with the rest of Society. 'From what I've seen, there seems to be a lot of people moving in the same direction and in any group there is someone with aptitude to take over where someone leaves off'.

At 8.30 the second speaker of the evening, Jeanette Fitzsimmons, talked on how we can help change New Zealand society by living simply, and growing our own food.

She said that there were two paths for New Zealand to take. One was high technology with multi-billion dollar investments, placing the individual in a state of greater dependence on the state, widening the gap between the very rich and poor and increasing unemployment. The second path would be one of more localised government, co-operatives on a human scale, renewable energy sources and less consumption by the individual.

Unfortunately the mainstream of New Zealand society has chosen to accept the first path, that of high technology.

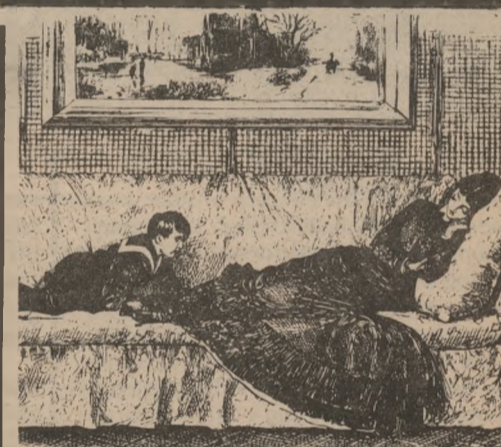
Jeanette warned the audience not to hold out too much hope that if they ride bikes they will help change society. Small co-operatives in the immediate future may be squeezed out of existence by the large Multi-Nationals.

The political importance will come at a later date. After the crunch comes, due to New Zealand's over-investment in high technology some of it hitherto untried on a fully commercial scale anywhere else in the world. She stressed that we could become the 'Guinea Pigs' of the world .....

After Jeanette's concluding remarks, there was a question and answer session, during which ideas and interests were exchanged between speakers and audience.

John Burton

## KATRINA'S HANDY TIPS



### Public Etiquette - When At Home

A wife has a dull time about the house all day; if the house be small and no assistance kept, give her a hand when you return at night. Such courtesies as lifting weights, placing chairs for wife, sister, or daughter at meal times, anticipating the desires of others at table, mean a great deal to one's women-folk.

Show the Oriental spirit of hospitality to visitors, no matter how unwelcome, but remember that because you are entertaining friends, there is no necessity to snub your own family. Never snub a child; treat it with the same courtesy you would give to a grown-up.

A kindly (but not impudent) enquiry into your maid's family affairs from time to time will be appreciated; and do not forget to enquire about your charwoman's sickly child. Do not quarrel with your wife within the hearing of the children or servants.

from 'Enquire Inside', most generously loaned by Anthony E. Wright.



## Women Photographers!

### Women In New Zealand



The Women's Rights Action Committee of the New Zealand University Students Association is holding a photographic competition/exhibition on the topic of *Women in New Zealand*. The competition is open to all women, in order to provide incentive for, and stimulate, women's photographic work. The competition will be judged by a leading New Zealand woman photographer, who will also select a number of prints to be exhibited on mpuses. Prints will be returned to entrants after judging and exhibition. If you have been waiting for a chance to have your work recognised, then this is it.

Enter Now! If you have any queries, contact:

Helen Black WRAC Co-ordinator NZUSA PO Box 9047 Wellington

### Rules Of The Game

The competition is open to all women, students or non-students.  
Photographs must be black and white and may not exceed 16" by 20".  
Photographs must be mounted by entrants on hard white card. This may have any borders which the entrant sees fit but total mounting must not exceed 16" by 20".

Insurance on photographs against all risks will be taken out by NZUSA.  
All photographs must reach the WRAC Co-ordinator, NZUSA, by April 30.  
The competition is not open to members of the WRAC.

Organised by NZUSA Women's Rights Action Committee.

# COUNCIL BLUES AGAIN



The actions of the City Council do little to attract the concern of your average student. Occasionally though the council becomes a focal point for action - be it arguing with the bouncers at the Town Hall or writing to save yourself a parking fine. Over the past few years the students at the AUSA Collingwood Street flats and the residents of the surrounding area have co-operated in opposing a council works proposal that would take away their backyards.

In 1971 the City Council released the Freemans Bay Planning Review. This document was the result of extensive study and signalled the end of the wholesale clearance of houses and their replacement by large blocks of flats, a process which had been going on in Freemans Bay since 1950. The residents of the area bounded by Collingwood, Anglesea and Heke Streets (see the map) greeted the new plan with apprehension. Although their houses had been saved, new public works for the area had been introduced.

As part of an overall plan to promote the community in Freemans Bay the Council proposed works were:

- 1) The construction of a service lane to provide vehicle access to properties fronting Collingwood and Anglesea Streets.
- 2) Demolition of No's 22, 24, 26 Anglesea Street to provide offstreet carparking for residents.
- 3) The reduction of the road width of Anglesea St to restrict traffic usage.

The residents banded together to oppose the proposals concerning the service lane and the house demolition. However the Council moved quickly and demolished No's 26, and 24 Anglesea St, which they had owned for years, and placed a purchase order on No. 22. The Council however, could not move so fast in matters concerning the service lane which ran over private property.

The residents had been offered a 20ft extension to their front boundaries in exchange for the 20ft the Council wanted off the rear boundary. Not surprisingly this found little favour with the residents, who would after all swap private gardens for 20ft of paved footpath.

It wasn't until 1978 that the Council officially heard objections related to their proposals. A total of 65 lodged by residents, students, and community groups called for the deletion of the designation from the planning maps. All were turned down for three reasons:

- 1) The Council thought the present roadside parking inadequate and the lane would provide rear access and on site parking for 21 properties.
- 2) The lane would provide an additional route for residents to the park at the bottom of Collingwood and Anglesea Sts. As shown on the map park entrances are found on both Collingwood and Anglesea Streets.
- 3) The Council also thought that the lane would provide the opportunity for 'satisfactory' redevelopment of the area in the future. Does this mean then the Council finds the house renovation being undertaken in the area at present unsatisfactory?

For the residents, however, all was not lost, for they had at this stage convinced the Council there was no need for the off street parking on the sites of No. 22, 24, 26 Anglesea Street. However, this was only a victory of sorts as No. 26 and 24 had already been demolished and No. 22 was still required to widen Heke Street and provide a wider entrance to the proposed lane. The house at No. 22 was beyond saving at any rate - a victim of the long drawn out procedures, with its planned destruction heading the Council to neglect its maintenance.

As one of the objectors AUSA has appealed over the decision of the Council which would have otherwise cleared the way for construction to begin. The Planning Tribunal will hear the case in June or July. This will be the first time that the proposal will be heard by an independent body - after all the Council which originally proposes the project can hardly be unbiased in any decision which affects it.

Our appeal gathers the thoughts and experience of the local residents as well as the results of a survey which show the lane is not required. Residents fear the lane will attract traffic with its noise and fumes into what were quiet backyard gardens and playspaces. Children will face danger from traffic at both the front and rear of properties. It is an injustice that such concern rarely reaches the courts because of the time and expense of the proceedings.

For nine years the residents of this small part of Freemans Bay have been confronted with this issue. For twenty years before that the whole area was under a very real threat of complete demolition. For many the struggle and uncertainty have been too much and they have left. Today only three households have lived in the area over ten years, most residents now being young professionals wealthy enough to afford inner city living.

For those original residents the actions of the City Council clearly has had a profound effect on their lives. As students we can do well to become involved in issues such as this, for with our resources in the form of personal skills and confidence in dealing with bureaucratic organisations we can do much to aid the community we live in.

Ian Maxwell



Anglesea Street

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# CHRISTIAN WOMEN

This article was submitted by the Evangelical Union and does not represent the opinions of the Craccum staff, nor the official policy of AUSA.

Christian women seem to have a poor image amongst the leaders of the Women's Liberation Movement. They are caricatured as humble submissive slaves of the dominant man.

Christian women for their part, do not much appreciate the Women's Liberation leaders. They find them strident and aggressive, apparently wanting freedom only so that they can satisfy their worst desires.

Both these opinions are extreme and unfair. They mark the early stages of an argument, when the opponents stand back and hurl abuse, rather than seriously trying to understand the other's position. This discussion of a Christian view of women is made in the interests of deeper understanding, without entering the arena of dispute and hostility.

The Bible is our resource book for discovering God's view of women. But before the Bible can be intelligently interpreted we need to understand the nature of the book. Not everything in the Bible is God's ideal. It is also a record of the failures and subterfuges of humanity, the practices of counter religions and the common customs of the time and place in which it was written.

But this golden ideal did not last. At an early stage humanity declared rebellion against the order of the universe and the love principle was replaced by the self principle. God, who foreknew the dire consequences of this guiding principle warned the man and woman of the result. The man would be condemned to centring his life around the winning of sustenance while the woman would be bound by childbearing into a subservient position. God did not choose this order for humanity, but however much we may dislike it these grim conditions have been the experience of humanity almost ever since and in almost every culture. People have exalted the male role for daily survival and the woman has been reduced to semi-slavery.

The early chapters of Genesis depict both man and woman as special creations of God, related to but distinct from the animal species. God's purpose for women is clearly outlined. She is to be man's partner and complement, neither his slave nor his master. Like man she bears the image of God's personality upon her, therefore the characteristics of God cannot be allied with one sex alone. He is all that and more.

The world was out of joint, especially for women, when God Himself entered the scene in the birth of Jesus Christ. Among the purposes of His coming was the freeing of women to a new life and status before God. They needed freedom both for body and soul.

Jesus' recognition of women was unparalleled in His day. He talked to them publicly, an action frowned on by other teachers. He called them out of commercial sex and exploitation. He enjoyed their wit and commended their faith. He accepted their service, not because he was a man, but because he was God and was drawing all humanity to Himself. Many of his teaching illustrations he took from the experience of women, and He included women amongst His closest friends. After His resurrection he revealed himself to women first and they were among the group to receive His final command and commission. In the Kingdom of God He made it clear that women were to have a full and active part.

Jesus' teaching did not make the new status of women immediately effective. Paul, who was largely responsible for the establishment of the young church, was understandably concerned lest the new freedom for women should scandalize the local community. The church was too far ahead of its society. Nevertheless Paul did try not to subjugate women again. He accepted many women as co-labourers and leaders in the church. He endorsed their spiritual gifts (such as the prophetic daughters of Philip). He even commended Priscilla for teaching a man sound doctrine.

Paul has drawn the most criticism for his description of the marriage relationship. His teaching takes the form of a tightly drawn metaphor comparing the husband and the wife with Christ and the church. In each case the relationship is not to be hierarchical, but unifying based on overwhelming love and personal respect. The woman is not seen as inferior in status. The husband's leadership is as a 'dux inter pares'. He is to place his wife's interests first in importance and to love her with his life. The woman for her part, is to respect him and to trust (submit) herself to him. On each side these attitudes do not come easily and they cannot be im-

posed from outside. Yet they are the same attitudes which we are called to show towards God - love and respect and trust. This view of marriage is too high for us. It is called Christian marriage because it takes more than natural resources to make it work. It is a return to the perfect order which God first planned. When we are prepared to swallow our pride and trust first God, and then each other, then the new order becomes a possibility in our lives.

This does not mean that there are not many injustices for women in our faulty society. They need to be uncovered and set right. But since society has not as a

whole adopted God's plan, any reforms are at best a patchwork. The church has not always been at the forefront of seeking such reforms even in its own structures. Yet some women have found their first opportunities through the church and there have been some moments of insight.

The impulse towards freedom and fulfilment for women did not spontaneously occur in this century. It began long ago in the plan of God and was demonstrated in the revelation of Jesus Christ. That is where the roots of the women's movement is to be found.

Lorna Jenkins

LOOK AT  
THESE STUDENT  
SPECIALS!!

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# OLD CUSTOMS

The old Customs House, on the corner of Albert and Customs Streets downtown, is one of the last remaining examples of Victorian architecture in the Auckland central area. It was commissioned to be built in 1882 and finished in 1889, costing 15,366 pounds. Originally it was designed to open onto a space created by a triangle of three buildings: the other two being, the Ferry building, and the Post Office. This space would open onto the sea, thus enabling shoppers to see the sea - now an impossibility with the modern downtown developments. The Government Customs Department officially used the building until May 1973, when it was vacated as the quarters were too small, and the building has been empty since. That year some 3rd Pro. architecture students wrote a report on the building, suggesting many varying uses for it, including commercial, storage, accommodation and museum uses.

In 1973, when the government moved out, Auckland was offered the building, provided the city undertook to upgrade it to a good standard (earthquake regulations

etc). At the time such a financial burden was impossible to take on as there were already many other old buildings being renovated, so the city refused to have the responsibility. Last year it was announced that the building was to be demolished, at which an outcry began. Now after 7 years of emptiness, during which time vandals have badly damaged the inside, and stolen beautiful fireplace surrounds, doors, and lead piping, the city of Auckland has taken it over.

Last week the Customs House Reserve Board formally accepted the gift of the Customs House from the government. The C.H.R.B. is an administering body made up of three Council and three A.R.A. members. It is the statutory board which the Minister recognizes, although the Customs House Trust is looked upon as the working group. These are the fund-raising people.

At the moment, pledges from the public are being called in to pay for urgent repair work to the plaster facade - the present scaffolding protecting it is costing around \$300 per month in rental. There are two proposals under consideration about what to do with it after that. The first one is that the Customs House Trust could try to fund raise enough money -

somewhere around the \$1 million mark - to totally upgrade, waterproof, and make structurally sound, the building. It could then be used by art groups, community groups, or whatever a Board of Management proposed. However, it would have to be economically viable in that it would have to earn its own keep.

The second proposal is that an entrepreneur/developer moves in with a package deal (and one such developer has already expressed interest) to repair and manage it for community and/or revenue purposes. The first proposal would provide more flexible use than the second, but this involves heavy fund raising. The second would naturally involve more commercial use of the building, although it would relieve the financial burden.

Ultimately the decision reflects the different objectives of the people involved. People who are more concerned with the architectural and historical merit of the beautiful facade are more likely to be less concerned with who develops the inside than those who see it as a perfect site for community activities.

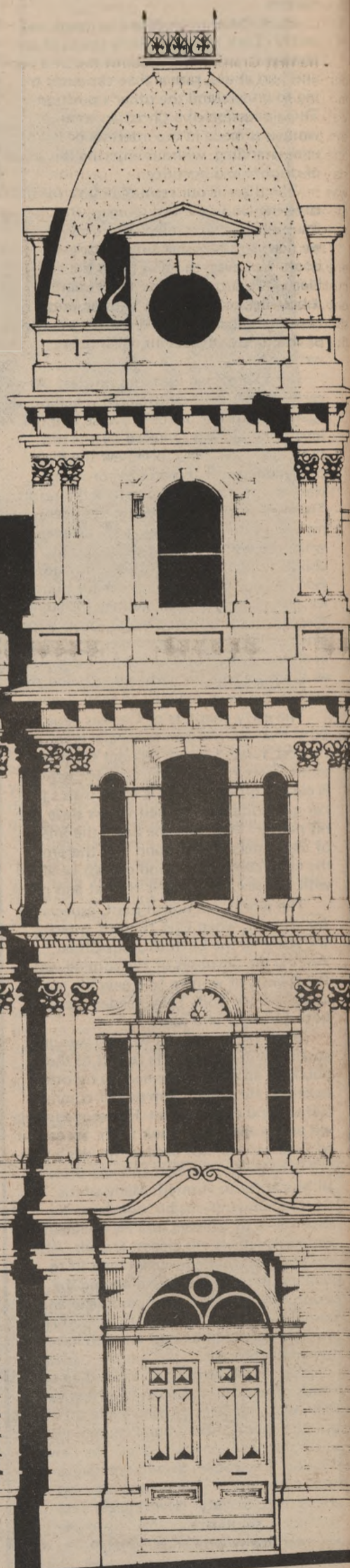
Several 3rd Pro. architecture students have been studying the Customs House as part of the S.C.S.P. scheme these holidays. They have measured, photographed, and drawn it, and have some interesting proposals to make as regards its future usage.

They see that the building could become a great community attraction, with rooms that could be used by cultural groups, outdoor bars and restaurant, with an indoor multi-purpose theatre which rock groups and groups such as Limbs

could use. There could be exciting changing shops, with young people's creative art on display. They even go so far as to tentatively suggest a casino, although this is obviously only an idea. One of the difficulties they see is that the building has no spectacular sea view, or much pedestrian flow past it. There could be no display windows to attract the public, as that would mean altering the facade.

Finally, all agree that it has potential if put in the right hands, those of people with foresight and imagination.

Mandy Hatherly



## CITY UN

Since 1918 a... ed what used to... now becoming... less Aucklanders... climbing them... demolished by... protests from va... public. I spoke... the Gallery Boa... city architect, th... structural engin... Architecture Soc... to save them.

The first Gra... demolition was... ing down onto... walked past the... the proposed re... telegraphed Ka... stay for public... was prepared an... members of the... noted architect...

The marble s... one of the buil... building was bu... one. However, ... staircase fits in... the building; it

# CITY COUNCIL TAKES UNAUTHORIZED STEPS

Since 1918 a marble staircase has graced what used to be the old City Library, now becoming the Art Gallery, and countless Aucklanders will have memories of climbing them. Last week these were demolished by the City Council, despite protests from various members of the public. I spoke to Cath Tizard, Head of the Gallery Board, Ewen Wainscott the city architect, then Waldo Granwal, a structural engineer and lecturer at the Architecture School, who did his utmost to save them.

The first Granwal knew about the demolition was when he was bricks tumbling down onto the stairs one day as he walked past the gallery. On discovering the proposed removal he immediately telegraphed Kath Tizard, requesting a stay for public discussion, and a petition was prepared and circulated among various members of the public including several noted architects.

The marble staircase is not the original one of the building; in 1892 when the building was built, there was a wooden one. However, many people feel the later staircase fits in better with the spirit of the building; it was gracious, with long

vertical lines that complemented those of the exterior. With the stairs gone the horizontal idiom which first appeared with the new wing on the Art Gallery is furthered, conflicting with the exterior.

The council received the petition and referred it to the Gallery Board for decision, and a meeting was held to discuss the issue. Kath Tizard asked Granwal not to attend, as a better, more frank discussion could take place without public and press attendance. He complied but now feels that this hindered his case, in that by not appearing it made him seem not particularly interested in the matter. Concern was also expressed at the meeting that no positive alternative had been proposed by Granwal in place of the stair's removal. However, he had been told by the City Architect to 'get the petition quickly to council but don't do any of the redesign-

ing for me! Kath Tizard had received a letter from Imi Pursolt (an authority on the history of stairs) with various ideas and recommendations in it, but this was not mentioned at the meeting.

Granwal now feels that he was too reasonable, his respect for their advice was abused, and as a result the beautiful staircase has been lost in rubble.

The Gallery Board has many reasons for taking the stairs away - in the plans for the Art Gallery, security would be at risk if they were present, they were dangerously slippery in winter, and the stairs themselves were in a worn condition. Granwal feels that none of these points are strong enough to merit the removal of the stairs - an alternative could have been found.

However, Kath Tizard puts another reason very strongly. Six years ago when the City Architect devised the plan for the gallery the stairs formed no part of the redevelopment plan. When Granwal first saw the stairs, workmen had been using them to carry bricks up and down as they were to be demolished anyway and a considerable amount of damage had been done to them. Earlier, repairs to the stairs would have cost \$15-20,000 (Granwal estimates it at about \$5,000). As a result of the workmen, when protest began repairs would have cost \$40,000 (a quote from outside the City Council). Kath Tizard says the council is at present under attack from a pressure group 'Ratewatchers' who would like buildings such as the Art Gallery handed over to the A.R.A. (!) The Board is concerned with getting the Art Gallery into use as quickly as possible to justify the money spent on it, and to spend \$40,000 on a small opinion expression, and totally change the plans would immediately invite a lot of criticism about throwing the ratepayer's money away. (As Granwal says, however, HE is the ratepayer and wants his money spent on such matters). Tizard discussed the matter in great depth with the council, and they ultimately decided that the staircase was not of sufficient importance to dominate the plans and justify the spending of \$40,000, while perhaps jeopardizing the chances of completing the renovations.

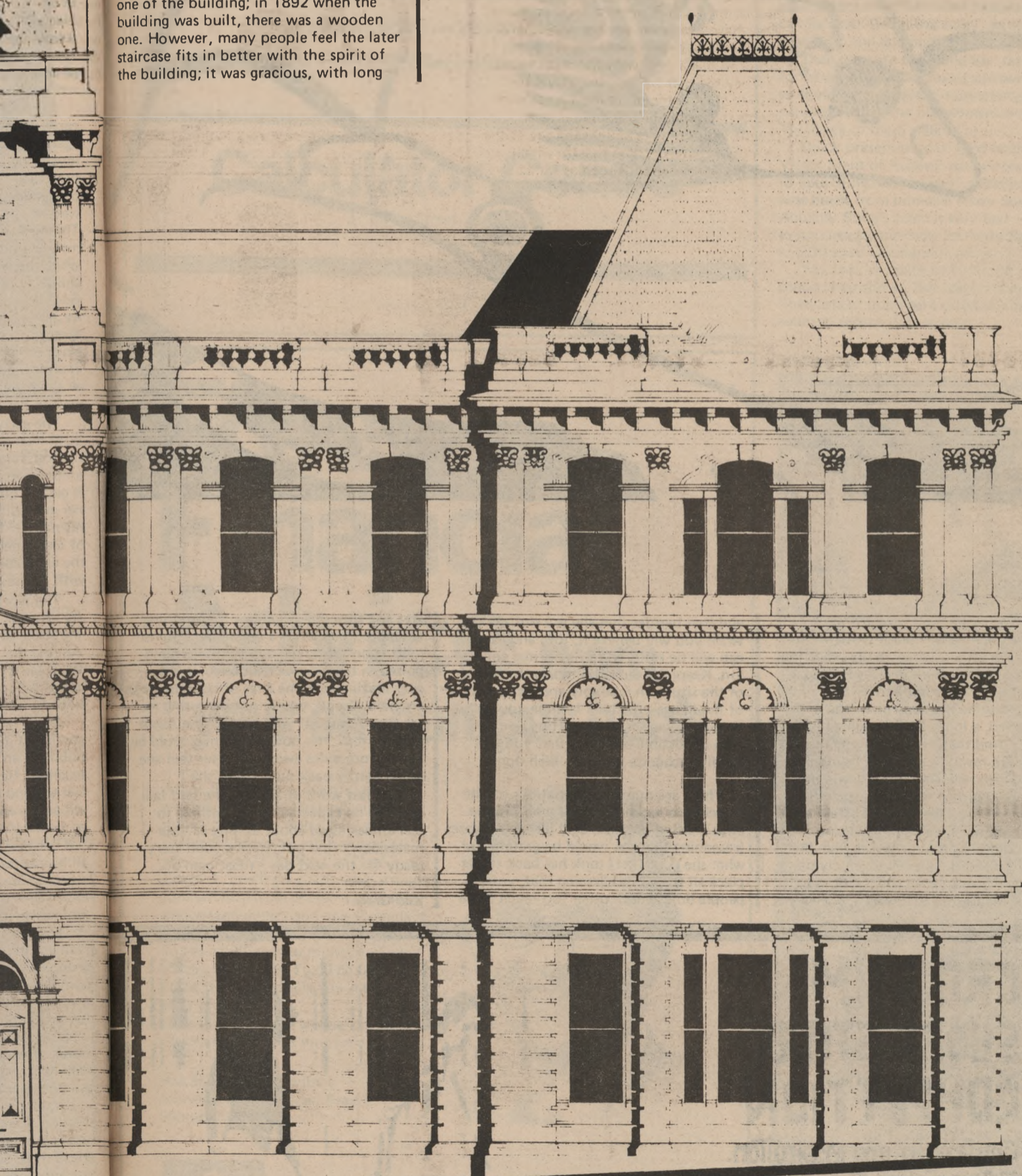
Well and good, but perhaps the public should have heard about it earlier, before \$25,000 worth of damage was done to it. Legally the procedures for the removal of the staircase (Ord. 403) were NOT carried through correctly. No public notification was given, as is required.

One of the architectural merits of the stairs was that they created a tall space projecting through two stories, in harmony many architects feel, with the exterior. With the stairs removal and the closing in of the space, this harmony would be destroyed. In Imi Pursolt's letter, this was discussed, and Kath Tizard told me that as a result of showing it to Wainscott, the latter was reconsidering his plans. Contrarily to Tizard, Wainscott says he has no plans to keep the tall space (handy also for tall displays such as tall Maori carvings and hanging mobiles) and he says 'the space is only two floors high, and the tower is four floors' - he feels he is not upsetting the building's design.

Wainscott sees his job as a two-fold one. Firstly, he is responsible for upgrading and restoring an historic building, and secondly he must ensure that while doing so he enables it to be used for Art Gallery purposes. The staircase was a nuisance as it hampered circulation and seriously compromised the functioning of the building as an Art Gallery. 'There are already many difficulties involved with the renovations, such as fitting air-conditioning in a building not built to have it, and the staircase was just another of them. The decision was made by the board on which was more important, the functioning of the building as an Art Gallery, or the retention of the marble stairs.' The stairs went. Granwal quotes Wainscott as saying 'to bring this damned building up to standard has cost nearly as much as a new building.' - this leads one to think he may have preferred a new building altogether.

Granwal says 'I believe that one cannot create anew with confidence if there is no respect for things well done in the past' which just about sums their whole argument up.

Mandy Hatherly



The Customs House

# FRANK'S DILEMMA

A short story by Ken Grace

At one time or another most men go through a period of intense interest in the other sex. This is perfectly normal and nothing at all to be ashamed of - not like homosexuality and masturbation. Unfortunately, however, most men seem to experience great difficulty in actually making contact with the object of their desire and this can lead to frustration, bitterness and a decline in academic performance. The sad thing is that by following a few simple rules most men CAN achieve success in this rather exciting field of endeavour. In the interests of better living I list below a few of what I consider to be the more salient points to be kept in mind as you embark on your new programme.

The first thing to learn is how to select the right girl. A young chappie fresh from home for the first time and bedecked in tell-tale pimples who tries to chat up an MA in Psychology and high fashion is just asking for trouble. The chances of success are practically nil and, assuming the miraculous does occur, you'll probably bankrupt yourself trying to cater to her outlandish tastes. Leave her to the big boys - they probably deserve her, anyway. At the same time though you don't want to undersell yourself because then everyone will say that you're only after one thing, which is, of course, quite true but you needn't make the fact obvious. Settle for a nice girl from a background similar to your own and work your arse off to project an image of well-matched-compatibility to all your friends. In this way you can protect yourselves from malicious gossip and rumour because, as you all know, there is nothing more sacrosanct, further from the reach of the hertical tongue than the relationship of a well suited couple.

Having decided on a partner you must now go out and get her. The question which pops up most frequently at this stage of my lecture is 'How?'. For a start try not to appear too ugly. Women are notorious for their inability to see the real man beneath the filth. If you are short, fat or wear glasses you have problems - not the least of which is probably a glorious inferiority complex nurtured carefully by your classmates at school. Still, platform shoes and contact lenses can alleviate two of your worries, and as for the problem of obesity, well ..... there are lots of fat girls around, right? Acne can also be a problem - it breaks my heart to see so many of you paying now for a grubby adolescence with faces that look like an aerial photo of a nuclear testing site. But try not to worry about it.

Of course good looks are only part of the game (although I would still regard suspiciously any ugly guys who say they count for nothing). Having groomed yourself into a presentable state you must now consider establishing an image of yourself. I love that word 'Image' because it sums up, I believe, the essence of succeeding with women. When you look in a mirror the image you see is the reverse of reality, right? Nothing is quite what it seems. Now a lot of guys naively assume that when approaching a strange woman for the first time it is correct procedure to project their true selves. But think for a minute. When you find yourself having unclean thoughts concerning yourself and some nubile beauty in your tutorial group try treating her with complete indifference. Her fragile ego will be so badly shaken that in a desperate attempt to re-establish her faith in her irresistibility she will do anything in her limited power to win you over. Again - when you discover yourself still at her place after the last bus has gone ('Oh, God, is that the time!') voice your concern that she should in no way construe this as an attempt on your part to alter her virgin status, and, no, the floor will be just fine, I'll use my jacket as a pillow. She'll be so impressed with this manly display of selfless discipline that your reward will be assured.



The main thing you need to watch out for is the dreaded 'whiplash switch'. This rare disaster strikes when an unsuspecting guy uses all his devious devices to woo a woman to bed only to discover the next morning that he has been given the boot and labelled 'a lousy lay.' Imagine his horror to find that his chosen one doesn't hold him in reverent awe! He has been deceived into believing that his winning ways have charmed her when, in actual fact, she has been feeding his distended ego by pretending to swallow all the macho crap so as to get HIM to bed. She has understood the game! The only defence against this despicable tactic is to tell your mates that SHE was a lousy lay

and that besides that she is a slut. After a while you will believe it, too, and your ego will be restored to its normal condition. Keeping yourself blind to the reality of the situation is simply another aspect of the image principle. In time you will become so adept at contorting yourself into impossible positions that you will hardly recognise yourself. Well done.

There are numerous variations on the switcheroo technique. A friend of mine once chatted up a fat, ugly girl at a cabaret (reasoning that she would be grateful for what she could get) took her back to her place all the while agreeing that, yes, people do use each other too much these

days and love doesn't count for anything anymore, then, after a certain amount of petting on the couch and as things hung poised in the balance he looked at her, eyes blazing with the fires of righteousness and said, 'Look, you're not just using me are you because if you are then we might as well stop.' Her howls of denial could be heard from miles away and after that she could hardly back out - could she?

One last word of advice. The odd failure is to be expected and is nothing to feel embarrassed about as long as your mates don't find out. Have a good story ready for the next day - most men do.

Ken Grace

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Elizabeth Leyland

In the absence of a concert by the Police, we bring you the next best thing — a Press conference with them.

It all began with a quick phone call last Tuesday morning from Festival Records. Police Press conference at 2:45 this afternoon at Logan's Park said the voice at the other end.

So down the stairs rushed the paper's ace Cub reporter, Beth and camera trailing out behind. Down the stairs, across the road, into the taxi and off to Logan Park.

Then we were there and we sat down for what seemed like hours surrounded by all these poncey record business type people. At last the big moment arrived. The three of them walked in.

Quick presentation of gold records then Victor Stent of Festival announces "he has to take Sting back to bed". Predictable wise crack from pint-size Andy Summers. Actually Sting's voice is very bad — next to non-existent in fact. So Andy Summer's and Steward Copeland front up.

Yes, they're really sorry they had to cancel their shows, but Sting's throat ... Then lots of intelligent questions from the assorted record type people.

The dialogue, such as it was, was dominated by the lanky, articulate Copeland. A very intelligent — and opiniated — man, he has no illusions about the group's music. Nor about the nature of their success.

Sample his opinions on the hate-Disco phenomenon. He sees it as almost neo-fascistic. These badges "Disco Sucks" and such like are the accoutrements of the mindless says he (more or less).

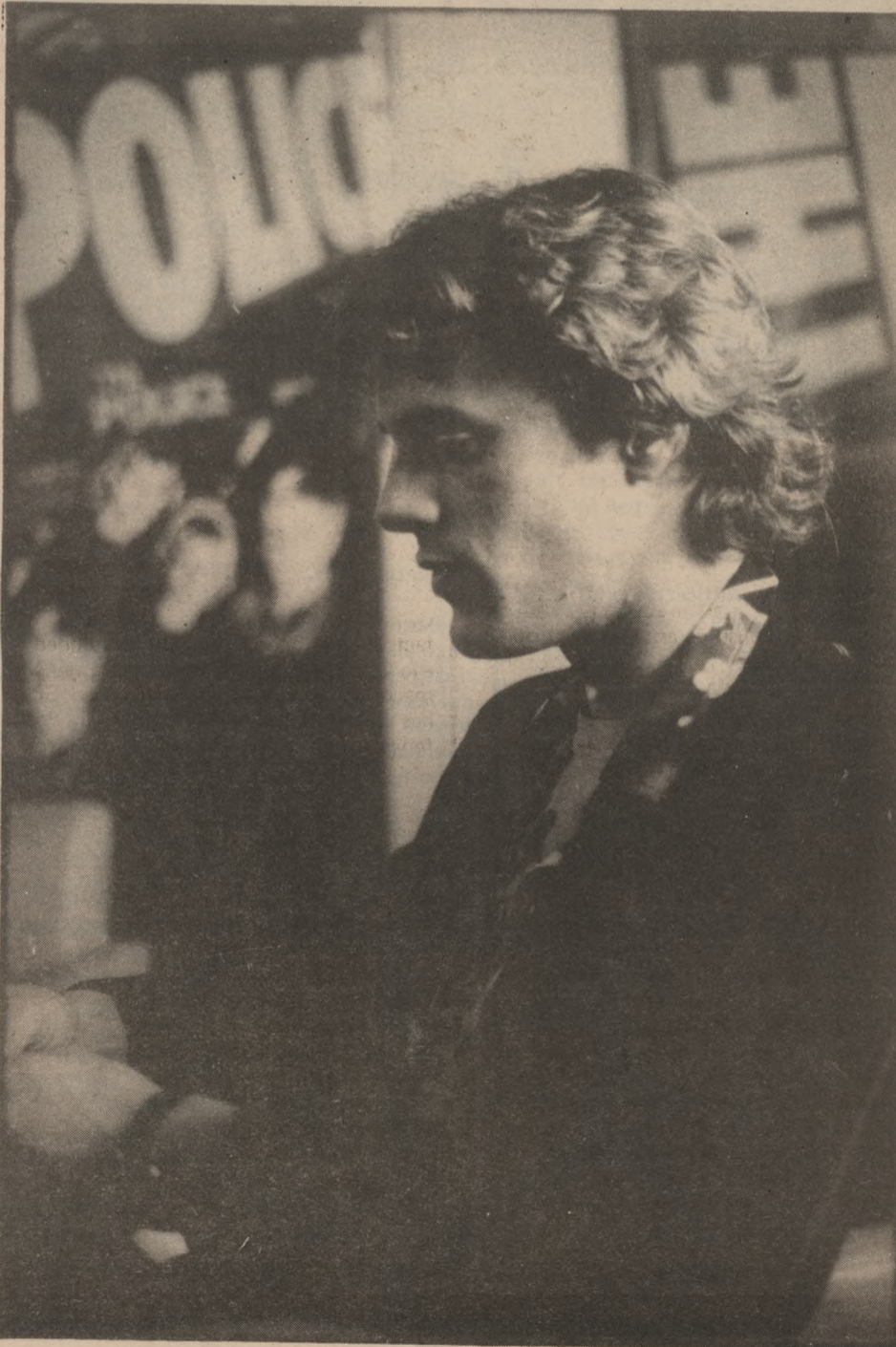
You get this mental image of these musical success stories without a thing between their ears. This is one stereotype among many; the Police don't conform to. Both as a group and as individuals they are definitely not in any mould we know of. They know what they want and where they're going.

Then to finish they gave interviews to those with tape recorders. I leant groggily against the wall while Beth flew around taking shot after shot (seen above and below) with her Pentax KM.

And then of course it all came to an end. On the strength of this short conference its apparent we've really missed out on something by Sting's illness. Oh well. We'll just have to hope and pray.

P.S. And buy their records, of course

Steward Copeland



# RECORDS

Split Enz  
True Colours  
Polygram

You all must be familiar with the 'Split Enz sound', so when you pick up your latest Enz album 'look mummy no surprises'. Hm, the latest album, and like other latest albums no new ground covered, no experimentation and all that jazz, and the reason why is money. The Enz album is channelling the musical energy into a compact line of 'hit albums' produced with clone-like ease. Being forced into a rut, even a rut that's doing well, is something that should not happen to a band. I'm sorry that when a band gets popular, the ability to experiment is rendered impossible by the necessity to maintain that peak of record sales so it is far easier to keep plugging away at the same sound and go the mainstream feeling than to branch out into other areas. A band should take music to the crowd not make music according to some feedback principle. But that's the way the industry is run in NZ, and at the moment the industry controls the music. But basically, this is an ENZ album, and on that it will sell. I am not condemning them or the album, I think that New Zealand music should be encouraged, but as New Zealand's finest, they should be making new grounds for exploration. The two reasons for getting this album are because it is a New Zealand album and primarily because it is an ENZ album. These were good enough for me.

P. Tanczos

The Knack  
"... but the little girls understood."  
EMI

Look out people, it's back again! Yes, within weeks Auckland commercial radio stations will be inflicting upon your ears the painful reincarnation of memories best forgotten. Sorry folks, can't tell a lie, brace yourself: "My Sharona" lives on in the new Knack album ... "but the little girls understood." Even now radio stations (dare I say, including our own Radio B) are playing the Knack's "Baby Talks Dirty", a poorly disguised reproduction of "My Sharona". So be warned!

Doug Fieger, rhythm guitar and Berton Averre, lead guitar, are responsible for all but one of the songs on the album, throughout which the Knack's distinctive style is evident.

Personally I found the lack of variation on side one monotonous, although the last track "Hold On Tight and Don't Let Go" gave a flicker of hope, but unfortunately only lasted 1 minute 26 seconds.

Side two held a little more interest with "End of the Game", being my pick off the album, followed by "Having a Rave Up..", which, although being a blatant rip-off from the '50's (as are the majority of the tracks on the album) isn't quite as "bop-pish" as the rest, and at least catches one's attention towards the end of what I would refer to as a rather bland, uninspiring collection of tracks. Performed by a band that has the potential to play and produce exciting (and original) rock 'n' roll, but don't.

John Murdoch.



Daryl Hall and John Oates

Daryl Hall & John Oates  
'X-Static'  
RCA

Well, well, well. Noticeable on this album are the synthesizer and keyboards, which in quite a few tracks make promising intros. However we can credit producer David Foster (playing synthesizer and keyboards) for these (for Hall and Oates) innovations. One of these tracks is 'Portable Radio', starting with a synthetic rhythm reminiscent of Eno's 'Another Green World' album. It develops smoothly into (pleasant) lively but mild (not bland) disco. It becomes apparent from the beginning of the album that 'it's unoriginal. (Even the album title is derived from another well known group). However, this track stands out as a blend of the most pleasant disco styles. I could even enjoy it thrashed on the radio. Unfortunately, the same can't be said for many of the other tracks. The first three tracks on the first side (which includes the one just mentioned) are the best - the overused sax is not too obvious, and they're nice dancing tracks. One thing that can be said about the overall album is that promising (but yet again, unoriginal) intros degenerate as the vocals begin.

They're wearing nice clothes on the cover .....

Steve Hillage  
Open  
Virgin thru RTC

Basic rock, Aquarian ballads and even disco all submit to the standard Hillage treatments - an underlay of burbling sequenced synthesizer and electronically treated lead guitar breaks that vary only minimally from album to album. Steve's last offering, the electronic head-trip Rainbow Dome Music, was faultlessly put together and achieved what it intended: in comparison this album while redressing the overdose of spacey effects leans on lyrical optimism and riffs that are due for retirement. The opening track Day After Day has the layers-of-minor-chords production technique Hillage spent 6 months learning from Todd Rundgren, who does it better on several of his own albums. Three band members play vocoder at one time or another (a vocoder takes speech or singing and adds a tune from its keyboard in a similar voice) and as usual it sounds like Alan Parsons' 'The Raven' from Tales of Mystery and Imagination, though it is used effectively on the title track, probably the album's best piece.

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## BYE BYE MICHAEL

Wanda Nevada  
Peter Fonda  
West End Cinema

Wanda (Br... from an orpha... the line is tak... yet) by a gam... Beau (Pete)... game, and kill... agreement. Sc... This is more t...

Gambler w... Nevada. He d... Old prospecto... cut-throats (w... gold, but Wan... watching wha... ed, runs away... car. They disc... treasure, and s... throats set ou... running across... ornithologist (... Indian ghost g... they find the... happen too, b... film isn't real...

The dialogu... the plot is aby... ure, fantasy an... a dull compro... playing the ga... to perfection, ... imaginative sc... Wanda Nevada... though the scr... of mentioning... ions certainly... Fonda, who al... memorable ex... landscapes at s... And guess v... ride off into th... good idea.

Charles Boday

Hot Stuff  
Dom DeLuise  
St James

Within minu... thought "O my... shoot-'em-up pi... hominum and p... innuendos." I v... beginning was t... (without sirens... certain spark of... immediately ap... comedy that th... at, and which th...

But Dom De... been one of the... Yanks. The pul... another form, h... male v. female... many of the jok... es in advance. ... weak. It took a... event, which in...

So what mad... from the situati... already mention... ing assortment o... whom were com... overweight, tatt... a homosexual to... middle-aged loac... wife who are sel... shit".

The diversity... clever. Some of... grabbed the aud... with USians, suc... by Luis Avalos (... if you're wonder... the name), read... rights in Chicanc...

For the pseud... as John Carrigan... filming styles, b... one would call "... Clever, yes, but ... real shoot-up wi... nobody and his ... No really length...

# FLICKS

Wanda Nevada  
Peter Fonda  
West End Cinema

Wanda (Brooke Shields) has run away from an orphanage and somewhere along the line is taken in ('but not broken in', yet) by a gambler. The story starts when Beau (Peter Fonda) wins her in a card game, and kills her first owner over a disagreement. Sounds promising? Sorry. This is more to the point:

Gambler wins 13½ year old Wanda Nevada. He doesn't go to bed with her. Old prospector gets his throat cut by two cut-throats (what's new) who look for his gold, but Wanda has got the pouch and is watching what's going on. She is discovered, runs away and hides in gambler Fonda's car. They discover a map leading to the treasure, and set out to find it. The cut-throats set out to find it and them. After running across an old pederast-cum-ornithologist (who gets killed by the Indian ghost guarding the treasure....) they find the gold. A few other things happen too, but not much. In fact, this film isn't really up to much.

The dialogue is patchy and forced, and the plot is abysmal-setting out for adventure, fantasy and the chase, and achieving a dull compromise. Shields acts well, playing the gawky-kid-acting-the-woman to perfection, but such a sparse and unimaginative script shadows her talent. Wanda Nevada is no Pretty Baby - even though the script goes through the motions of mentioning kiddie-sex, but these motions certainly don't build up to much. Fonda, who also directs, achieves nothing memorable except a few pretty pictures of landscapes at sunset.

And guess what? Fonda and Shields ride off into the dying sunset. Which is a good idea.

Charles Boday

Hot Stuff  
Dom DeLuise  
St James

Within minutes of the show starting I thought "O my god, not another Yankee shoot-'em-up piece full of argumenta ad hominum and political and weak sexual innuendos." I was wrong. Whereas the beginning was the typical police chase, (without sirens would you believe it!) a certain spark of situation comedy was immediately apparent. This is the sort of comedy that the US Ains are generally low at, and which the Poms do far better.

But Dom DeLuise, luckily has never been one of those politically insulting Yanks. The pious insults did come in another form, however, that was one of male v. female, which never stopped. Also, many of the jokes were predictable minutes in advance. The story line, too, was weak. It took a whole film to cover one event, which in itself was very small.

So what made me enjoy it? Well, apart from the situation comedy that I have already mentioned, I enjoyed an interesting assortment of support characters, all of whom were comic in themselves, from an overweight, tattooed, grubby truckie who is a homosexual to an upper-crust English, middle-aged loaded yacht owner and his wife who are selling "good Colombian shit".

The diversity of the characters was very clever. Some of the jokes may not have grabbed the audience as they would have with USians, such as when a cop, played by Luis Avalos (he hasn't been in anything, if you're wondering where you recognise the name), read out the constitutional rights in Chicano, instead of English.

For the pseudo-intellectual filmy, such as John Carrigan, there were no revelatory filming styles, but I doubt whether anyone would call "Hot Stuff" intellectual. Clever, yes, but intellectual, no! Only one real shoot-up with a comically power-mad nobody and his even lessbody yes-man. No really lengthy (and unrealistic) car

chases. Mafia, who were as ineffective at frightening anyone as a dead cat in a paper bag. DeLuise took the micky out of just about everyone, but thankfully without Yankee cattiness.

"Hot Stuff" won't do a great deal for the Film Industry or intellectual procreation, but if you want a good laugh with a change, then this will do well.

Daryl Wilson,

# CONCERTS

The New Zealand Ballet Company  
His Majesty's Theatre

When I was a tiny lad, enduring the perils of living in England during what was to become known as World War 2 (who's counting for Christ's sake) the nearest acquaintance my palate maintained with the long-forgotten taste of a banana was via a sickly, yellow dentifrice marketed by Gibbs as 'banana-flavoured' toothpaste. It was, in fact, by steeling their bodies to the rigours of ingesting such substances (which included reconstituted dried eggs, whale-meat sausages and spam) that the British were able to withstand the lesser terrors of the Luftwaffe. All this is by way of saying that the current season of the New Zealand Ballet is rather like banana-flavoured toothpaste. For those of us who have witnessed ballet before, it is, indisputably, like ballet without actually being ballet. For those of us who may have to endure a number of years before seeing the real thing again, it will at least keep our memories alive. What it cannot claim to do is to provide any real satisfaction in the interim.

The astonishing ugliness of the choreography of the first piece given, 'Light Fantastic', is such that it quite defeats the valiant and not untalented efforts of the dancers who are forced to perform it. As one who once partnered the unforgettable Natalya Petrovinskaya (on the checkout counter at the GUM department stores in Kirilov Street) I can only say that I have witnessed presentations of greater wit and grace at a Stage 1 Anthropology lecture in B 28.

I would not deny that the second half of the programme, Cinderella, was more enjoyable. It would have been even more so had we not had to endure the indignity of taped music, if that music had been Prokofiev's score rather than the pedestrian Rossini and if one's pride in the totally impressive dancing of the two leads had not been tempered by the knowledge that they were both on loan from the Australian Ballet.

I would not deny that New Zealand's ballet aspirations are laudable, nor do I labour under the delusion that, by dint of some superhuman effort, we might somehow produce a company the equal of those existing in certain European capitals. What one ought to be able to expect from a National company is some unique expression, some development of a purely local style. It is precisely this expression which makes the work of the Limbs group so exciting. If our own National Ballet is to be modelled on classical lines then I for one demand something rather better than banana flavoured toothpaste.

Bill Cole

# ON STAGE

'Inherit The Wind'  
Jerome Lawrence & Robert Lee  
Little Dolphin Theatre

In their first production for 1980, Onehunga's Little Dolphin recreates the famous 'Monkey Trial' that turned a Tennessee courtroom into a political circus. On trial, and fearful of being thrown to the Christian mob, is a young school teacher who brought evolution to the 'bible belt' in 1925. It's not a deep part but Bruce Atkins plays the innocent with credibility. The lions' share of the limelight falls, however, to Bruce Weston and Barry Spring as opposing lawyers, and these two are excellent.

Weston is the ranting demagogue, playing on prejudice and the sympathy of the system. He's good but Spring is even better as a stooped and middle-aged St George, facing up to the last of the dragons in defence of truth and the maidenly young man. Brian Rose is patriarchal and severe as the minister. Bill Leathwick, as the cynical reporter, makes one of many fine character contrasts in this production but both character and play could have been strengthened by a cooler and harder manner.

The reporter is a difficult part, peripheral to the plot but central to the viewpoint of the authors who resolve their difficulty by overwriting such lines as 'I may be rancid butter, but I'm on your side of the bread'. For my taste, both actor and director would gain more by playing against the lines with a flatter delivery.

The set was cunning with different levels and depths for playing areas. Lighting was simple but smooth and effective in the transitions. Director Brian O'Connor manoeuvred the large cast on the little stage with flair and vitality. Unfortunately many of the voices lacked resonance and projection. It may be partly acoustics because colour and expression were excellent and volume was fine for such an intimate theatre.

The Dolphin remains a good training and proving ground for amateur theatre, which may lead to professional work. University Theatre Workshop people will recognise former stalwart Peter Webb, now out of Law School and playing a state attorney in 'Inherit the Wind'.

There's one angle to this production that tickled my fancy. The American authors changed the names to protect the guilty and set their play in the mythical town of Hillsboro. On the buckle of Auckland's bible belt, Hillsborough casts an evening shadow over Onehunga. The play is topical with recent attempts to bring religious teaching back into schools. 'Inherit the Wind' is full of the snap, crackle and pop of (processed) food for thought but it's good fun, good theatre and well produced.

John Ghent

'Bedroom Farce'  
Alan Ayckbourn  
Mercury Theatre

Last year the Mercury Theatre staged a very successful production of Alan Ayckbourn's 'Just Between Ourselves'. Obviously hoping to have lightning strike twice (or thrice, since the same playwright's 'Absurd Person Singular' was staged here back in 1974, the company opted for Ayckbourn's 'Bedroom Farce'

as one of the plays to be included in their third subscription series. And lightning has. 'Bedroom Farce' is an (almost) unqualified success - funny yes, but serious too.

Ayckbourn's forte is domestic social comedy. His premises - that the old maxim 'an Englishman's home is his castle', should provide an excellent vehicle for examining the assumption's behind it on the way people behave and the ways in which they relate to each other.

Proceeding from this, the playwright has taken the bedroom to be the final bastion of domestic tranquility, the symbol of the everyman's control over his own life. The play is the story of three couples, with only a middle class existence and Trevor and Susannah in common. That, as it turns out is more than enough, and the play revolves around the havoc this blithely destructive couple wreak on the blissful domesticity of the other three.

Through a long night, Trevor and Susannah act as catalysts in forcing the others to face the illusions they, and their lives, are built on. All of them are the products of a milieu that has reared them, out of touch with themselves and unable to effectively communicate with each other. Trite patter is a substitute for talk. The discussion of uncomfortable realities is skilfully avoided by sticking to convention.

Until, that is, Trevor and Susannah turn all this on its head. But, Ayckbourn suggests, what has happened will be passed over in the light of a new dawn. Honesty and all that are much too uncomfortable to live with for long. It's much easier to stick by what you've always known and done.

This all sounds rather bleak and I suppose, analyzed thus, it is. But Ayckbourn wants to make people laugh, and 'Bedroom Farce' certainly succeeds. It is more subtle than farce of course; the humour is derived chiefly from placing people in unfamiliar situations and seeing how they behave.

Of the production, director Ian Mullins and set designer Ian Boswell, have opted for a set that places the bedrooms of the three couples side by side, cleverly exploiting the differences in design between them to reflect the personality and circumstances of the respective couples.

As for acting it is generally excellent. Special mention must however be made of Chris Sheil, as Trevor. A tendency to ham and camp things up, has in the past meant that his genuine acting abilities have tended to go unnoticed. But in the difficult role of Trevor, he has managed to capture exquisitely, the frustrated gestures, the gangly, awkward gait of an overage adolescent; his inarticulate and convoluted ramblings are exactly caught. A fine piece of acting indeed.

I want, said Ayckbourn, to make laughter that people will take out of the theatre with them. By that he meant not only that he wanted people to laugh and continue laughing, at what he wrote, but also that he hoped people might learn something from what he wrote - something about themselves. This play, though British deals with an identifiable (and uncomfortably familiar) situation and lifestyle. And Ayckbourn is thus dealing with territory covered locally by Roger Hall. Will people see this? The play is sharp enough, so I suspect its up to the individual. And its certainly well worth seeing.

John Carrigan





"General Motors Ltd. Marching Team 1936", Gordon Burt One item in the excellent exhibition currently at SNAPS gallery.

## GALLERIES

**Domestic Wares**  
John Parker  
Alicat Gallery  
February 29 to March 7

John Parker has departed from the earthy browns and green-blues and the chunky hand-crafted look which have been the traditional domain of many local potters. His black forms glisten enamel-like under the artificial lights of the gallery. The catalogue describes the work as coming from a new range of "vortex ware" and one can dwell on the possibilities of Crown Lynn producing such a range in the depression days of the twenties.

Many begin pottery by hand-shaping pots, coiling snakey lengths of clay. Parker uses these coils but the symmetry of his wheel-thrown forms stamps them with a machine made, mass produced look.

His works are functional ash-trays, bowls, pot-plant holders, but these and especially several mirrors using concentric circles are effective artistic statements, black against the white-washed walls of the gallery. Some of his shapes are interesting in themselves, a circular trough-shaped vase and another bulging bottle vase, reminiscent of early statuettes of a fertility goddess. Others work well because they're grouped together, cylindrical vases of different heights, standing on a tea tray.

Modernistic, though some of the bowls may be with their sharp angles, balancing on a stacked coil base, there's an art deco air about the whole exhibition. Black vinyl chairs with curving steel handles, beautiful tea trolleys-plates of black glass balancing a miniature potted palm between two steel circles set off his pieces. So while Parker's work succeeds in creating an atmosphere in this particular room; in the usual house with its diverse accumulation of clutter the simple elegance of his forms may lose their impact.

EMS

**'Illustrations of America'**  
Dick Frizzell  
Barry Lett Gallery

Dick Frizzell's new exhibition 'Illustrations of America' is sub-titled 'How I saw the dancing chicken', which refers to his chicken painting and drawing and possibly has been drawn from Werner Herzog's 1977 film 'Stroszek': there, the dancing chicken tellingly pointed to the cruelty in American life and the failure of

the American Dream. Frizzell's attitude to America is, I think, as critical as Herzog's. It is revealed in some of the titles, such as 'Sun, Sand and Money Florida', and in the ugliness of some of the images of American life: the dancing chicken, the subway, the abandoned diner, the men sleeping on the street.

Frizzell has picked on famous American images to put in his work, images we know of even before going to the U.S. - the Grand Canyon, Florida, a Californian pool, the Miami Water World. In some ways it is a tourist America he shows. But he also utilizes every day American objects (a characteristic, in fact, of pop art), particularly in the area of food.

Some of the imagery is strongly reminiscent of American comics. This is particularly apparent in the 'Street Sleeping Man' - Study' and 'N.Y.P.D.' Balloon speech, too, is found in the two 'Street Sleeping Men' paintings. Frizzell's approach in some cases is humorous, as in the titles 'The Ubiquitous Pickle' (personal memories of MacDonalds, perhaps?) and 'The Inevitable Pool' (Frizzell presumably feels obliged, after Hockney, to include a Californian pool).

The paintings themselves contain large borders of a single colour around the individual images. This can give an intense, even over-powering effect, as in 'N.Y.P.D.'s purple background and brown border or with the 'Inevitable Pool's glaring red border. The border can relate specifically to the imagery of the painting: 'Florida's grubby pink border refers to the flamingo in the foreground.

This intensity is not to be found in the drawings which in many cases appear to be studies for the paintings. Other drawings are of images which have not been developed into any of the paintings exhibited - such as cartoon-like face portraits. The tenor of the exhibition is instanced in the assemblage in the foyer - composed of American images: transistor, soda, ice-cream, dollar bills, chewing gum, Disney, Hulk and Spiderman comics and so forth, all grouped as a skyscraper: an apotheosis of the American consumer culture.

The exhibition continues until Friday 7th March.

Paul Kay



## BOOKS

**'The Godfather in Australia'**  
Bob Bottom  
Reed 1979

'This book will no doubt provoke further threats' claims the author on the back cover of 'The Godfather In Australia'. Having read it I can safely say that any threats against Bottom's life will come from English professors and other literary purists. From the first paragraph (which reads in part 'Organised crime is now a frightening fact of life in Australia .... for which an unwitting and unconscionable public pay untold millions of dollars annually') to the last the language and the style are emotive to say the least. Heroes and villains are clearly delineated. The chapter titles include (and I kid you not) 'The Chicago Connection', 'The Las Vegas Connection' and four other connexions, all apparently different.

Purple prose notwithstanding the book contains some serious deficiencies. Bob Bottom has made a career for himself as an 'expert' on organised crime so one would expect some original investigation. Yet TGIA seems to be based entirely on other sources, generally Royal Commissions and Parliamentary Debates, on innuendo, speculation and constant name-dropping. Bottom's main contention is that the mafia has taken over organised crime in Australia and he goes out of his way to prove this 'American Connexion' by listing in detail movements of Australians in America and vice versa. Thus a lot of the book, perhaps too much, concerns itself with the movements and meetings over the past few years of Sydney's top criminals and a handful of small-time American hoods.

Away from holiday itineraries Bottom strikes trouble. His 'mafia links' become at best tenuous. There is a photograph of Meyer Lansky in the book because someone registered a racehorse in Sydney called Lansky. There is also an entire chapter on the Bally Poker Machine Co and its many connexions with organised crime in the US. All very interesting no doubt but Bottom mentions at the end of the chapter that there is no evidence to indicate that Bally's Australian subsidiary has any similar problems. The Moffit Commission investigated Bally and reached the same conclusion - in 1973.

Another disturbing aspect of TGIA is the distinct racial bias the author has against Italians. Even though the 'Mr Bigs' have names such as Smith, McPherson, and Freeman, Bottom finds the black hand of a Sicilian everywhere. His 'historical chapter' starts with the arrival of Italian migrants in Australia but skips back in time to the 'dinkum Aussie' gangs. However the reader is left with the impression that the Italians were responsible for criminal gangs, an impression that is strengthened by the description of Italian gang wars at the expense of the equally vicious Australian vendettas.

Getting back to organised crime, which is what TGIA is supposed to 'uncover' there could have been more about criminals outside the Smith-McPherson-Freeman circle of acquaintances. The murder of the Wilsons is only mentioned in passing at the end of the book, perhaps because they were Kiwis and not Americans. Corruption in the Sydney police (which is a serious problem in itself) is barely touched upon and then only because one of Bottom's targets, Murray Riley, is an ex-detective. The Sydney police force is matched for corruption by the (Australian) Federal Bureau of Narcotics, members of which have been dismissed or even jailed for such things as stealing (from the Bureau), selling, or importing drugs. An official inquiry last year recommended that the Bureau be disbanded yet this book does not deal with topics like that, preferring instead to stick with the tried-and-true theory that organised crime begins and ends with

Americans with Italian surnames. No doubt someone will write a definitive book on organised crime in Australasia - Bottom hasn't succeeded.

C.J.T.

**'Fishermen With Ploughs'**  
A Poem Cycle  
George Mackay Brown  
Chatto & Windus

Despite the competency with which Mackay-Brown constructs his past and future history of Orkney, his poem cycle is both difficult to read and ultimately unrewarding.

The cycle is grounded too specifically in the world of Orkney, historical and mythical, to offer much to the general reader. Undoubtedly he planned the cycle to have a more universal relevance - the atomic doom of the final section illustrates his vision of the ecological disasters of the 'infertile' life.

The modern reader however is ill prepared for a hundred pages dedicated to the concept of the 'brutal and holy' 'wheel of bread'.

This concept, like his other major themes - the mysteries of fertility, the allied primal enmity between men and women, man's endless subservience to the old earth gods, is largely alien and his style makes it even less accessible. 'Fishermen with Ploughs' is too determinedly a 'cycle', the poetry, the words themselves, are subjugated to the theme, so that very few of these poems could stand alone.

His verse is often so blank as to become simply fractured prose, in fact, in 'The Black Flame' section, prose seems to have taken over completely from any attempt at verse. In longer poems he uses staccato sentences and strings of disparate images and this 'fractured style devalues even the most vigorous lines:

*'Dunes were pale with strewnment of Boards.  
A woodman died from a rotten nail.  
Njal found, near falcons, an urn for his fires.'*

While lack of flow makes these poems difficult to follow, their resolute emotional barrenness makes the whole cycle difficult to read. Surprisingly, allied to this emotional detachment, the whole cycle is presented in the most obscure, in fact, often indecipherable 'mystical' manner.

In the Viking sequence, despite its supposedly narrative function, there is so much flaming and forging, 'blind tongueing' and bleeding, in unlikely places and situations, that it is almost impossible to discover what anything means.

The words on their own lack the necessary resonance or emotional content to offer the reader anything to sustain him in his groping for meaning.

Despite all this I read the cycle through at least four times, the first couple of times simply in an attempt to 'crack the code' but later with a certain amount of pleasure. Eventually the continual hammering of the same few initially alien images, 'bread and quern', 'burn and crag', 'ale-jar and grain-urn', by sheer force of repetition seem to deserve the mythic weight the author gives them.

Once one has deciphered the meaning of the poems both Mackay Brown's precise historical sense and story telling ability become apparent.

Condensing ten centuries of Orkney's history into sixty poems, all with the aim of illustrating in some way the same narrow theme 'the wheel of bread', is a quite remarkable historical essay.

But, despite the pleasure derived from further reading, (into which came a certain elation at my own cleverness as 'translator'), the inaccessibility of the cycle, however sincerely intentioned, remains somewhat bogus, making me doubt the worth of determined re-reading.

For the majority of readers, I suspect 'Fishermen With Ploughs' would present a somewhat frustrating experience; however admirable in conception it remains, unfortunately a specialist interest book.

Michele D. Paterson

## SUM

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# SUMMERTIME CIRCUS

It's no secret that there's something of an employment problem in this country. For those of us who regularly spend our summers at the meatworks, that's OK. But many go jobless and summer can be a bleak time indeed.

Every year a small number of the great body of students are absorbed into an activity given little official or media attention, but an important one nonetheless. It's open air theatre for the kids, and it's becoming an increasingly important form of student community service scheme.

However misconceptions still abound as to what the groups actually do. They appear to most of us to be a group of adults doing stupid things. That's true too, in so far as it goes. But there's more of a story to it than that.

This week, Craccum looks at two such groups — the Magic Circle and Stringalong — and speaks to two members of these: Bidge Smith and Sarah Brown, respectively.

Stringalong is the longer established of the two groups, having been in existence nearly 3 years. Through it was founded by Norelle Scott and a no. of others a few years ago, it's membership changes from year to year, Norelle being the only one of the original troupe left.

Over the summer of 1979-80, there were nine people directly involved, including 3 musicians. This makes it considerably larger than "The Magic Circle", which has only 6.

That group is also much younger, unlike "Stringalong" which, comparatively speaking is something of an "institution". "The Magic Circle" was no more than a gleam in its creators' eyes' even as late as last November. Bidge and a group of friends had to start the ball rolling, the interest being theirs; Further, unlike "Stringalong" which is sponsored by the Manakau City Council, they had to tackle the Auckland City Council, a bureaucratic behemoth that remained as insensitive to artistic sensibilities as to pleas for materials and goods.

Accepted as a bona fide SCSP project for the summer last December, Bidge, Rose, Sue, Mark, Vivien and Wes set out, like their Manakau counterparts, to entertain the masses.

*How did you get along in your different groups?*

"Obviously", says Sarah, "there are going to be personality clashes. Everyone's got different ideas. The musicians in our group had a different conception of what we should be doing from the rest of us. The thing is, all these different conceptions have to coalesce into one."

Bidge. "Everybody's got to contribute. There's also got to be an equal distribution of the shit parts."

Stories and performances are also the result of co-operation. A framework might be devised in the shape of a story but the characters within it are developed by the individual.

That does not mean that rampant improvisation occurs. For a story that will be performed a number of times, the same phrases are inevitably used. Besides, unless two people's ideas are identical, unless there is a great deal of trust between them, it's difficult to allow.

*What exactly went into getting these shows together?*

'A lot', from all sides. Sarah explains, 'A great deal of rehearsal time is needed. Ideally this would be 2-3 weeks of rehearsals, especially if, as in our case, it's a real group. Getting to know each other is important.' 'It's always changing, too. You know, you put on a show for two or three times. Find the kinks, iron them out. It's a constant circle of improvement. And roles should be interchangeable - it prevents boredom. And of course, both groups had to produce their own costumes and props, not to mention the stories'.

'There were also many bureaucratic hassles'. 'Neither councils had any understanding of what we were doing. For example, we would find ourselves scheduled for 3 shows a day. They just didn't appreciate the effort, how physically and emotionally draining it is.' 'To keep the kids attention you've got to be incredibly active. Its very energy oriented and that is why it is so draining.'

*What is the difference between your kind of theatre and conventional theatre?*

"It's less structured. Less organised."

"There's much more audience participation. It's much more flexible and spontaneous. It's geared only towards the audience. If the audience doesn't like something, we change it."

"Yes. You can't stick always to the same format" says Bidge.

"The situation will always be different. Different guidances like different things. If we're performing outside into a strong wind the emphasis will have to be as the visual."

*And what do you think is the essence of street theatre?*

"Creativity, energy, experimentation. It's more energy oriented. We're not out to create a class production. You've got to be prepared to throw things you like out if the audience doesn't like it."

Both Bidge and Sarah agree that kids are the toughest audience to perform for. Though they've been before members of the general public in parks and geriatrics in old people's homes, kids are more demanding of a group. "If you're not funny or entertaining, they get bored."

They're also though, more generous, both in terms of involvement and in their acceptance of minimal costumes and props. "Their imaginations are still very active. They can see things that adults won't."

Besides, children seeing "adults" prepared to be silly are prepared to be silly too.

"Stringalong had a skit about a bureau-



Bidge Smith and Sarah Brown

cratic machine. We'd involve, you know, a couple of kids in it and they used to love it. We'd use kids as brooms — also employing teachers who, of course, were too embarrassed to refuse."

Who were their best audiences? In both cases Polynesians were found to be generally most responsive. Privileged kids, who'd seen it all, had it all before, were not. "The intellectually handicapped were also a great audience. They get entertained so rarely. Also they're less inhibited and they're more ready to accept you and enjoy themselves."

Stringalong's shows generally lasted one hour. It would open with the players entering, tied up in string; "It's important"

says Bidge, "to establish at the beginning, the identity and collectivity of the group, as the show is going to be full of disparate items."

The Magic Circle went for only half an hour. In both, however, the emphasis is on short varied skits aimed at involving the audience.

Bidge: "Vary short with long items, poems with stories and songs. But it shouldn't be too much — it's important not to over-excite an audience of kids."

Fringe theatre is seen often just as that - a fringe activity with no bearing on what goes on at the centre. In fact it is the only real invigorating force in the establishment.

It also brings theatre to audiences that don't generally get it. It can be frivolous or serious. It is also a new starting place for people and ideas, where experimentation far from being the exception is the rule.

The sad thing is that once these groups are disbanded for the summer, the void created goes largely until the next summer. The members of groups like 'Stringalong' and 'The Magic Circle', feel that there is a great need for such groups during the year, touring the schools.

At primary school level most kids miss out on informal live theatre and 'proper' theatre is too sophisticated. Furthermore, such groups should be paid either by the Councils or the Government, they feel. 'Otherwise, charging can exclude poorer children who would benefit most from it. You'd reach more kids, not just those who can afford it.'

'I gained a lot from working on the troupe, it's just hard to define. I learned a lot about myself. I've developed a greater appreciation of other people, learnt to work with and relate to children. You can play their games. Also you begin to see the dramatic or comic potential in every situation',

John Carrigan

## SHOWCASE

A matter of a month or two ago they were two bare rooms in front of a dingy warehouse. Now they're the University gallery - 'Dimensions' - a forum for the exhibition of students' work to be found at 25 Anzac Avenue.

Regrettably, the opening exhibition has already been and gone. It was the work of a first year Elam student, Leo Jew - 'Moment Forms'. Last week 'Craccum' carried a review of it; this week we speak to Leo about his work and the gallery it opened in.

Leo Jew is 18 and in his first year at Elam. His interest in photography is long held - much of his School C. art folder was photography.

However, he does not see photography as an end in itself. His principal interest is design and thus Elam is in some ways just a finishing school for his interest in photography. It's a way of diversifying into other fields.

Of his own work, Leo sees it as having undergone a distinct progression 'I've moved out of realism'. To where? 'Perhaps to surrealism.'

The procedure for an exhibition is not long but it's hard work.

'You need a backbone of photos and obviously a theme, or element of continuity in the works.'

Leo also had the task of having to paint the rooms and prepare them for use as a gallery, as well as to prepare the publicity for both the gallery and his exhibition.

Then does exhibiting alter the perspective in which you see your work? Leo agrees. 'Even arranging them in the two rooms, you're seeing them in a different context - say from just in a dark room or on a wall. You become more appreciative.'

For up-and-coming young artists then, 'Dimensions' is serving a valuable function. For the comparatively low rent of \$30 a

week (and no commission) you get two rooms, for six days (Monday to Saturday). Compared to charges made by most galleries, these are favourable terms indeed.

It is a long overdue development for this University. Elam students have been able to mount exhibitions on their own faculty, and others have been able to use the Little Theatre (programme permitting). However a permanent gallery, open to all art forms as an exhibition forum, its use conditional only upon the payment of rent, has been a necessary step in encouraging a greater student involvement in arts activities on campus.

Now that this forum is a reality, it is imperative that it be used. If you would like to exhibit there, see either Blue Horne (c/- Studass) or the Union Secretary. It doesn't matter what your exhibition is of - paintings, photographs, sculpture.

John Carrigan

# LETTERS



Mein dear President Hague,

It was with great interest that I received and read your plans for the Rudmann Gardens. Of course, as direktor, I was flattered that you should choose our Company to carry out these 'alterations'. You were no doubt aware of our proven record in matters of this nature.

We at Doppelganger, Krappmeister & Schmidt have been leaders in this particular field and we have drawn up a rough outline of the changes we propose to effect.

- (i) 6m electrified fences would be placed at weak security points with access via Princes St and the quad restricted to party members.
- (ii) Six powerful 'auschwitz-type' spotlights would be mounted on the roofs of the Old Grad Bar and Maidment Theatre.
- (iii) The union building would be demolished to facilitate the torchlight processions.
- (iv) Albert Park would be mined.
- (v) Our 'Campaign' light show could be incorporated into the proposed stage (Ach! If only Papa could have had this at Nuremburg). It is our opinion, Kevin, that your personal aura can hardly be relied upon to produce the Hysteric Adoration you mention in your correspondence.

These are of course outline measures. Further to your specifications we would recommend that facilities for physically restraining your audience in their seats be included in the Rudmann specifications - at least until the necessary political changes have been made. Work on the posters and uniforms is proceeding as per your specifications.

Doppelganger, Krappmeister & Schmidt

Dear Madam,

This is just a short note to say how much I enjoyed the first issue of Craccum.

If you continue to keep up this high standard, I'm sure that this years Craccums will be among the best that we have had.

Signed

An Honest Admirer Who Is Not A Member Of The Craccum Staff

Dear Katrina,

Well, I hear that someone wants to dig up the Rudman gardens and put in lines of wooden structures where students can sit in rows as they do for a large proportion of their time in lectures - surely the few non-structured areas around this castle of theoretical concepts should be left in as natural state as possible.

The mania for building things should be curbed when the result is the loss of a pleasant environment in an area with too many hard surfaces. Why not plant another tree instead? (With committee approval of course).

Yours etc.  
George

Dear Craccum,

Guess who didn't speak on campus on March 1 after all? That's right, Fuhrer Muldoon opted out at the last minute from attending a meeting of the Auckland University National Front Club. The meeting was open to students and staff of the University. It seems that The Leader became fearful of a repetition of the events of last August when a particularly silly Minister of Education chose a particularly silly time to visit Auckland University and was noisily greeted by delegates to the NZUSA August Council demanding his resignation. Muldoon's getting cold feet has once again denied university students the opportunity to express our dissatisfaction with Government Education policy to one of our Ministers of the Reichstag Crown. The Leader should front up and listen to the students he is driving below the headline. Instead he sits in Bellamy's getting fatter by the day and with the occasional swipe of his carving knife slicing huge chunks off the Education Budget. No Prime Minister should become as dissociated from the people he is supposed to represent as Muldoon has shown he is. No doubt Muldoon too will realise this after the 1981 election. Or could it be that he doesn't intend holding one.

Rattus democratus

To the honest person who took my blue canvas bag to the Student Union Custodian (26. 2.80),

I can't thank you enough for what you did. I asked the custodian for your name but he didn't know. I was so sure my bag would be lost forever when it fell off my carrier. I would like to repay you in some way.

Please contact me at 871-707.

Most grateful and relieved  
Y. Poon

Dear Colin,

On behalf of the Leader and myself, I would like to extend heartfelt thanks for your help in trimming education spending in the supplementary bursary sector.

You needn't worry about compromising your position at the University or in the birth-day honours list. Our intelligence tells us that the students are on the whole unsuspecting, and as for the Knighthood- well Sir Keith is still a party member if you get my drift.

I've got to hand it to you, running the University exam results through the Wanganui Computer was a stroke of genius. By screening out the borderline students in the various categories and downgrading their marks randomly we managed to alter 1400 borderline A supplements to B supplements. 3700 B supplements were removed altogether and 2000 borderline fees bursaries were eliminated altogether.

The substantial savings can be channelled into more worthwhile areas such as Military spending, Cabinet ministerial salary increases or as seems likely the Printing of the Petrol Rationing coupons. Sad to say our attempts to channel these funds into next years National Party Election Campaign were abandoned upon legal advice. Never mind, keep the ideas coming and once again, many thanks,

Your friend,  
Merv.

Dear Katrina,

At this point in time, I am hunched over an aged Olivetti typewriter, in the background is the sound of the Carpenters, their circular saws throwing up noise that splatters itself against the windows. The time is 11.25. The leaves on the trees on the other side of the road have turned a delicate chartreuse. I have been asked to concoct a letter to Craccum. The problem is that I have only been here for the past 3 hours, 35 minutes.

77777 These 7's are caused by the placing of a match box on the 7 key. When I press 7 the match box hurtles into the air to fall down behind the desk, so far I have tried this only once. Creativity is a must in a place like this.

I have a lecture in an hour's time. I have been to one already, 300 people packed into a large theatre. After the lecture has finished there is an avalanche of sound as 300 books slam shut. There is the scuffle of feet on lino as 300 bodies struggle to raise themselves from the position that they have moulded themselves into over the past 50 minutes. Gradually the theatre drains of colour as the people leave until there is just the dull uniform brown glow.

Across the grey concrete wind swept court yard, towards the Student Union building, the sound and movement attracts like a candle to a midnight moth.

There is always the possibility of burning one's wings.

Harold Weld

Dear Ms. K.,

Isn't it about time that people in New Zealand were treated like human beings? I am one of a relatively large number of gay creatures in our society. I used to say that I was PROUD to be gay, but it is very difficult to be proud of what comes as part of your nature, so now I simply have a pride in being me, a person of worth, regardless of the way I lie down in bed. But there is an element in our society which is trying with all desperation to deprive people of their feelings of pride and worth, and a group of people who try to do that I believe are evil. Who are they? Christians! The religion that claims 'Judge not lest thee be judged' have in their sanctimonious condescension tried, convicted and executed all gay women and men. Christianity can never get rid of homosexuality, they have not for the last two thousand years and they will not; they cannot imprison all gay people (try as they might), and in imprisoning the unfortunate few who are caught, they do not breed a new, changed man, all they breed is hate. Therefore the sole purpose seems to be only to create a feeling of guilt and self-hate in a person, and a hate for the rest of society. All that their lies and deceiving in the name of a truthful, loving god seem to do is to deprive people of their natural dignity. If god (sic) is going to judge me, then I don't think it is fair to have me judged TWICE, unless there are a few Christians around who now think that god is dispensable (going by some biazrely intolerant remarks that have been made, I should say that there are some Christians who already have made god abdicate in their favour). If god wanted a lovely, decent world, where people could live in the 'image of god' then he never would have created Christians. If they want to exterminate me, then I will try to exterminate them. A simple look at history soon tells you who has been around the longer! One of their most idiotic statements is that Rome fell because of homosexuality. My usual reply is that they ate tomatoes in Rome; does that mean that all societies which eat tomatoes will fall? But more important, when Rome fell homosexuality had been illegal for 645 years. It was their move to heterosexuality which caused its downfall, if you are foolish enough to believe that sex had anything to do with it at all. Too many people are not living life to the fullest because of Christianity (it's ruined my life in more ways than one); too many people are being victimized by Christians and by a society that has sheepishly been convinced that gayness is to be terrified of (I assure you I am NOT going to try to make every male gay, or that I am going to try to have it off with EVERY male); too many people are even committing suicide (Enzed does have one of the highest rates in the world) because Christianity makes things too hot, and in my eyes that is the same as murder by Christians. We have spent so much on the evils overseas; there is oppression at the hands of the most diabolically evil force known to man right here. Why is it that the burden is always on the gay community to justify their sexual preference, never on the rest of the world to explain their infringement on our liberty? I won't finish by saying 'God bless'; that sort of insult I wouldn't even give to the man I most despise.

Daryl Wilson

Dear frazzled,

I'm most concerned by the antics of that arch fuckwit, Kevin Hague, who should be wrung through a small sausage casing machine and hung on a line to dry.

Yours faithfully,

Joe Student

# HAG

Dear all,

three points this to the SGM in the lunch time to dis of the Rudman C report in last we rave at length if prior to the meet

Secondly, ren Supplementary H form (available f arrange an interv in the Basement Advisory leaflets If you don't appl will get a maxim

# NO

FIELD CLUB

Join up with get away from uled trips this ye

March 22 & 23:

Easter:

May:

Mid Term:

August:

November:

New Year:

Come along to o sday night, 7.30 directions to the

A.U. BADMINTO

AGM on Sat 15

Rec. Centre. All

ph. Dirk, 375-16

CRACCUM ADM

Nominations a ions as members tration Board. T the Association in proper running a Craccum, and the will serve as repre

Nominations v will be held at th on Wednesday 19

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27		

CROSSWORD SOL

Across - 4, Drop-o 10, Accolade; 11 lb dealist; 16, Artesia 23, Naturalist; 24, Di Cherokee.

# HAGUE'S RAVE

Dear all,

three points this week. Firstly come along to the SGM in the Rec Centre, Thursday lunch time to discuss development or not of the Rudman Gardens. You'll find a report in last week's Craccum, and I'll rave at length if you want more info. prior to the meeting.

Secondly, remember to fill out a Supplementary Hardship Grant application form (available from the Registry) and arrange an interview with Student Liason in the Basement of the old Arts Building. Advisory leaflets are available from Studass. If you don't apply before March 31st you will get a maximum of \$23 p.w. and no-

body can live on that!

Lastly, a brief comment on catering. AUSA runs a very good quality, diverse catering operation with friendly staff and the lowest prices around. The only way we can keep prices down (to 1978 level in

most cases) and maintain quality and range, is if we increase our number of sales. Make sure you eat at one of our catering outlets (cold servery, take-away bar, health-food bar, milk bar, coffee bar, lunchtime or evening restaurant,) to help build an even better catering service.

In friendship,  
Kevin



# SCRUM

Last week I went along to the Soccer Club's A.G.M. As usual it was three or four people, valiantly struggling on to organize the club while the rest of the club were prepared to sit back and expect things to be done for them. THIS MAKES ME VERY ANGRY.

Soccer Club will be a typical example of most clubs, unless all members, both new and older ones, start pulling their weight. As your club's A.G.M. falls due this month, go along and offer your services. If you can't think of a reason to do so, then there's no point in me telling why. As the club captain of the Soccer Club pointed out, there is a need for more depth in administration. This is a perfect opportunity for A.U. staff to put something into the sporting activities on Campus even if they feel they don't want to compete.

Please N.B.: for this year, non-sporting blues will be given for the first time - that means administration will count. By the way, soccer training is at 10 a.m. Doma', and the soccer club needs women players.

All sports clubs, noticeboards are on the ground floor of the Rec. Centre, so go there first to find out more information. Wayne McIntosh, Sports Rep.

# PUNTING

At the recent Auckland races the appearance of the famous English jockey Lester Piggott was certainly a great attraction. Even with his unusual style and the fact that he had never ridden on the track or the horses before, Lester managed 4 winners out of 6 rides. That was certainly an outstanding result for an amazing jockey and let's hope we see him again before he retires.

On the galloping turf watch for Darling Order, Royal Summer, Life Time, Silver Scribe, Coshkan and Elegance. On the trotting scene watch for Tay Bridge, Miss Ghana, Pixawin, Mountain Haze, Alpine Peaks, Black Mark and Majestic Dancer. 'Roughie' for the week is Miranda Light who is 3-year-old filly from the H. Purdon stable.

Last week Shivaree, Owens, Washington and Legends all went off to Australia with the Sydney Cup meeting being on their programme so it will be of great interest to see how they measure up over there.

B. Gamble

# CRACCUM

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The more people we can name here, the easier it will be to absolve ourselves if this issue turns out to be chaos, so here goes: photographer Biddy, a real flash in the dark; Randall, our cartoonist with ambitions of Andy Capp; Doctor Daryl, who healed a sick fridge and two ill typewriters, then wore his fingertips off on them; Murray, who even types like agentleman; John B. and Ian C. for the same; Paul, who never denied thrice at cockcrow; Mandy, Eugenie and Julie, who made sure that the straighter staff did more watching than working. Mark did wonderful things with zebras; Little David with his high hopes, well high everything; and oodles of others who have all now totally disconnected themselves from the Craccum pray-roll.

# NOTICE BOARD

## FIELD CLUB

Join up with Field Club this year and get away from it all in the holidays. Scheduled trips this year include:

March 22 & 23: Coremandel Ranges  
Kawerua-Waipoua Forest  
Easter: Tarawera & Cavier Island  
May: National Park (Snow Trip)  
August: Bay of Islands  
November: Great Barrier Island  
New Year: Kawerua South Island trip

Come along to our Slide Evening on Thursday night, 7.30 pm. See noticeboard for directions to the Thomas Building.

A.U. BADMINTON CLUB starts with an AGM on Sat 15 March, 10.30 am at the Rec. Centre. All welcome, enquiries, ph. Dirk, 375-168.

## CRACCUM ADMINISTRATION BOARD

Nominations are invited for two positions as members of the Craccum Administration Board. The Board is responsible to the Association in General Meeting for the proper running and administration of Craccum, and the two people appointed will serve as representatives of the SRC.

Nominations will close and an election will be held at the SRC meeting to be held on Wednesday 19 March in the SRC Lounge.

and candidates should attend this meeting from 1.00 pm.

Further information may be obtained from the Publications Officer or the Editor of Craccum.

## SWORDS CLUB

Fencing has nothing to do with Colin Meads.

Fencing is the supreme art of swordsmanship which has descended through the ages to become a modern sport requiring skill, dedication and an acute mind. RHUBARB. They cry in unison.

Okay maybe you can be a spastic with an I. of 23 and only practice once a week.

RHUBARB. They cry in unison.

But seriously folks, there's a place for you if you're in either category but, like most of us, you're somewhere in between. GOOD. Join the club. We fence on Wednesdays from 7.30 pm in the work-out gym. Fees are exceptionally low and the people exceptionally good. There are classes for experts to beginners.

## MAIDMENT EVENTS

Friday 14th March 1 pm 'Friday at One' - free lunchtime concert by the Conservatorium of Music.  
Little Theatre, March 12-28 Amnesty International Exhibition.

Wednesday 19th March 2 pm. Free lunchtime show by Violent Theatre. A one-act play, 'Songs of the Field'.  
Tuesday 11th March 6.30 pm SRC Lounge. 'I Married A Monster From Outer Space', and 'The Man Who Fell To Earth'. \$1 admission, licensed refreshments.

# CLASSIFIED

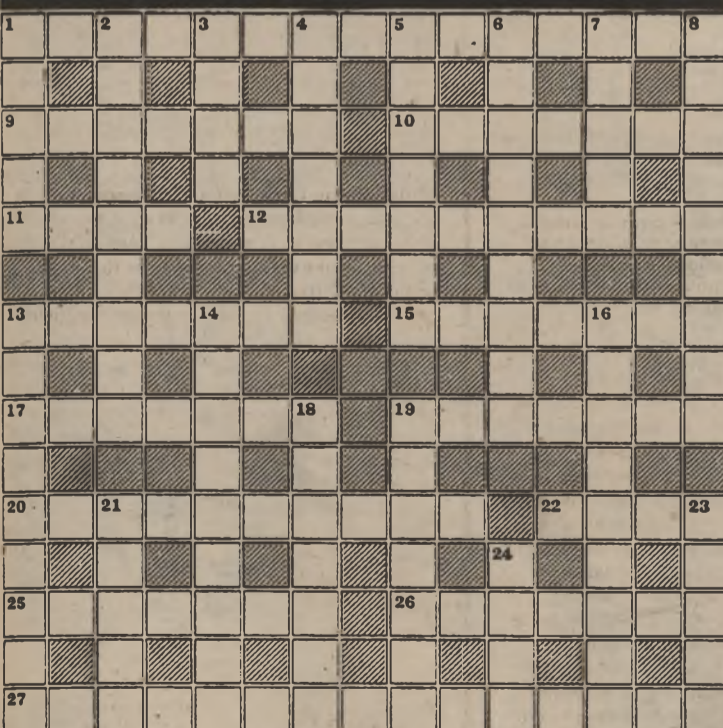
Yes! Craccum 1980 will print your Classified Ads free of charge. Please get them to us, typed, double-spaced, by Monday afternoon of the week before publication. Nothing is too obscure or exotic - Bargain Basement Rabbits' Paws, Used Husbands For Sale - we will print it! (Anyone willing to swap 2000 back copies of a certain university newspaper for a good used van?)

Shake some action, flamin' groovies. Mint condition, rare black vinyl with free hole in middle. Purchased in trendy kings road (London) record shop last year. Any offers phone 767-116 and ask for Debbie. Highest or any offer not necessarily accepted.

## TEXTBOOKS FOR SALE

- AUS Foreign Policy & African Politics (Stage III Pol. Studies) ph 371-429 evenings, or 30-789 ext 67.

# CROSSWORD



## CROSSWORD SOLUTION for Issue 1, March 3.

Across - 4, Drop-outs; 8, Verona; 9, Theatres; 10, Accolade; 11, Iberia; 12, Penchant; 13, Idealist; 16, Artesian; 19, Corporal; 21, Pencil; 23, Naturalist; 24, Dines out; 25, Norman; 26, Cherokee.

Down - Teaches; 2, Horoscope; 3, Canada; 4, Detention centre; 5, One-sided; 6, Outre; 7, Tie-pins; 14, Labourers; 15, Billhook; 17, Rhenish; 18, Capstan; 20, Rating; 22, Cheer.

## Across

- 1 Somehow he scored the lot right here in London (10, 5)
- 9 Most stingy listener in the home (7)
- 10 Playing like Joplin, but only in fun? (7)
- 11 Put your name on the paper, usually outside a shop (4)
- 12 Will abduction cause intense delight? (10)
- 13 Address of the mad raiders (4, 3)
- 15 Particular native quarter, but is that relevant? (7)
- 17 Examples of partiality on the railway .... (7)
- 19 .... and an example of someone pretty dozy in the same place (7)
- 20 Better than none, are they? (4-6)
- 22 The sting of a horse? (4)
- 25 Told like one of the family! (7)
- 26 Mincing words with a needle in your hand? (7)
- 27 Two plus one, as always (7, 8)

## Down

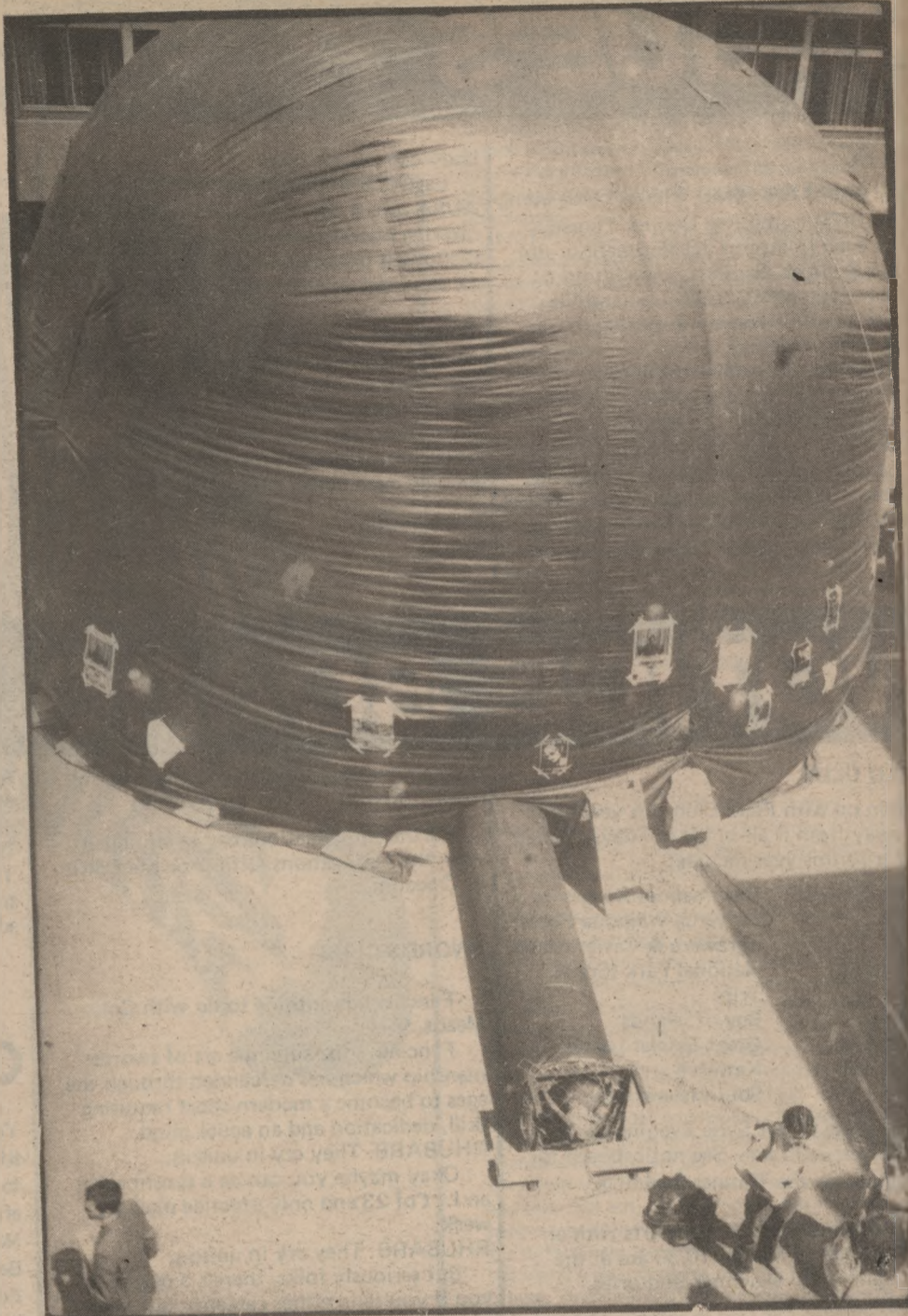
- 1 Natives from the Andes (5)
- 2 Those assigned to protect people in retirement (9)
- 3 Get the ball back; you cad! (4)
- 4 Fix up the swings and roundabouts with not a cloud in the sky (3, 4)
- 5 The listener's hanger-on (7)
- 6 Pegasus in a strictly dignified position? (4, 5)
- 7 Food? Rubbish! (5)
- 8 An easy time? It's very far from it! (5, 4)
- 13 Outflow from sack (9)
- 14 One has not given back this card (9)
- 16 They're not doing it for charity on the cricket field! (9)
- 18 Lads can certainly indulge in malicious gossip (7)
- 19 Poet big in song would you say? (7)
- 21 Sick in the French town (5)
- 23 It sounds suitable for an enthusiast to start a letter with (5)
- 24 A melody upset in another melody (4)

# ORIENTATION

Photos by E. Leyland



Jazz At The After Midnight Club



The Dome That Blew Away

Toy Love's Farewell Bash

