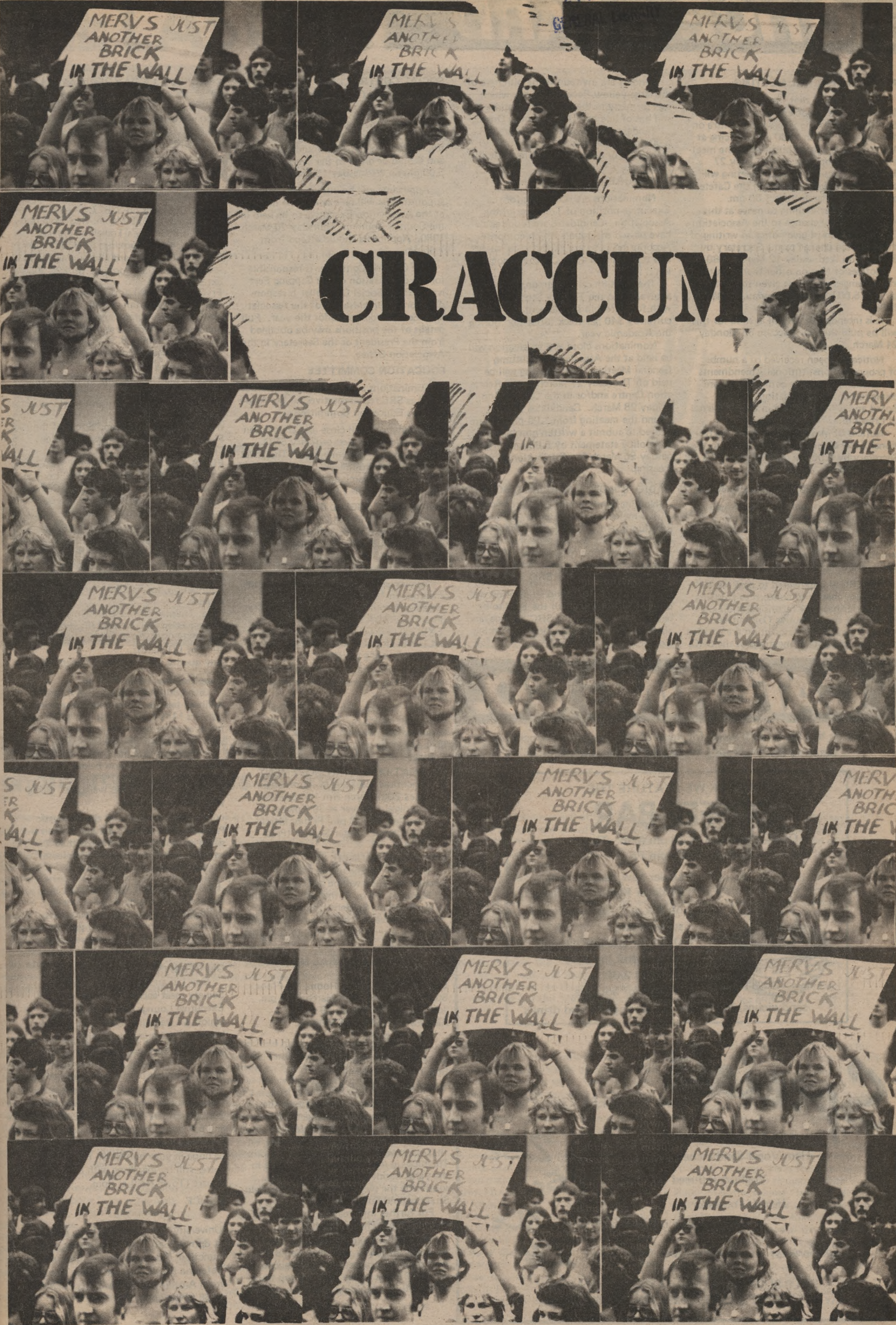


266 318-55
K88 Kop2

UNIVERSITY OF AUCKLAND
21 MAR 1980



NOTICE BOARD

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.

Notice has been received of a number of proposed Constitutional Amendments for discussion at this meeting. These are displayed on the Association's Notice Board and will be printed in the next issue of Craccum.

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

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.

Tenders are invited for the purchase of the large yellow Reception Desk which was formerly in the AUSA Reception Area and has of late been in the Union Quad.

Tenders close with the Secretary at 5.00 pm on Wednesday 26 March 1980.

Highest or any tender not necessarily accepted.

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-vise 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.

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.

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.

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.

UNIVERSITY SOCIAL CLUB

Party, Friday March 21, 7.30 pm to midnight. Top Common Room. (Student Union Building) Admission 50c. Liquor being sold. Everyone welcome.

CAR POOL MEETING

Apologies for confusion over car-pool meeting on 10th March - beyond the organizers control. Second car-pool meeting: THURSDAY MARCH 20, EXECUTIVE LOUNGE 1 pm, ALL WELCOME.

CONTACT MEETINGS

Every Friday at 1 pm in Information Office beside bookshop. Tea/coffee available.

Film: The Cost Of A Cup Of Tea
Tues 18th March, 1 - 2 pm, B10 (Lib. basement). A controversial look at the Sri Lankan tea situation in the mid-1970's. Contact: Martyn Nicholls 689-529

STUDENT CHRISTIAN MOVEMENT

- a) Lunchtime meetings (1-2 pm) begin Thurs 20th March Rm 144 Studass
- b) Overnight talkover at 30 Kowhai St, Kingsland start 6 pm, Friday March 21st. Contact: Peter Shearer (Pres) 542-617.

CULTURAL COUNCIL

The first meeting of the Cultural Council for 1980 will be held on Tuesday, 25 March at 1 p.m. in the Council Room, (Ground Floor, Student Union). Representatives of the Cultural Clubs and any other interested persons are encouraged to attend!

A.I. ANNUAL GENERAL MEETING

Exec Lounge, Council Room, 1st Floor, Studass. Tuesday 18th March 1 - 2 pm. John Broad 30-789 ext 79

AMNESTY INTERNATIONAL

Poster Display
Mon 17th March - Fri 28th March, Little Theatre. Contact: Paul Robertson (Sec) 874-503

BRIDGE SHUTTLE SERVICE

The cycle shuttle service across the Auckland Harbour Bridge starts again soon - probably on Monday 17th March.

The shuttle will run at peak hours - that is between 7 and 9 am and 4 - 6 pm. The pick-up point on the north side is in the yards beside the toll gates. On the south side the pick up point is in Sarsfield Street behind Point Erin Park.

For further information, contact PATH, David Sidwell, Phone 480-409.

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.

SHARPEVILLE DAY - FRIDAY MARCH 21

Symbolic re-enactment in the Quad at 1.00 pm. Forum following. Film 'There Is No Crisis' screening at 1.30 pm and 7.00 pm in SRC Lounge.

MAIDMENT EVENTS

Old Maid

Mon 24 March. Classical guitar concert, 8.15 pm, KMT. Theodor Ross and Wilhelm Bruck. Bookings ph 33677.

Tuesday 25 - 29 March. Red Mole present 'Lord Galaxy's Travelling Players'. 8.15 pm, KMT. Bookings ph 33677.

Sun 30 March Richard Mapp in concert, solo piano recital. Bookings ph 792-300 ext 9624.

Fri 21 March 1.00 pm. 'Friday At One', free Conservatorium concert. Music for piano, mezzo-soprano and violin by Schubert, Saint-Saens and Beethoven. Mon 17 - 22 March 8.30 pm. 'Statements' by Athol Fugard. Bookings ph 33677.

Little Theatre

Weds 19 March, 7.00 pm. 'Stages', a one-act play.

12 - 28 March, Amnesty International Exhibition.

Weds 19 March, 1.00 pm. 'Songs of the Field'; free lunchtime show by Violent Theatre.

FLICS

Tues 25 March, 6.30 pm. SRC Lounge. 'Adolf Hitler', and 'The Spy Who Came In From The Cold', \$1.00, films, licensed refreshments available.

ATTENTION Mountaineers and other interested parties:

Nick Banks (the first NZer to climb Mt Everest since Sir Ed) is here for a lecture tour to raise funds for the Everest Foundation, for its 25th Anniversary Appeal.

Date: Tuesday March 18th Time: 8 pm
Venue: Ellen Melville Hall (in High Street)
Cost: \$3.00 (\$2.00 to students on presentation of I.D. card).

Any queries 'phone Brian Duncan 689-500

Oppornockity Tunes for You

Give your body/ideas/other extraordinary talents to the 1980 University Dancers! If you didn't fill in a white card for us at enrolment - don't fret - this is your GOLDEN OPPORNOCKITY.

Uni Dancers are meeting at the Dance Studio, Wreck Centre on Friday 21st March, 1 pm.

All interested parties welcome! Bring your own hamstrings.

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.

PROSE AND POEMS WANTED

for the forthcoming AUSA Literary Publication. If you know you've got talent, put it in print! Drop your stuff in to the pigeonhole at Studass, or Room 222 or address to Litmag c/- Craccum.

UNIVERSITY GAY LIBERATION

Gay Lib and the Gay Students' Society meet each week 4pm in the Executive Lounge, first floor, Student Union. All welcome. Watch the notice-board off the quad for details.

MARCH FOR GAY RIGHTS

In protest against the arbitrary persecution of homosexuals by the Police and the unjust laws they are prosecuting under, the Auckland Gay Groups have declared Friday 28th March NATIONAL OFFENDERS DAY and call on all gays to be offensive and point out the absurdity of offensive acts. This can be done in your homes, on the streets, or better still by marching with us from Aotea Square (Town Hall) at 8pm.

DANCE

University Gay Lib are holding a dance at 8pm on Saturday 22nd March, in the Functions Room, on the top floor of the Cafeteria Block, Student Union. Tickets \$5 from Anthony Wright in Craccum office, or \$6 at the door.

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 COFFEE BAR

Open 9.00 am - 9.30 pm Mon - Thurs.
9.00 am - 8.00 pm Fri.



- * Under new management.
- * Manager Kevin Liddington is on the spot for comments/suggestions.
- * Open for late lunches and coffee after the Cafe closes at 2.30
- * Variety of hot pies, sandwiches, filled rolls, cakes, yoghurt and drinks.

Specials

FOR THIS WEEK 17th - 21st March

Cold Servery / Coffee Bar

Ham Vogel Sandwiches reduced from 32c to **28c**

Yoghurt reduced from 30c to **25c**

Health Food Bar

Tomato Juice reduced from 34c to **30c**

Hot Servery

Chips reduced from 30c to **27c**

HELP SUPPORT YOUR CATERING COMPANY
TO KEEP PRICES THE LOWEST IN TOWN.

THE LAST PICTURE SHOW



Claudia Perkins investigates the mysterious disappearance of photography tutors at Elam...

When is a senior lecturer not a lecturer? when he's on special leave. At least that's the situation at the Elam School of Fine Arts.

In previous years there have been two senior specialist lecturers teaching the photography students at Elam. This year there are none. One lecturer has taken a year's sabbatical to the United States, a move which was finalized more than a year ago, and a situation which is considered beneficial to both the lecturer and his prospective students. The second lecturer was to cover him for his absence

pective students. The second lecturer was to cover for him in his absence, effectively running the option.

However, at the end of 1979, the Dean of the Fine Arts School was informed that the senior lecturer, Tom Hutchins had notified the University of his intention to retire early in 1982. The University granted special leave to Tom Hutchins for 'humane' reasons. This is not an abnormal practice, and quite within the realms of the University Council's jurisdiction.

When initially interviewed by Craccum, the Registrar of the university, Dave Pullar, refused to comment and was openly defensive. He was asked why there is no authorised professor for the Photographic Department of Elam. His initial statement was that he was "not prepared to comment at all".

Fortunately he elaborated. "There is no such thing as the photography course - it's 'studio' (ie. studio I, II, III, IV for the four years of the Fine Arts degree) can be made up from what is offered and how the students choose." He continued, "The university doesn't guarantee all subjects at all times. Subjects are offered according to availability, we are offering a course in order to gain the Bachelor of Fine Arts. That course has not been denied."

Dave Pullar's argument is that photography is not a department officially, (al-

though one has to get course approval from the senior lecturer, alias head of department on the enrollment forms - as well as the relevant Dean's approval) so can be waived like any other paper in a Bachelor of Arts degree. This is despite the fact that some people are majoring in the topic. He makes a slight concession, "It is no different from any other faculty where it's a changing situation all the time. It's a situation where there has been stability in this particular area and now there is change. It is the first time it's happened in this particular subject."

Dave Pullar allows for the students to be upset, acknowledges it is difficult to adapt when a normally stable situation changes, but is adamant that the university has not broken any promises, or failed to meet its commitments. He points out that two lecturers have been seconded to the photographic section for a large portion of

What seems strange is that the Council should grant Tom Hutchins special leave when one lecturer was already absent, and when Tom Hutchins had already given notice of his intention to retire in 1982, thus leaving the photography section of the Fine Arts School totally denuded of a 'working artist' such as are found in all other sections of the school.

Fine Arts students are concerned at the loss of photography staff in circumstances for which they have been given no explanation. However, it seems the full reasons for Tom Hutchins' special leave provisions may never be revealed as the University is remaining tight-lipped. Strangely enough, Tom Hutchins' photo still features on the staff noticeboard as a current member of staff.

As the situation stands there are three losers: the students, who are denied specialists within their field; the Fine Arts Faculty, who will be a staff member short; and finally, the University, who are paying out a full senior lecturer's salary for a man on leave and about to retire.

We interviewed the three 'losers'; interestingly enough, Tom Hutchins declined to comment and put the 'phone down. Possibly he declines to see himself as a loser.

their lecturing year.

When asked if the university was being responsible to its students by denying them a 'working artist', he said, "We are of the opinion that the person who is teaching is qualified to offer the courses which are being offered this year. It is normal to compromise if lecturers are qualified to teach. Quite often they will take on other subjects they are qualified to teach."

Once again he reiterated the point; "Photography is not a separate subject within Fine Arts," although he allowed, "As far as next year is concerned there will be a member of staff for photography back at the school for next year."

The point to note is that he says there will be 'a' member of staff, he could give no guarantee that the photography section will resume its former strength of two specialist lecturers of the preceding years. He says that will depend on the university

finances, and points out that there is no guarantee of replacement for any post that comes vacant. The only way for the various faculties to develop appropriately is for each faculty to put forward its case for an extra member of staff. The allocation will be decided on the relative merits. That has been the system for several years.

Dave Pullar was unwilling to comment on the circumstances leading up to the potential vacancy. He is scared a 'witch-hunt' is about to be re-opened with Tom Hutchins as the subject. Initially all he was prepared to say was that "Tom Hutchins is on special leave for the year." Special leave is granted at the university council's discretion, each case is dealt with on its merits and anybody can apply for it. When questioned if it was usual for two specialist lecturers in a section to be absent at the same time Dave Pullar said, "It's just the way it evolved." The lecturer

had been granted study leave almost a year prior to his departure, but when events developed at the end of last year it was impossible for Tom Hutchins to delay his 'special leave'.

Dave Pullar says that Tom Hutchins was due for sabbatical himself in the near future, so when he applied for 'special leave' it was decided he could have that with full-pay. It is envisaged he will announce his retirement early in the next year, which will leave a gap in the fine Arts staff. It would seem the university is covering up something, but again when questioned Dave Pullar would only say that Tom Hutchins was a "long-serving member of the staff ...". The implication is that he has been paid off to save face. The radio announcer laughed on the radio last week after the news had an item saying workers in Australia were on strike because they wanted their \$50 bonus for long service raised to over \$200 to keep step with inflation. I know the National government is ineffective, but does each retiring member of staff deserve a whole year's pay? Obvious details have been omitted to save feelings, but it would seem that if the university has a case against Tom Hutchins and would like to dispense with his services, they should do so immediately, instead of wasting the tax-payers money and the students' time.

Craccum put several questions to the Dean about the situation. To clarify, the first question was to what is the status of photography as a subject? Jolyon Saunders replied, "It is an option within the subject studio." In practice we have placed quite a lot of emphasis on it, specialising in a greater degree over the last few years.

He then explained the circumstances leading up to the absence of both senior lecturers in the photography section of the Fine Arts Faculty during 1980.

"During 1977 John Turner applied for leave in 1980, which was granted. As is usual when staff go on leave, I was advised that no replacement for John Turner would be made during his absence, and I was asked to give an assurance that other staff could assist with his teaching load. It was assumed that Tom Hutchins would continue to be primarily responsible for the teaching load.

In December, I was advised by the Registry that Tom Hutchins had agreed, as a result of discussions with the University, to terminate his appointment following a year's leave. I considered recalling John Turner from his leave to fill this gap, but concluded that this would not be in his best interests, or in the long-term interest of the school."

Consequently Professor Bob Ellis was seconded to the photography section from painting. He is now in charge of the photography section.

"The arrangement has been made, I do not have access to his (Tom Hutchins) salary for this year. I could not replace him. I could have recalled John Turner." This was the situation for the Dean of the Fine Arts Faculty at the beginning of 1980.

In other faculties options vary from year to year - but is an option ever denied? Particularly a topic which is being majored in?

Rarely at a higher level. I could have got the authority to cancel the course, but I didn't want to do that.

Do you consider it fair not to have a practising artist in a topic which students are majoring in?

It's not fair, that's why I'm doing my best. It's not a desirable situation, although there are occasions when lecturers go on leave / sabbatical which is for the benefit

of the students in the long run. But the students are not going to be asked to diversify, and the fourth year students have been given their own project of their own devising, and for the marking of which we would be happy to bring a photographer up from the Canterbury School of Fine Arts.

What are the staff/student ratios in the other options?

Painting is 1:14, print-making 1:11, design is 1:11, photography is 1:8½, sculpture is 1:7. In 1978 the ratio for photography was 1:13, in 1977, 1:10. Obviously these ratios vary a lot because of the small numbers involved. There are only 5 photography students this year, whereas there have been 26, 20 and 17 in the preceding years.

Why has a staff member been drawn from another department, then his position filled by a part-timer; wouldn't they have done better just to hire somebody specifically for photography?

It's not possible to have a temporary lecturer in charge of a course. If a course is examinable it must be run under the direct directions of a permanent member of staff. That was the only way I could handle it. The photography section now has the equivalent of half the services of the deputy-dean, half the services of a new lecturer in design, and the full services of a technical instructor.



Do you anticipate you will have difficulty in justifying the re-appointment of another senior photography lecturer next year?

There's a risk I'll have difficulty in justifying the appointment, and it will be subject to considerable debate. Following the Quinquennial Grants new developments will be very restricted. Universities are already losing 150 non-academic staff over the country, 50 of whom will be lost from Auckland as they have a third of the non-academic staff over the country. Only 30-40 new academic staff will be appointed throughout the country in the next five years.

In this case, with the retention of a senior lecturer on full pay, but not lecturing, would it be fair to say that the academics are molly-coddling one another, perhaps to the detriment of the students?

We're not doing the protecting. There are factors we haven't discussed which have convinced me it's a humane solution to a difficult problem. The solution we have arrived at ensures that the minimum number of people will be hurt.

It is said that only a token fee is available for visiting artists, surely they have the right for the full fee?

We are offering the same as for lecturers at design seminars or painting seminars, although most of those do it for free. We are offering the money for informal seminars because of the unusual circumstances.

Why were the students not officially informed of the absence of a specialist photography lecturer before they enrolled?

As the group totals five in number, and as they are in close contact with one another, I did not call a meeting on the subject prior to enrolment day, but on that day personally instructed each one of them to discuss the year's prospects with Bob Ellis, which they did before I signed their forms. In spite of my suggestions to the contrary, no student was advised by me (or by my staff to my knowledge) not to continue studies in photography.

How do you account for the drastic drop in students studying photography this year?

The department was fraught with tension last year, two of the students had nervous break-downs, one of whom did not return. The Dean continued to say that he has given the students involved in photography this year reassurance that if they want to withdraw from the year or change courses, any late fee would be waived and they would not be penalized. However, this year he says, "In the present circumstances the appointment of a full-time photography lecturer, as requested by the five [photographic] students, is not contemplated."

Of all the three losers, the students seem to have come off the worst. The situation has caused a decline in photography to the point that the photography section could easily be amalgamated within the design option; become a technical skill rather than an aesthetic expression. Consequently, the students have issued a statement.

"The photography students, supported unanimously by the student body, are concerned at the present state, and even more so for the future of the photography department... We feel strongly that the conditions are not satisfactory for the teaching of photography in an art school. We are here primarily to further our own creative development as artists, and we want to be clear that as photographers this is what we are offered first and foremost. An emphasis on creative development above that of commercial skills. Our prime needs are contacts with working artists in all fields including photography. What a photographer working as an artist can offer is very specialised experience:

- the pointing out of photographic work 1840-1980, that is relevant to one's development,
- an involvement with the medium that is broader and deeper than one's own,
- closeness to contemporary photographic work.

We would like an assurance that when Tom Hutchins' position becomes vacant we are supported by the staff in a re-appointment to the photographic dept."

The students interviewed made several points, mostly expanding on their statement

"The fact is, there are a certain number of students who have studied in the photographic section and want to continue to do so - and there are no specialists available. You wouldn't have a photographer teaching sculpture or painting."

Another student puts forward the point that they would rather have Tom Hutchins lecturing, than being paid not to lecture, leaving the students with no alternative source. The various students commended the stand-in lecturers for their efforts, particularly Bob Ellis, yet it was repeatedly pointed out that although both lecturers have ability in the photographic field, they are not working artists in the medium, perhaps don't consider photography as an art, and haven't the depth of working skills that a specialist would have. Students also point out that the other options all have working artists or practitioners in their departments, and while one year is not very long, it is at least a quarter of one's degree.

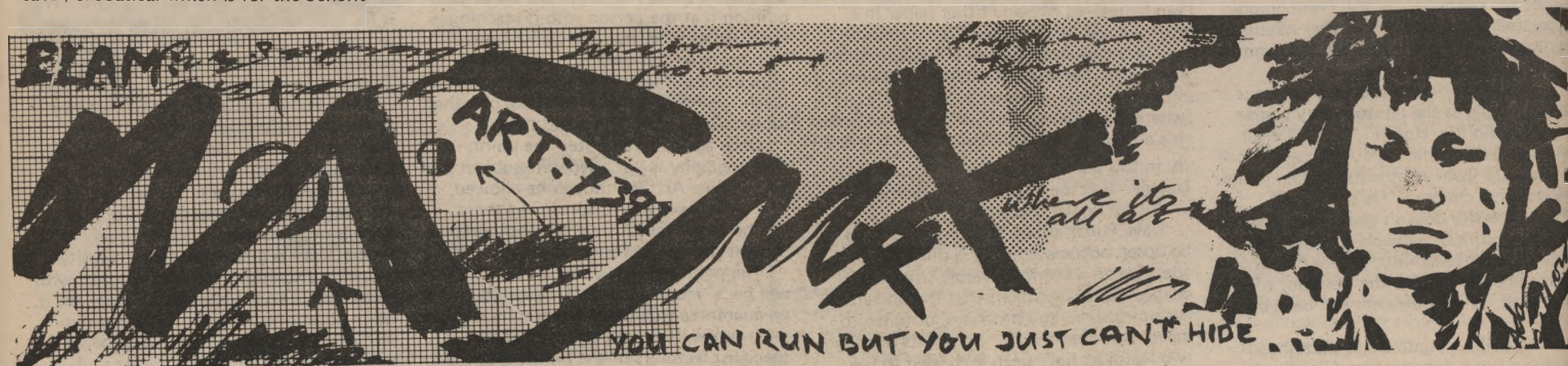
The students talked to were also worried that when Tom resigns, there will be a vacancy, the filling of which will have to be justified. Yet the trend could well be set by the 1980 year, when there were only 5 people enrolled (due to discouragement of a verbal nature, as well as the aftermath of the discontent of last year with 'teaching methods'), whereas until 1980 the department had been expanding to approximately 25 students enrolled in the photography option.

Some students felt they would be unable to establish a suitable working relationship with their tutors, because of other demands on the tutoring staff from their own options. When there has already been controversy over the assessment system, with students claiming that they cannot find out exactly what is required of them, a break in the relationship with one's tutor could mean students spend a large portion of the year working at a tangent to the 'correct' direction - which is nebulous enough a concept due to the subjective nature of some aspects of the Fine Arts degree.

Even the inclusion of visiting artists into the curricula is unlikely, for the fee offered is merely a token, and it degenerates the worth of the artist, some students hold. They feel very isolated.

The feeling seems to be, why are the academics able to protect one another so much: Dave Pullar said that Tom Hutchins was due for research and study leave. However, due to his impending retirement, Mr. Hutchins was not eligible for such leave, and was instead granted special leave.

The feeling is that the students have been placated; they are being materially well looked after, yet their basic requests are being ignored. Visiting artists will be few and far between because of the lack of finance available to sponsor their visits, while the fully-paid, senior lecturer won't visit at all.



Twenty years ago 69 Africans were killed and another 178 wounded when police opened fire on a peaceful demonstration against South Africa's pass laws at a black township called Sharpeville on the fringes of the white industrial city of Vereeniging. Pathologists found that only 30 of the bullets had entered the bodies of the dead and wounded from the front, while 155 had done so from the back. In other words the police had shot the demonstrators as they ran from the fury of apartheid henchmen.

Sharpeville did not happen in a vacuum. There was long standing bitterness among the black community because of the pass system. To a large extent the pass system forms the basis of apartheid or 'separate development' as it is sometimes called. The South African government has set up the machinery to preserve intact white dominance by making all but a few selected black and coloured Africans aliens in their home country. This has been accomplished through the 'Homelands' policy whereby Africans are allotted to a defined geographical area on the basis of the tribe to which they belong. Black Africans are not free to live and work where they choose: 'Residential equality does not exist in the sense that the African may live anywhere in a white area as the whites may do - the 'Homelands' are designated areas where he can live.' Minister of Bantu Administration, May 1971. Nearly all south Africa's industry and trade is concentrated in the white urban areas, and therefore the African is forced to work there in order merely to survive. The 'Homelands' scattered all over South Africa are poor, underdeveloped, and with little opportunity for employment. Because white South African industry needs the cheap labour of the black people they have devised a system of laws, taxation, and controls which compel Africans to seek work in the 'white' areas. Blacks working for white industry live in Black Urban Townships which are in white designated areas. Africans may only live in these townships if they work for whites, or have long term residential qualifications. Otherwise Africans must live in the 'Homelands', which make up just 13% of the total land area of South Africa. Unless Africans can prove that they fulfil certain residential requirements they can't remain in a black township for more than 72 hours. If an African's residential qualification isn't noted in the pass book, that person is then liable to be 'endorsed out' of the black township to the desolate and distant bantustan of his so-called tribal origin.

Hence the pass laws have a deep social, moral and economic impact on the lives of all Africans living in South Africa. By frequently forcing wives, husbands and children to live apart they cause a break up of family life, and the fear of being endorsed out creates an overwhelming sense of insecurity among Africans. In recent years prosecutions under the pass laws have averaged 600,000 per year. It is against this background that the events at Sharpeville transpired. March 1960 saw the climax of an anti-pass campaign launched by the then non-violent African National Congress. For half a century the African National Congress had represented the aspirations of the country's African people, but tensions within the movement led to a split and the formation of a break away Pan-Africanist Congress. The PAC launched its own 'decisive and positive action' on the pass laws. Their President, Robert Sobukwe, told his followers: 'You will leave your passes at home, surrender yourselves at the nearest police station and demand to be arrested. 'No Bail, No Defence, No Fine' is to be the slogan and when you come out of prison you must offer yourselves for arrest once again.'

At midday on 21 March 1960, Africans had begun to gather outside the police station in Sharpeville. They had stayed away from work willingly or by persuasion. They were unarmed. During the morning a squadron of South African Air Force planes wheeled and dived menacingly overhead, but the Africans were not intimidated. They were expectant because they believed that a 'big boss' from Pretoria was coming to make a statement on the pass laws.

The holiday mood was not dampened by the arrival of police reinforcements in Saracen armoured vehicles. When the

Remember Sharpeville



police arrested the PAC leaders, the crowd, numbering some 6,000 by now, pressed on to the fence around the police station. Lieutenant-Colonel Pienaar, in charge of the police ordered his men to line up and load five rounds into their sten guns. He gave no order to the crowd to disperse. Two white policemen opened fire without orders and fifty others followed suit, using service revolvers, rifles and sten guns. The Africans turned and fled. The police reloaded and fired into their backs. In the double burst of gunfire that lasted no more than half a minute, sixty-nine Africans died, including eight women and ten children while 178 were wounded.

'This incident' white South African children are now told in their history books, 'caused much bitterness among the blacks'. At the official inquiry into the shootings, Lieutenant-Colonel Pienaar was asked whether any useful lesson might be learned from Sharpeville. He replied: 'Well we may get better equipment.'

The repercussions of police action at Sharpeville were felt throughout the world. Attention was focused on South Africa and the apartheid system. The United Nations Security Council debated Sharpeville. By nine votes to none (Britain and France abstaining), Council members agreed that the situation in South Africa could lead to international friction and if

allowed to continue might endanger international peace and security. They called upon the South African government to abandon apartheid and racial discrimination.

The question that must be asked at this stage is: 'Has anything really changed in South Africa since Sharpeville?' The answer is a resounding NO. Some changes have been introduced to the system of petty apartheid which prevents the blacks from using the same theatres, sporting facilities, and schools as whites. However, the hidden substructure of apartheid remains rock solid. Central to that substructure of apartheid is the system of migrant labour. At the heart of this system is the mining industry, above all gold mining, which remains crucial to its economy, as the gold price continues to rise and recession sets in elsewhere.

It is when Africans leave the 'Homelands' and go to work in white industry in South Africa that the true ravages of the system become apparent. They leave behind a world of women without men, returning only briefly each year; dislocated, unproductive communities, materially and culturally impoverished. This world is, and will remain, a reservoir of labour in which people are held in a state of compulsory unemployment until the industries of the

white economy require them. Not only are Africans denied entry into the world of whites unless they can secure migrant labour contracts but a massive programme of resettlement is under way to move Africans from white areas to the 'Homelands'. Residential areas have been abolished, both squatters and bona fide labour tenants and black farmers are uprooted and dispossessed, an so-called 'unproductive people' (the elderly, the unfit, women and children) are decanted from white urban and rural areas. Some two million Africans have been removed and resettled to date, and at least a million more are scheduled for resettlement. The 'Homelands' become dumping grounds for these discarded surplus people.

This substructure of apartheid is hidden from whites who can easily ignore it. But it lies at the heart both of their unequalled prosperity and of their most fundamental fears. Already blacks substantially outnumber whites in the urban areas and it has been estimated that by the year 2000 there will be 30 million urban blacks against 7 million whites in all, without further resettlement. Hence the linked objectives of the underlying structure of apartheid: To favour migrant labour while reducing permanently resident blacks to the barest minimum, while exporting the rest and their unemployment back to the 'homelands'.

Upon this substructure, and maintaining it in being, is a highly visible and complex apparatus of control and discrimination - commonly called apartheid in our press - which it is currently claimed is being 'eased', 'eroded' or even dismantled'. That apparatus is a labyrinthine network reaching into administration, the law, education, labour management, politics and everyday social life.

Within education the control centres on the hated institution of 'Bantu education' which sparked off the uprising in Soweto in 1976. This is based on Dr Verwoerd's proposition, stated when he introduced the Bantu Education Act to Parliament, that there was no place for Africans in the white community above the level of certain forms of labour: 'If any black child is being taught that he will have equal rights with whites he is making a big mistake.' Few can suffer from this delusion: the inequalities of the education system (free and compulsory only for whites) are truly staggering, both in terms of resources and content.

The control of black workers is highly effective despite the 1973 wave of strikes in Durban and a recent black strike in the

gold mines. Black unions are as yet unregistered (which deprives them of legal protection against employers and makes collective collection of union dues extremely difficult). They are only officially tolerated by employers and public authorities if associated as parallel unions within TUCSA which is dominated by compliant white unions. The other independent unions struggle for organisational viability, inter-union unity and management recognition against very great odds.

Urban blacks are gradually being divested of such rights as they possess while the 'home-lands' dependant black elites, bureaucracies and vested interests of all kinds are being established and left with the rapidly accelerating problems of resettlement and famine relief. The 'independent' homelands are led for the most part by chiefs who have been selected by the decolonising power - in the case of Veda and Transkei after losing democratic elections.

Can this complex apparatus of control and discrimination be partially dismantled or modified without affecting the underlying substructure? This is what is happening in response to escalating pressures from abroad. The control system is being streamlined and modernised and relaxed so as to incorporate a small minority of urban blacks within the system as a new labour aristocracy and middle class. The gap between privileged insiders and excluded outsiders is thereby widened. The deceptive, the gullible, and the wishful then speak of the approaching death of apartheid.

Colin McFadzean,
NZUSA



20% Discount Texas TI-55

School & University Students

Texas Calculators Direct From Importer

CED Distributors Limited are certified distributors for Texas Instruments, also for most other calculators available in New Zealand. We have selected the TI-55 for this special offer, as a machine particularly designed around the needs of senior students. All calculators supplied by us are covered by a 12 month guarantee, with instant replacement/repair service. SPECIAL NOTE FOR INTERESTED BUYERS: This offer is open for 2 months only. If, when you receive your calculator, you feel it does not measure up to our description, it is returnable within 10 days and you will receive your money back.

TI-55 Versatile Slide Rule Calculator and 'How-To' Book Combination for Statistical and Mathematical Problem Solving With Simple Programmability.

TI-55, is an advanced scientific calculator with trig, hyperbolics, logs, stats (incl. correlation, linear regression etc), metric conversions, 10 memories and 32 step programmability. Special price includes battery charger and unique \$4.95 text entitled "Calculator Decision Making Source Book."

Easy-to-understand 140-page 'Calculator Decision Making Sourcebook' shows you how to use the power of statistics, financial mathematics, and programmability in making better decisions, whatever your field or profession. Step-by-step examples cover analysing relationships in data, verifying quality and performance, measuring change, forecasting trends, testing research claims, and projecting investment returns.

Normal Retail Our Direct Price

\$122 \$97.60

For all Texas Calculators, Return This Coupon

If coupon missing, send this ad. with your cheque to: CED Distributors Ltd., 65-67 Birkenhead Ave., Birkenhead, Box 72-053, Auckland.

CED Distributors Ltd.,

65-67 Birkenhead Ave., Birkenhead, Box 72-053, Auckland. Please mail me (dispatched within 7 days of receipt of order) _____ (quantity) of _____ (type) Texas calculators. Cheque/money order for \$_____ enclosed (Include \$2 for insurance, post and packing.)

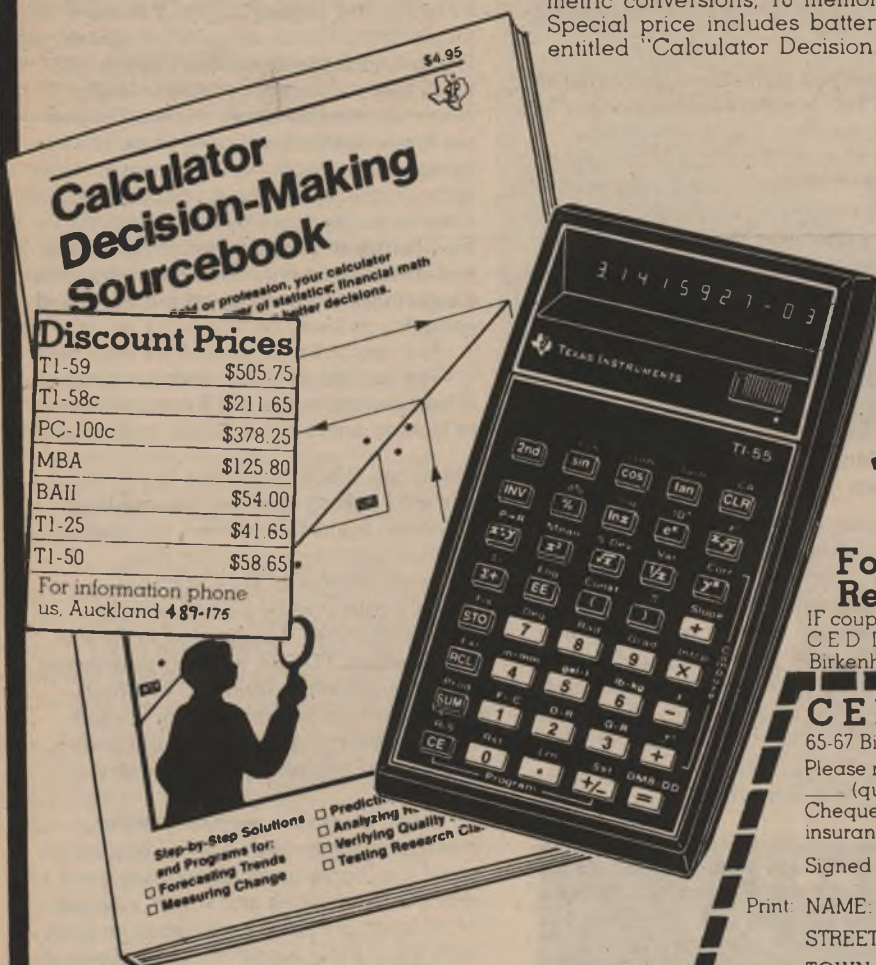
Signed _____

Print: NAME: _____

STREET: _____

TOWN: _____

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



Discount Prices

TI-59	\$505.75
TI-58c	\$211.65
PC-100c	\$378.25
MBA	\$125.80
BAII	\$54.00
TI-25	\$41.65
TI-50	\$58.65

For information phone us, Auckland 489-175

SUMMER'S GONE AND THE TIME IS RIGHT FOR CAR POOLING!

O.K. it sounds dull and boring, O.K. it takes organizing and a little bit of effort BUT think of the benefits.

If you don't own a car you get -

- (i) transport cheaper than ARA buses,
- (ii) transport in a vehicle much nicer than an ARA bus,
- (iii) transport from close to your home right into University,
- (iv) transport in such a fashion that you can be sure that you are helping New Zealand's economy and New Zealand's environment,
- (v) transport in a social milieu that lends itself to making friends, ie the 'pick-up-a-tall-dark-stranger' syndrome.

If you do own a car you get -

- (i) money! (and if that doesn't convince you, you also get -)
- (ii) a chance to meet people and make friends

Secondly, the first car pool meeting will be on Thursday 20th March at 1 pm in the Executive Lounge.

Thirdly, through the welfare budgets for AUSA money, there will be finance available for setting the car pool up (eg. for maps) so no initial outlay is involved on the part of the drivers or drivees involved.

Are you interested? I hope you are. If so come to the meeting: THURSDAY 20TH MARCH, 1 pm EXECUTIVE LOUNGE I will be pleased to answer any questions.

Love, Jill Frewin,
Welfare Officer

AUSREF COLLECTION

The memory may yet exist in the collective consciousness of those students fortunate enough to be on campus last year that the Students of this University decided to institute their own charity, a Trust fund to aid in the education of refugees. Undertaken at the behest of the Students' Representative Council and enthusiastically supported by the Evangelical Union, a collection was taken on the day of the third Bursary payout. A referendum, held on the days following the collection authorised the trebling of the collection by the provision of two dollars from AUSA funds for every dollar collected on campus.

Thus, dear readers, the Auckland University Students Refugee Education Fund was born. It is now a healthy infant of some \$4162.80. It is in the care and protection of its Trustees (your President, Kevin Hague, Association Secretary, Bob Lack, Overseas Students Counsellor Brian Lythe and Bill Cole, student).

The aims of the Fund are clear; to assist, as effectively as possible, a number of refugees to this country in obtaining a State education in New Zealand. Simultaneously, of course, the Fund is an affirmation by the Students of the worth of education and of their conviction that the availability of such an education is a necessary feature of our society. To ensure that the Fund is a continuing part of the activities of this University, further fund-raising activities are planned for later in the year.

Funds raised during Orientation! Day are to be donated to the Fund and a campaign will form part of Capping Celebrations in May.

Anyone wishing to help with the activities of the Fund should contact EU, the Trustees or the Association office.

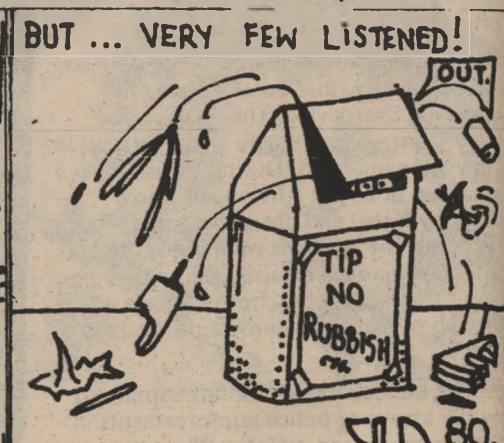
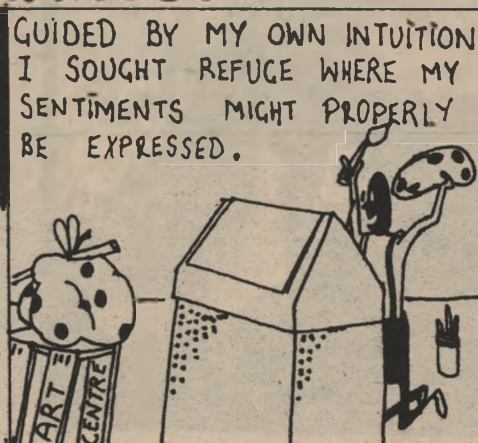
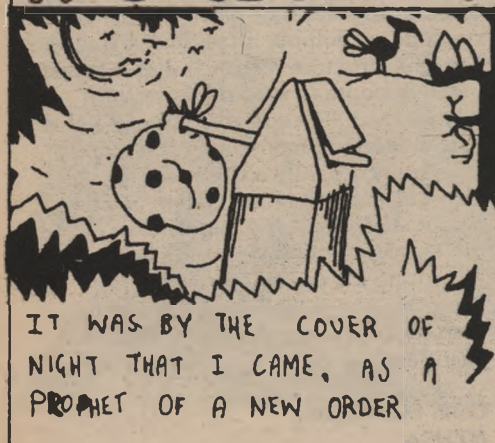
A STUDENT ANALOGY

TO BE CONT...

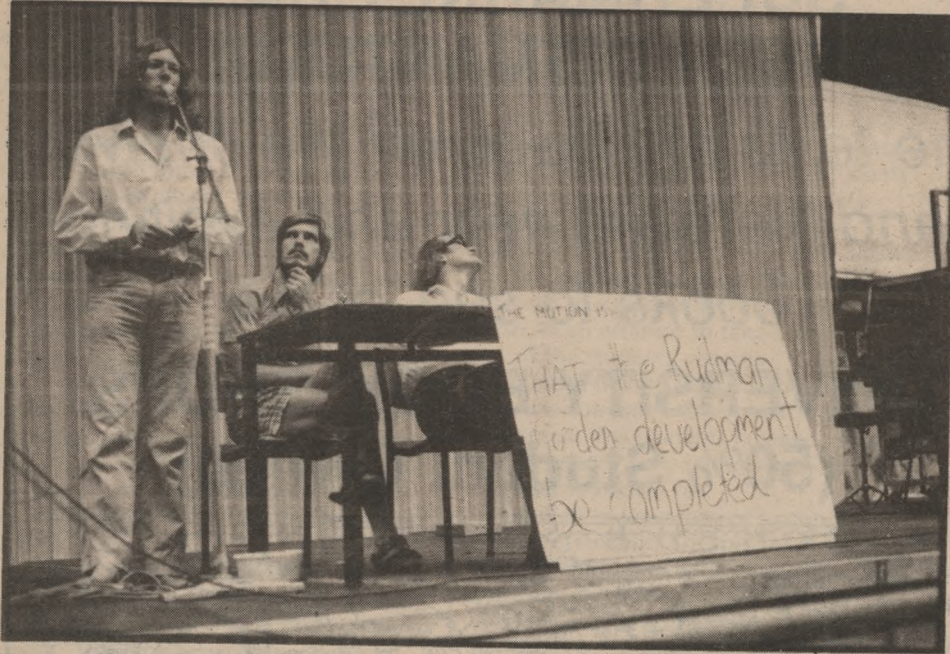
by Julian Louis-D.

1980

©



ANOTHER RUDDY MEETING



-Ivan!-I move that the next photo' be a caption competition.

Well its that time of year again. Varsity grinds into first gear and the plethora of AGMs, SGMs, and SRCs relieves the monotony of lectures. Yes, STUDASS is back. The same faces, the same microphone problems, the same apathy.

Apathy? Yes, afraid so. Last week's SGM in the Recreation Centre barely raised the necessary quorum of 200. Those that were there wandered back and forth bewildered or simply uninterested.

This time however, the apathy was forgivable. Even the normal band of student politicians looked bored. David Rose (AVP), chaired the meeting while Kevin Hague (AUSA President), put his motion: "That the development of Rudman Gardens be completed". After being seconded the debate began, and yet never really took off.

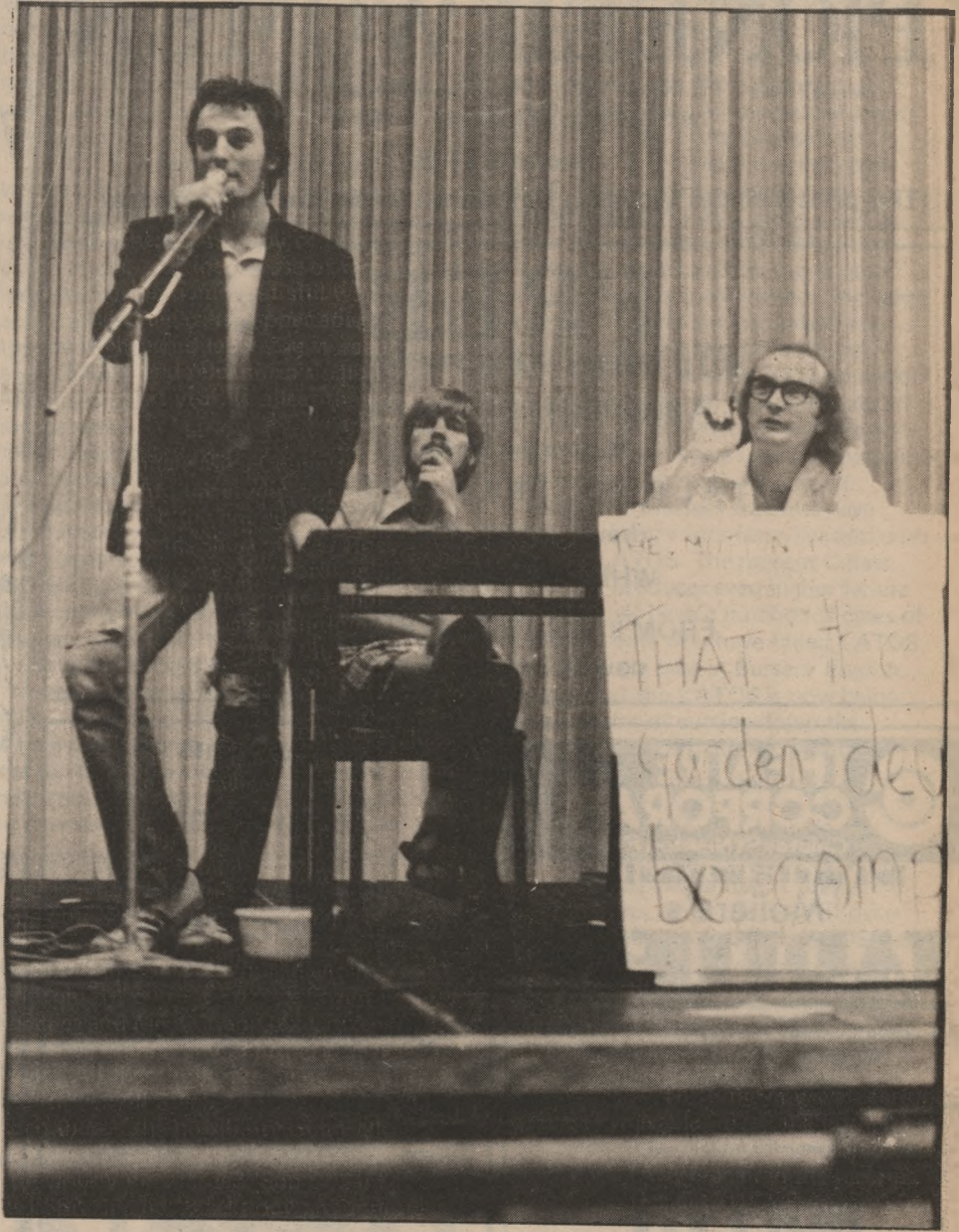
The major argument opposition came from those opposed to the removal of what is one of the few remaining grassed areas on campus. This would have come about with the building of seats in the garden area, one part of the three-part development.

The other two parts of the plan concerned the construction of a permanent stage to replace the temporary one now used and

the pruning of trees to make this stage more visible. It is highly likely that, had a three-part motion be put, these two parts of the plan would have been approved. As it was the wording of the motion was ill-conceived and Mr Hague's argument dull. Indeed he informed us in his right of reply that he did not really care which way the motion went !! If the mover of the motion feels this way, who can blame the masses for their lack of interest?

Someone (surely Mr Hague?) should have had clear plans readily available to those at the meeting — a simple sketch on a blackboard would have made things far clearer. Here Craccum came in for criticism as one speaker demanded to know why plans hadn't been more publicised.

Costs of the proposals were also unclear. Ivan Sowry (EVP) ably led the opposition and claimed the cost (excluding architects' fees) could be \$4,100. Mr Hague, however, claimed \$3,400 would suffice. Daryl Carey (National Affairs Officer and an architectural student) suggested the Architectural School might do the job at cost. However no one seemed interested in pursuing this idea, and it quickly died.



Bob! Okay, an Association chocolate fish for the winner.

The motion "that the motion be put" caused more confusion (as usual) as people thought they were voting for the motion itself. After a second attempt the result was approximately 120 - 15 against the continuation of development. Those against the motion only barely outnumbered those abstaining, clear evidence of the listless attitude of all concerned. Even the

interjectors and dart-throwers were more subdued than usual. The only one having any fun was the lighting person who played crimson and green lights on the would-be politicians — a bright spot in an otherwise dull meeting.

A Night At The Racists

A Springbok tour of N.Z. is scheduled for 1981, and unless a positive effort is made to cancel it the tour will go ahead. The Government will not cancel it because their stance of 'non-interference in sport' has come about through their continuing support of sporting links with South Africa. Therefore it is up to the NZRFU to cancel the tour, but it is very doubtful that they will; in fact indications are that the NZRFU will issue an invitation at its AGM this April. Because of this, HART picketed the AGM of the Auckland RFU at Eden Park on Monday last week.

The picket took place in Reimers Ave outside the clubrooms although there were twenty or so police present, on the footpath by one of the carpark entrances. Five plain-clothed detectives in Starsky-and-Hutch jackets tried to mingle with picketers but left after it became apparent even to them that the picket would be peaceful. Under banners like 'A Night At The Racists' and 'Don't scrum with racist bums' the picketers assembled for about an hour and a half to hear speeches from Tom Newnham and other leading anti-racists, and to picket ARFU delegates arriving in their cars. In that respect the picket was somewhat unsuccessful because about half the delegates were too ashamed or afraid to cross the picket, and entered by another entrance further up the road. It made an incogruous sight to see all the delegates sneaking

along the boundary fence to the main gate where their bona fides were checked from behind a mesh fence by a flunkey in a dinner jacket and half a dozen policemen. It looked more like a prison camp than a sports meeting. The remainder of the delegates drove defiantly and somewhat childishly through the picket, many giving picketers the fingers. The picket dispersed with no arrests and no confrontations which no doubt is why it was not reported in the press.

Despite the time and the out-of-the-way place, about 100 people attended, which made it one of the largest anti-apartheid demonstrations in Auckland since the soft-ball demos in Papakura in 1976. From that point of view the picket was extremely successful. Ron Don claims that HART is a miniscule number of people hiding behind a pseudonym, but indications are that if the Springboks came, HART will have the same numbers it had in the early seventies. At present HART is conducting an intensive campaign until April 1981, which is the last chance for the NZRFU to cancel the tour, and as the deadline approaches new and old members are swelling the ranks of the dedicated few that have kept HART ticking over.

The next demonstration is next Friday night (the 21st) which is Sharpeville Day. At 7.00 pm there will be a march down

Queen St from Aotea Square (the concrete jungle next to the Town Hall) to Vulcan Lane. This will feature a slave gang herded by armed guards and at Vulcan Lane the slaves will be auctioned off to 'Slave Buyers' representing major supporters of apartheid, but there will also be a conven-

tional march behind the chain-gang. Just turn up on Friday if you only want to march, but if you'd like to participate in the chain-gang, 'phone Dick 765-942 or John 765-967 as soon as possible.

C.J.T.





NEW INDEPENDENT LUNCHTIME WORKSHOPS
14 Upper Queen Street, Auckland 1
Phone 796-370

PIONEER WOMEN

Weds, Thurs, Fri March 19th, 20th, 21st; 26th, 27th, 28th at 1pm
and Saturdays 22nd, 29th at 2pm

Students \$1.50

(This price includes Victorian Refreshment after the performance)

FREE

WITH EVERY BOOK PURCHASED

A Beautifully illustrated copy of

Alexander Pushkin's

TALE OF TSAR SALTAN

drawings by I. Bilibin

WHILE STOCKS LAST

FROM PROGRESSIVE BOOKS

now at 3 Lorne Street



**THEATRE
CORPORATE**

Galatos St Newton Ph774307

Mon & Tues at 6.15: Wed to Sat at 8.15pm

Moliere's

TARTUFFE

A Savage Comedy — Hypocrisy Revealed

Directed by Raymond Hawthorne

— An Auckland Festival Attraction —

Concurrently Wednesday and Thursday 6.15pm
Friday and Saturday 6.15pm and 10.30pm

DARIEN TAKLE Sings

BRECHT

with music by Kurt Weill

UNI GAY LIB

DANCE

FUNCTIONS ROOM

STUDENT UNION

8pm.

SATURDAY 22 MARCH

TICKETS \$5 PRESOLD

FROM ANTHONY, CRACCUM

or

\$6 AT DOOR



Student Loans

from your on campus bank

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

Student loans

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

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

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



Bank of New Zealand
Here when you need us - on campus



TENNIS CLUB

EXCELLENT FACILITIES

— Choice of three playing surfaces

— Terrific social life

NEXT CLUB NIGHT TUESDAY 25th MARCH

CLIVE ROAD TENNIS COURTS AT 7.00pm

For further details

PHONE PETER 540-243

ANGELA 658-389

SH

News of
increase for
out early la
one of the
the Interna
May. Many
that this we
rumour. Wi
were confir
Students A
delegates
immediatel
launched a
saw as an in
ment's ann
impose a \$
came drama
of May Cou
time was an
that oversea
families.

Overseas
move, actec
ing the ann
activity. Th
organisation
the co-ordin
to fight the
conducted k
ents attendi
showed tha
to go home
they had to
Anti-Fee Ca

Backgrou
missions we
University C
ions to gath
ents pointe
students can
middle class
many sacrific
study abroa

W

HELEN AIN
President of
last week, a
Craccum off
Katherine W

Helen, what
Colin, the
up partly fo
the Fees Ma
important fr
on campus,
in Wellington
with the rec
document to
important to
what studen
were in fact
So you see t
of the most
happening f

Yes; it's s
very far-reac
students. It'
things will c
increases; it'
going to hav
next year, w
grant will ta
in many cas
there will be
therefore a
the fees and
that will hav
Partly those
also those y
Do you real
mounted by
national can
on the Gove
consider the
on university

The Mini
'Oh well, it'
come back f
is reacting to
He is obviou
enough, mus
can prove th
pressure is th
universities v
quinquenniu
Do you thin
at large will

SHUTTING THE DOOR

News of a strong possibility of a fee increase for overseas students was leaked out early last year. This naturally became one of the hottest topics of discussion at the International Congress (ISC) held in May. Many students then still held a hope that this would turn out to be just a rumour. Within a week their worst fears were confirmed. The National Overseas Students Action Acommittee (NOSAC) delegates at NZUSA's May Council, held immediately after the ISC, planned and launched a campaign against what they saw as an impending fee increase. Government's announcement of its decision to impose a \$1500 fee for overseas students came dramatically on the very last night of May Council. The reason given at the time was an as yet unsubstantiated claim that overseas students came from wealthy families.

Overseas students, angered by this move, acted quickly. The months following the announcement were filled with activity. The various overseas students organisations united together and under the co-ordination of NOSAC, went all out to fight the fee increase. A survey was conducted by NOSAC on overseas students attending seventh form. Results showed that two thirds would either have to go home or live on borrowed money if they had to pay the fees.

Anti-Fee Campaign

Background papers, letters and submissions were sent to Government M.P.s, University Councils and various organisations to gather support. In these, the students pointed out that most overseas students came from lower and lower middle class families who had to make many sacrifices in order to enable them to study abroad. Not only did they not incur

extra cost to the New Zealand taxpayer by their presence, they in fact contributed significantly to New Zealand's foreign exchange through remittances from home.

Marches and petitions were also held in a nationwide effort to publicise the case to the New Zealand public. The students' efforts began to achieve some results. University Councils throughout the country came out with statements against the fee increase. Some universities later resolved to support the students' case. Then, in an attempt to take some heat out of the students' reaction, Government announced that all high school students who were already in the country would be exempted. The students however, continued to press for the complete abolition of the discriminatory fee.

Implicit in Government's rationale that 'wealthy' students are able to afford the fee is a philosophy which basically upholds that education is reserved for overseas students who can afford it. The financial barrier effectively eliminates the poorer students who are in greater need of a place in New Zealand. This in direct contradiction with Government's claim of providing tertiary education for overseas students as a form of indirect aid. Surely aid should go to those who most require it? As can be seen from Government's cost-cutting measures in Education spending, the same philosophy increasingly holds for New Zealanders. The speculation that the \$1500 fee would set the stage for fee increases for local students has come true.

Legalising the Illegal

Questions were raised last year about the possibility of the fee contravening the Human Rights Act, the Race Relations Act, and the University Act. Government's

response was to pass a bill enabling them to collect the fee. In their haste to push the bill through parliament, Government omitted a number of points the ramifications of which are becoming more and more evident.

First of all, there is no discretion written into the regulations to allow for cases of hardship. Already there are a few such cases. One student who had given up his job to come to New Zealand, now finds that he is unable to enrol because he cannot afford to pay the increased fee. Apparently no-one told him that he had to pay \$1500 a year. The regulations also make no provision for the recovery of fees. Students who decide to return home within days after paying fees are left to their own devices as to how to reclaim the fees. None of the Government Departments seem to know which is the appropriate body to handle such matters.

Overseas students who enrolled for Certificate of Proficiency (COP) papers this year found that they were required to pay between \$150-\$250 for each paper. This was in spite of the fact that the COP papers were being taken within the time of their basic degree. By penalising students for taking an initiative to extend their knowledge, the policy undermines the fundamental purpose of education.

Queen's English for Butchery Students

South Pacific students were exempted from the \$1500 fee, ostensibly so as to keep in line with Government's policy of placing greater emphasis on aid to that region. The emphasis on the South Pacific was reiterated again in a speech made by Prime Minister Muldoon to Wellington Rotarians in early February. Ironically however, this was followed by an uproar

in New Zealand and Western Samoa over Government's administration of the Language Achievement Test for Overseas Students (LATOS). Many Samoan students failed last year. All overseas students are required to pass this English test before they are allowed entry into New Zealand. Even a student coming to do a butchery course at Tech. needs LATOS.

Since its inception, LATOS has been criticised by bodies such as the English Language Institute in Wellington for being a bad test. Overseas students also have maintained that the test is a culturally biased one and is used as a mechanism for screening out students. Repeated calls to restructure LATOS into a diagnostic test where areas of weakness could be pinpointed and remedied have been ignored.

Until 1975, overseas students have been allowed entry into New Zealand with a D-pass in LATOS. The present C-pass requirement produces even higher failure rates. There has been a number of cases of overseas students who have failed LATOS despite gaining a pass in Bursary English. It appears that the LATOS is now being used as a means of cutting down the number of students from the South Pacific.

This Year

In the face of greater attacks from Government, overseas students need to be better organised and united if they are to counteract them. With the issue of overseas students' rights in mind, LATOS and the prospect of further fee increases is likely to be among the main topics during the ISC in May this year. Hopefully, some useful suggestions as to how best to carry on the campaign will result from the discussions.

WORD FROM WELLINGTON

HELEN AIKMAN, Education Vice-President of NZUSA, was up in Auckland last week, and found her way up to the Craccum office where she spoke to Katherine White.

Helen, what brings you up to Auckland?

Colin, the GVP of NZUSA, and I, are up partly for Orientation, but mostly for the Fees March which is on today. It is important for NZUSA to have a presence on campus, and unfortunately we're down in Wellington too much of the time. Also, with the recent leaking of the Cabinet document to NZUSA we felt it was important to come to campuses and see what students felt about it, whether they were in fact in support of what we did. So you see the Quinquennial Grant as one of the most important things that is happening for students and for NZUSA?

Yes; it's something that's going to have very far-reaching ramifications for students. It's hard to tell immediately how things will come about except for the fees increases; it's quite clear that students are going to have to pay 15% more for fees next year, which if you don't have a fees grant will take the cost up to \$400 a year in many cases. With fewer staff as well there will be restrictions on courses, and therefore a drop in student rolls, so both the fees and student rolls will be the things that will have a big effect on students. Partly those already in the system, but also those yet to come.

Do you really think that a campaign mounted by students, even a far-reaching national campaign, will have any influence on the Government, or force them to reconsider the decisions they have taken on university spending?

The Minister has already begun saying 'Oh well, it's not really \$640M, you can come back for more if you need it'.... he is reacting to the backlash that he's got. He is obviously aware that \$640M is not enough, much as he says it is, and if we can prove that the student and public pressure is there, we can hope that the universities will get more - not only this quinquennium but the following ones. *Do you think this is something the public at large will feel strongly about?*

I think it's an issue that NZUSA will have to educate the public about. We must point out the functions of a university, and how useful the universities are. They are an expensive institution, but also a very vital one. Recently the Vice-Chancellors Committee put out a statement showing the value of universities both as teaching institutions, and also as research ones, contributing their knowledge on various government bodies, on scientific committees; I think that once people are aware of this they will realise that universities aren't something that you can cut back and simply hope that they will continue on regardless.

How good do you think NZUSA's public image is at the moment, after the Cabinet document leak?

Our impression is that the reaction has been very favourable to us, that not only students, but the New Zealand public feel that far too much has been going on behind their backs, and under the cloak of Government secrecy, and that the Quinquennial Grant is something the people should know about. The Minister's statements were very misleading, giving the impression that the grant was going to go up, when in fact it only went up for the election year and then it went down. These things should be public knowledge, and I think people are cross that so much can be done in secret in a so-called democracy. *What other major campaign issues is NZUSA working on at the moment, apart from the Quinquennial Grant?*

There are the Grant and the TSG, which we are opposing - particularly the means-testing aspect of it, and the fact that the basic level of \$23 a week is totally inadequate. We'd like to see all students being given a decent amount without having to go through the degrading process of filling out their income, their parents' income, why their parents can't support them, and things like that. We feel that the present system is just so much money being eaten up in administrative costs.

Other campaigns on the education front are ongoing issues like assessment, where we're not only trying to prevent further cuts, but to ensure the quality of teaching there, assessment, and lecturer training. But

that's not a wide publicity issue, that's something we're working on within the system.

And then on the national-international front, one of the big things coming up is the 1981 Springbok Tour and apartheid in general. Also issues of domestic racism, unemployment, civil liberties.

How do you see NZUSA's role in political issues which don't directly concern students?

I think we have an obligation to use our resources in wider issues than those of campus. Students come to University to be educated and to learn about the world around them, and you can't just narrowly confine that to what's taught in courses. There must be an awareness of what goes on in the country if, as everyone says, students are going to be Society's leaders in the future. We feel that students do have a contribution to make; they have the resources that many other people didn't have and they should utilise them.

Do you ever have any twinges of doubt as to whether the lines that NZUSA are following are generally those which the majority of students could wish, especially in political issues?

Well, it's often said that students are apathetic, but NZUSA can only follow policy that is set. We have two Councils - May and August - where the constituents present the policy they have, and these become NZUSA policy. If students don't like what NZUSA is doing, they have the means to change it.

Helen, do you find that your job involves much publicity work?

Quite a bit, through press statements, interviews and so on. It's a very important part of NZUSA work, because we could be putting a lot of effort into a particular issue, but if we weren't publicising it, it would have very little effect.

This brings up the two aspects of the NZUSA work, the mass action and mobilising of students, in which publicity is essential, and also discussions we have with departmental and related bodies - the Education Dept., the Labour Dept. *How do you find your relationship with the Department of Education?*

Our relationship with the Department is usually very cordial, and we work in with them a lot - as for example in the income and expenditure survey we did a few years back. We are constantly in touch with them about the TSG and Supplementary Hardship Grant, and how that's going. Our relations with the Minister are not good, but then they never have been. *Just with this particular Minister?*

Our relations with the previous Minister Les Gandar, were very good. Obviously we wouldn't always agree with his Government's policy, but we found that we could discuss things frankly with him, and recognise each other's viewpoints. The present Minister doesn't seem to want to discuss anything, and this is not only recently - it has been so ever since he came into office. So the accusations that we are anti-Minister are totally unfounded. You can have meaningful discussions with someone you don't necessarily agree with.



Money To Blow

A defence re-equipment programme which could cost more than \$100 million over the next ten years was approved by cabinet on February 25 this year. This will result in an increase in spending on equipment from an average of 8% of the defence budget over the last decade to an average of 13% in the 1980's.

The approved purchases include 26 Scorpion tracked vehicles as tank replacements at a cost of \$18.4m, the purchase of more than 1300 army transport vehicles at a probable cost of \$35m, and the re-engining and upgrading of the frigate Taranaki at a likely cost of \$15m. The air force will also benefit, by replacing many old planes and upgrading its equipment on Orion maritime aircraft.

At a time when funds are so scarce for essentials like education, this sounds like an awful lot of money. However, the Minister of Defence, Mr Gill, has given his assurance that total government spending on defence would not rise as a percentage of gross domestic product. In other words, there should be no overall increase in defence spending, but simply a larger allocation of defence funds for purchasing capital equipment.

Unless servicemen and servicewomen are prepared to accept a large cut in salaries, one would expect that it is going to take at least the same amount of money to run the armed forces as it has in recent years. Perhaps the answer to this budgeting riddle is that all defence funds do not come from gross domestic product, in which case there may very well be a rise in actual expenditure, despite Mr Gill's assurances.

The largest piece of equipment requested has yet to be approved by cabinet. This is a new frigate to replace the ageing HMNZS Otago. The likely cost is anywhere between \$200m and \$350m.

'This is very high expenditure on one unit,' said Mr Gill. 'It's a thing that sticks in your throat - it sticks in everybody's throat.'

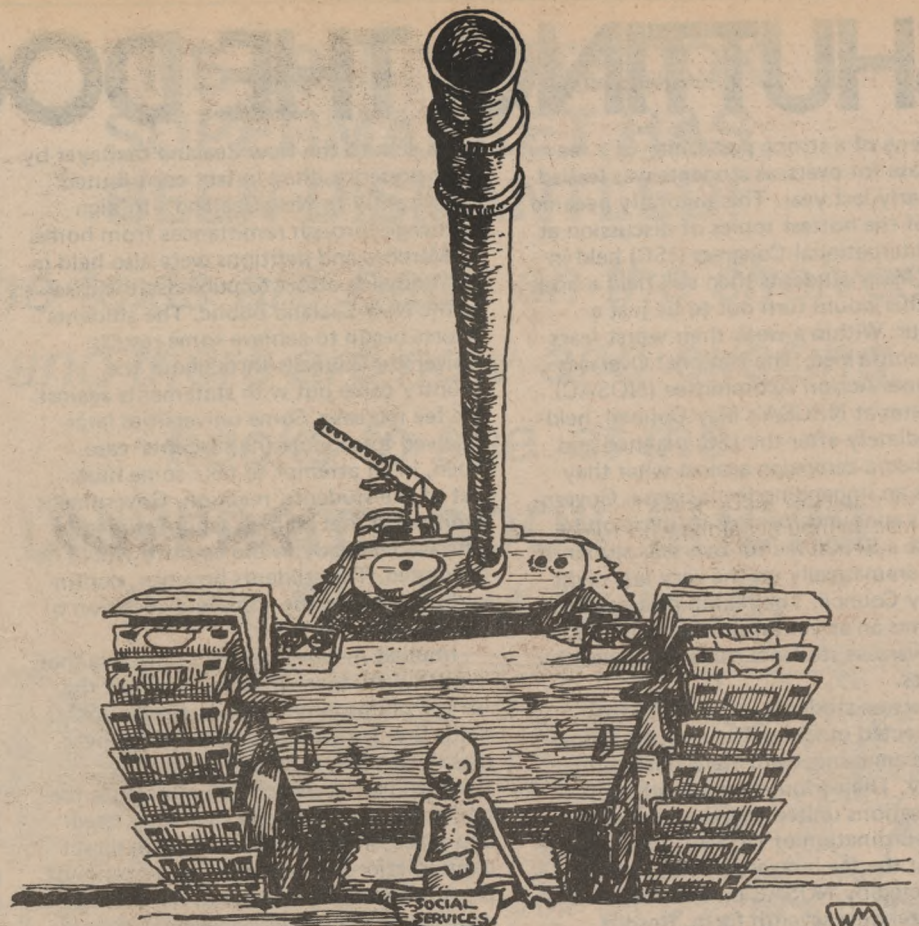
'The Navy doesn't like it, defence do not like it, the Minister does not like it, the Government does not like it.'

In light of the recently disclosed quinquennial plan for education cuts, it might be added to this classic piece of buckpassing that teachers and students do not like it either! However, the frigate may still be purchased - 'we have just got to have another look at it,' says Mr Gill. 'It is a question of how we can accommodate that sort of a cost in the defence programme.' Perhaps the Minister could clarify how the entire programme is being funded!

The real issue, though, is beyond finances. Why do we need armed forces in the first place? The simple answer is to defend our freedom, but this in turn raises other questions. What sort of freedom? How can we best defend it?

Attack from hostile nations is not the only threat. Freedom may be endangered within the nation, just as it may be philosophically argued that there are threats to freedom within the individual. The greatest of these is ignorance. Only amongst an undereducated populace can human rights, such as freedom of speech, freedom of association and freedom of belief, be undermined and lost.

Clearly, then, education is the first and best line of defence. It is foolish to spend huge amounts on the armed forces when education funds are so lacking. If the level of awareness of the people is raised, freedom will be assured. In fact, since most conflicts in the world today are caused by ideological differences, rather than disputes over land, property or people, the



real war is one of ideas. It should therefore be possible to avoid violent conflict altogether, by raising man's consciousness until a clearly superior ideology arises.

To say that the armed forces should be disbanded would be foolish, given the practicalities of the current worldwide political climate. Indeed, we must assess their value. It is too simplistic to judge our defence capabilities as being ineffective, for when we fulfill our various treaty obligations, we gain all the protection we need from our allies. We also gain valuable leverage in trade, which provides indispensable income.

How necessary is the proposed expenditure on capital equipment? If we are to maintain even a token defence, the pro-

posed plans are not only essential, they are long overdue. As one NZ Herald defence reporter said, 'This is not icing on the cake, this is bedrock expenditure.'

It is unfortunate that the need arises at a time when other sectors of government spending, notably education, are so sadly lacking. We have no either/or choice with essentials. Having failed to anticipate and meet defence needs years ago, the government is now challenged to generate the needed income without neglecting other priorities. Such situations will continue to arise while our people and leaders are unable to balance short term gains and long term goals. These inabilities in turn underline the need for better quality education.

Peter Maher

Hey, Wellington, Leave Us Kids Alone

It was a good demonstration. Following the standing-room-only forum in the quad, a crash-course in choral singing and yet another Colin McFadzean joke, we raised our banners on high, girded our loins and set forth into the heart of the Central Business District. Destination: Queen Elizabeth II square. Estimates of numbers ranged from 2500 to 3000 students. Personally, I haven't a clue how many marched that Friday - there were enough of us.

Our Noble Police Force maintained a very low profile throughout the march - there seemed to be more City Council Traffic Officers than uniformed police - the paranoid among you can speculate on the number of 'plain-clothes men'. The traditional SIS cameramen awaited us at the bottom of Wellesley Street and we managed to take some particularly good photos of them. Turning into Queen Street, the fun really began. Distributing leaflets to the Queen St masses is always an interesting experience. This time it was also an encouraging one. People seemed to be on our side, although there was the usual sprinkling of the 'I-pay-my-taxes-you-lazy-bastards-never-done-a-days-work' citizens. Only one guy swung at me, and people in general seemed to sympathise. One old dear, (bless her heart), dropped a two-cent piece into my hand as I offered her a leaflet.

With a special guest-appearance of Dave Merritt - lead singer for the Drink Floyd - our singing rose to magnificent heights. 'We can't afford our Education/We don't need no fees control/No dark sarcasm in the Government/HEY, WELLINGTON! Leave those schools alone/All in all, he's just another Brick in the wall.' Well that was the official version. Hansard's playmate-of-the-month was more aptly described as 'another prick in the wall' and even more aptly: 'just another kick in the balls.'

By the time we reached QEII square we were in very high spirits. 2-4-6-8 Wellington's the one we hate. Once more with feeling. Parr, Christopher, (one of) was in fine voice on the PA truck. Like many

others, unaided by loudspeakers, I was losing my voice. Like many others, I didn't care.

QEII square was fun. Mingling with the crowd, talking to people, upstaging the Wizard and the various Imperial Arseholes. Great value.

After the explanatory speeches by AUSA's big guns came the announcement that the protest was 'officially' over. We did not have a permit to march back and what we did was up to us as individuals. Surprise, surprise - we all marched back up Queen Street, happier and noisier than ever, even without the PA truck. Surprise, surprise no-one was arrested. Halfway back up Wellesley Street, a young boy stood on his father's car - displaying his own placard: 'Who will pay for my Education?' Who indeed? At two-thirty we arrive back at good old 'Hey You'. Up to the grad-bar grovel and the dissections begin:

Why did we get such a large turnout? Why was public reaction so good? Later questions to be added were 'What the hell

happened to the Press coverage?' and 'Where do we go from here?'

Credit for the large turnout was divided equally between the Minister of Privileged Education and the Orientation controllers. Students were feeling the effects themselves, rather than just hearing and ignoring the warnings about them last year. Orientation had created the right atmosphere of student solidarity. 'The Campus that plays together stays together' was thank fully never actually mentioned.

The question of public reaction was a vexed one, but analysis by alcohol yielded some satisfactory conclusions. The double-brown school proposed that the favourable public reaction was due to the effect that the Minister for Deduction was having as he systematically reduced the quality of NZ education generally. The Ormonds Dry White school of thought reasoned that Merv Wellington's public display of immaturity and ineptitude over the NZUSA leaking of Cabinet papers combined with the revelation that the Govern-

ment was being less than honest (to put it mildly) with the NZ public had swayed public opinion in our favour.

I have just finished reading the major Auckland dailies - The Auckland Snore doesn't even mention the demonstration. Likewise the New Zealand Asshole but worse. Totally ignoring the Auckland march, the Herald does however carry the following article on page seven in section one of Saturday's edition:

FEES PROTEST
NZPA-PA, London

Students demonstrated outside a London Church where the Queen was attending a service - but waited until she was inside before chanting slogans. The students were protesting against rises in college fees for overseas students.

Just what sort of editorial policy can justify ignoring the Auckland march, yet including coverage (albeit bugger-all) of a similar protest on the other side of the world?

Which leads us to the question 'Where do we go from here?' If the media refuses to cover student action, as appears to be the case, the Education Fightback Campaign will be severely impaired.

Just how do we get the press/television coverage we need for effective lobbying? Must students be arrested again before the media give Education Fightback any publicity? Just where is the media's commitment to an adequate education system? Every year the Auckland Snore announces its own Bursary scheme recipients for Tertiary Education in Auckland. If it spent less space slapping itself on the back, and more space getting behind Education Fightback, their pissing-in-the-wind handouts would hardly be necessary.

Looking ahead, there's a National Day of Action on April 16. I'm certain that any help you can give, even if it's only ideas, will be gratefully received by Ivan Sowry and his band of intrepid helpers. If you want a decent education, Help Yourself!

Dermot Cooke



McDonalds — The Fast Food Invasion

The consumption of fast food in New Zealand is rapidly becoming a way of life. It is a trend that is being heavily promoted by companies such as McDonalds for its own benefit, not necessarily ours. Although industries such as Kentucky Fried Chicken, Uncles and Pizza Hut can also be criticised in similar ways, McDonalds is the largest worldwide and the most successful. So far it has only begun to use the New Zealand market. It is time the consumer was better informed of the implications of supporting this development and its relation to personal health, society and the environment.

The staples of McDonald's food are the 'big mac' hamburger along with french fries and a milkshake. These foods rely on sugar and fat as their primary ingredients, therefore they can be correctly known as junk food. A nutritional evaluation of this junk food reveals that it is of particularly high calorific value. A big mac will provide 557 kcal of energy, a chocolate shake 317 and a small order of fries 215, totalling around half the average recommended daily energy intake of 2130 kcal per day per capita. This helps to account for the average 1,100 kcal of excess energy consumed daily. So it is not surprising that 1/4 of New Zealand adults are 20% or more above their ideal weight. Obesity is dangerous. It aggravates heart disease, increases liability to high blood pressure, artherosclerosis, hernias, gall bladder disease, liver cirrhosis, emergence of latent diabetes and adds hazards in surgery.

In a McDonald's meal 90% of the calories are supplied by its monotonously unpretentious carbohydrate bulk of sugar, fat and starch. Although calories are essential in supplying energy in the right amount, this food, as well as supplying deceptively large amounts of calories has only "empty calories". As stated by Dr Mayer (1) these refined sugar calories actually rob the body of vitamins especially Vitamin B1 attained from less refined food sources. "McDonalds food is very low in vitamins B and C but very high in saturated fats. It is typical of the diet that raises the cholesterol level and leads to heart disease." Mayer also believes that a steady diet of McDonalds foods would lead to scurvy!

According to a recent report by the US Senate Select Committee on Nutrition, empty calories now comprises 60% of total calorie intake. McDonalds foods would be leading the way to malnutrition by adding an average of three teaspoons of sugar to hamburger buns and over ten teaspoons to its shakes. Sugar is without doubt a cause of diabetes, a principle dietary factor in coronary heart disease, a serious cause of tooth decay and has even been implicated in cancer.

The National Heart foundation recommends that our present fat intake of around 45% of daily energy needs should be reduced to 30%. However, a McDonalds meal has 50% of its energy value contributed by fat, saturated fat. This type of fat (grease and lard) as compared to polyunsaturated fats (plant oils) is far more unhealthy as it raises the level of blood cholesterol which may then be deposited on the artery walls.

Dr Christakis (2) writes: "Allowing a child to join the McDonald's generation can set the stage for chronic disease later in life because by the time they reach 50, one third of them would be high risk heart-attack possibilities due to high cholesterol levels."

The highly processed nature of the white flour used in burger buns is low in vitamins and dietary fibre (roughage). This makes the junk food addict susceptible to a low fibre diet with its associated problems of constipation and increased frequencies of diverticulosis, piles, heart disease, colonic cancer, varicose veins and acute appendicitis. It appears that McDonalds have not yet synthesised any food that requires having teeth!

Chemical additives such as colouring dyes and artificial flavourings are added to the shakes which are primarily composed of sugar and gelatin (some real milk is also present). It is the addition of additives such as these that have been shown to cause hyperactivity in normal children and allergic responses in certain adults. Hyperactivity is a growing problem which can make normally bright children disruptive

FAST FOOD



in the classroom and unable to learn. Perhaps child abuse starts at the fast food outlet?

Salt is a non-synthetic additive which is frequently overused by the fast food industry. Everyone needs salt though many people daily consume up to 20 times too much. This excess is a hazard to health especially for the many people unknowingly susceptible to high blood pressure. At McDonalds the salt content in shakes is double that naturally present in milk while it is eleven times greater in fries than in the original potato. This explains why only one McDonald's meal supplies all of the recommended maximum of three grams of salt needed per day.

In this way McDonalds and the fast-food industry concentrates on the worst aspects of our diet. The food is high in calories, fat, sugar, and salt; while being low in fibre and vitamins; and it contains artificial additives. The full feeling it creates is a substantial factor in its consumption. We seem to like our unadventurous junk food not only bland but bulky.

One third of all mankind is ill with chronic hunger and 500 million of these are starving children. The Western world's fast-food industries however provide no cheap food for the third world and in fact endorse the continual waste of food. McDonald's headquarters have precise specifications concerning the amount of food each unit is expected to throw away. Once grilled a 'big mac' is held under an infra-red warming light for up to ten minutes, no more. After that any burgers not ordered must be thrown away while fries may last seven minutes and coffee thirty minutes.

All remaining food at the end of the day joins the sewage system. This waste exists because consumers are not prepared to wait a few minutes longer for their food to be made from order. The demand is for faster fast foods and so more is paid for the food to subsidise the waste. McDonald's meets the demand and is proud of its image of "efficiency".

In 1972 an environmental impact report accused McDonalds of a phenomenal drain on natural resources. It was calculated that it took the sustained yield of 815 sq km of forest to keep American McDonalds supplied with paper packaging for one year. The electrical power used was enough to keep a population of eleven million supplied with electricity for a whole year.

Instead of using newspaper, as local fish and chip shops use adequately, McDonalds insist on fancy brightly coloured cardboard containers. None of the abundant containers are recycled and the use of plastic lids and straws make some of the litter associated with McDonalds unable to biodegrade. Overseas, McDonalds is even trying to introduce polystyrene packaging!

Despite its insistence that its employees administer a lot of TLC (tender loving care), this industry shows a remarkable lack of it towards the malnourished in the world and towards the environment.

McDonalds has also been criticised for blighting the landscape architecturally. In response to this the chain has switched from its original garish candy striped design to a slightly more subdued brownbrick configuration. It is still characterised by its glitzy golden arches and its unharmonious relationship with the environment is typified by the plastic flowers adorning the brick, plastic and stainless steel interior.

Although McDonalds is a massive American based corporation it exists in New Zealand as a private company (with only two shareholders) operating under a franchise. To get this franchise an initial \$150,000 is paid by the prospective licensee.

However rent and royalty payments are maintained and so money continues to go back to McDonalds' United States headquarters. Licensees and managers must undergo a rigorous training program at Hamburger University Illinois and graduates earn a B.H. Bachelor of Hamburgerology degree. To the other employees the work is generally boring and often lowly paid. Partly due to the grueling tedium some units witness a 100% staff turnover every six months. There is no choice available to the attendant who must operate the machinery exactly as the designers intended, in surroundings characterised by blandness and standardisation. In the production of a "highly polished product" the management has ridiculous demands on its employees. Men must keep their hair cut to military length, have short sideburns and their black only shoes must be kept highly polished. Women must wear low shoes, hair nets, deoderant and only very light make up.

Notwithstanding that there may be nothing to do, everyone must look busy even if this means repetitively polishing the stainless steel. Lunchtime is spent learning about McDonalds' operations.

McDonalds is involved in hard sell: customers are often asked if they want more to eat and drink as employees struggle and compete to achieve work goals such as selling \$100 worth in one hour. These methods bring this growing corporate machine vast yearly profits without fail. McDonalds' big daddy, Ray Kroc, has a personal fortune estimated at 500 million and his attitude toward the business he created may be seen in his words, "I expect money like you walk into a room and turn on a light switch".

Yearly McDonalds spends over 50 million on advertising which is especially orientated to the child watching television. When validly criticised that a lot of low income and ghetto Americans rely on a McDonalds menu for the main course of the day the company created commercials featuring Ronald McDonald and the Nutrients. This appeared as a rock band dressed as symbols for vitamins and minerals to encourage children to eat basic nutrients along with the regular dose of McDonalds burgers and shakes. However the Government banned the commercials when McDonalds (for obvious reasons) refused to comply with US labelling laws demanding accurate labels of ingredients and contents on each food item.

Eating in New Zealand is also becoming something done in response to advertising. Advertising creates the demand and the food is produced to meet the created need. It also manipulates the individual to buy a product that is not as it appears to be. Dr Christakis criticises what he calls the McDonalds generation. "We are raised to trust Ronald McDonald more than our intrinsic common sense about our diet."

The growth in the fast food industry now means that one out of three meals are eaten away from home. The unifying family home cooked dinner is being replaced by junky fast-food bought after a drive in the car. Preparing and eating food is seen by many people to take too much time. However this lifestyle is expensive since the average fast-food meal costs you twice what it costs to prepare a similar home meal and even more if you have to drive to buy it. Meals are coming to be treated as joyless obligations or routine chores so food is bought and eaten quickly (ten minutes is the average eating time at a McDonalds unit).

New Zealanders buying at McDonalds are preferring a meal that can be boringly repetitious and uniformly bland as long as it is dependable. In fact you get exactly the same in Chicago, London, Tokyo, Paris and now Auckland and Wellington. We know exactly what we can expect when we walk into the stamped-out-box building: quick impersonal service from little pixies with cotton caps and clearasil complexions who stand behind gleaming stainless-steel counters where indistinguishable burgers and computerised fries are ground out. There is no choice, burgers come wrapped with sauce and mustard applied in precise premeasured splats. This is the McDonalds Experience!

Kroc was right when he wrote, "It requires a certain kind of mind to see beauty in a hamburger bun". A sick one?

Spending money is like voting and so ultimately it is always the consumer that decides the existence and actions of such giant industries. If you buy McDonalds food you support McDonalds and all that it implies.

A protest march and picketting of McDonalds in Queen Street is being organised by the Environment Group, Auckland, for Friday March 21st. Assemble in the quad 7 pm.

Nick Wilson

- (1) Professor of Nutrition at Harvard University.
- (2) Professor of Nutrition, New York School of Medicine.

Show Me The Way To The Next

Wh

Auckland campus leapt into the 1980s with an Orientation larger and more ambitious than anything seen so far at the University. Optimistically titled Pushbutton Paradise (the emphasis being on Brave New World rather than 1984) this year's two-weekly festival of social indulgence and debauch was masterminded by Orientation Controllers David Merritt and John Page. These two began working full-time towards Orientation mid-October last year, and by early December they had nine SCSP workers to aid and abett them in their cunning task of seducing you, the Normal Student, from your first weeks' study.

All this time and labour invested simply in my entertainment and sensual gratification? I hear you cry. And you hadn't even noticed, right? Well for all those of you who never got past the Rec. Centre queues to the films, those who were witness to the rapid demise of the D. Dome T., and to the guy who nearly gasped his last in a bucket of cold water in the Quad, the word is that by all counts Orientation 1980 will go down in the records as a successful venture. Roughly twice as many events as the previous year were staged, a record number of tickets were sold, and contrary to the muttered predictions of many, the affair looks like making quite a pleasing profit. Orientation this year managed to sell every ticket that they printed (4,300) and door sales were higher than expected - all of which means that a record number of students got out from in front of their televisions and went along to University events.

Hopefully, everyone who did go, got something out of Orientation. The programme was structured around five major evening events - the publicity drawcards - with a second line of smaller events, such as jazz and poetry sessions, and daytime activities. Door tickets were priced at a 'competitive' level to encourage people to actually buy an Orientation Card. The reasoning was that University events in the past have tended to underprice themselves out of the market, and if you've already bought your ticket, you're more likely to go along.

So what did students think of this year's Orientation?

'As much as I usually do, didn't appeal to me, to many crappy groups who got piss-poor audience response, I mean why bother'

'I didn't attend, I'm not sociable, I get hacked off with people.'

'Brilliant.'

'Not much, take that back, not as good as last time, to hard to get here, \$5 too much, lots of things you can't go to without paying.'

'Nothing much I could really see, came to see something specially but it was cancelled, disorganized, enjoyed Toy Love.'

'Crap, alright for punks and gooks. Not much for science/engineering students like me(while, no Values no scruples, support-er); it was fucking bullshit.'

'A pretty un-serious way of introducing people to varsity.'

'Better run than last years one.'

'The hold-your-head-under water competition was a bit dangerous - I mean, that guy could have drowned.'

'Really crazy - whoever dreamed up the idea must be a genius.'

'For \$5 it's pretty good value - Radio b's daily coverage helped too.'

'Disorganized as ever, more money spent though, and just as much fun.'

'If you haven't been orientated by now, you never will be.'

'Fucking good.'

'Thought it was quite good, although the sound at films was bad.'

'I enjoyed what I got into.'

'It's the only way to go.'

'I didn't think.'

'I didn't go, I'm at Med School'

'Absolutely no part in it.'

And what do the Orientation Controllers feel about their masterproject? Still on crutches (and tranquilisers as well?) after a hurried descent of the Studass stairs John Page hobbled into Craccum.

Overall it's been going pretty well. There's only one or two cases where I'm disappointed in events. The Musical Night of the first Thursday was a good idea but it didn't really work. And the TV station was beset with problems. It was intended as an all-round information service and for playing video clips, but the technical problems ran it, and the people working on it, into the ground. There was a strong interference from Radio B; their signal was getting into all the equipment and lines, and we had to shift the station to the other side of the building. But from our point of view, as a student entertainment venture, it was very successful. We only had to turn people away from the Friday night Red Mole concert.

That there were some failures of coordination and administration, yes, that's a valid criticism. A number of venues were changed, and the posters often didn't have the time and place printed on them. However, Orientation this year has broken a lot of new ground, and provided the best social events in years.

What made you take on this year's Orientation on such a large scale? Something like this won't really function on a smaller scale - invariably it loses money. If you want to attract people, you have to be operating on a large budget because of the cost of putting

Good show - getting ticket sales. Our break-e... did you get so man... too difficult to g... untary basis right... people at least. T... publicity, on the... sising business con... boring bits. I th... people who worked... about running thir... sional shows, and... best groups in Ne... n Band, Toy Love... to you feel about

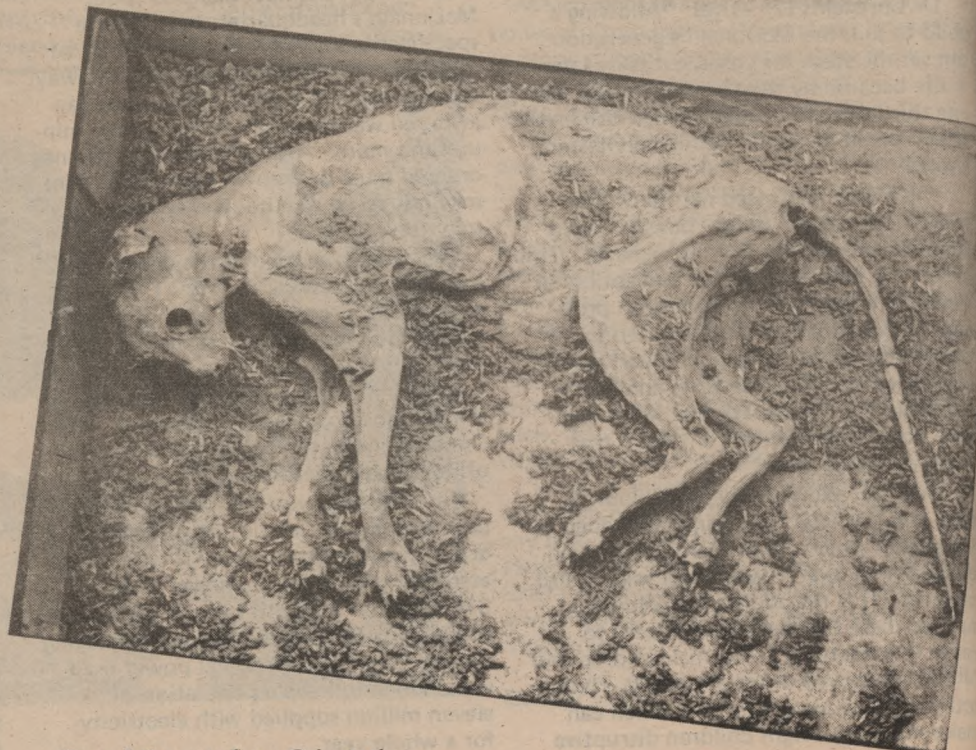
of our audience... ts, and we did str... e essentially to p... for them. The cro... nostly pretty goo... problems with drun... The first Wednes... bit tentative - a th... rters can be a diff... themselves put ab... as a dead snail.



--The Ski Club erects a shrine.



--Dancing Chicken Chic Part 1



--One of the cats from Orientation

Whiskey Bar.....

Control good show - getting large stages and
ct? Still nues. Our break-even point was
s well?) ticket sales.
tudass st did you get so many SCSP workers?
m. s too difficult to get people working
ty well. luntary basis right through the
where I'm mer, and we needed to have half a
musical Night publicity, on the programme form,
d idea but s business contacts - all the
TV station s boring bits. I think it's the pub-
s intended us difference. And
vice and for people who worked on it have learnt
nical about running things. We've put on
working sional shows, and brought in some
s a strong best groups in New Zealand -
r signal n Band, Toy Love, the Swingers.
ent and to you feel about the audiences you
ation to
ut from
entertain-
ssful. We
from
cert.
es of co-
yes, that
venues
often did
d on them
has broken
ded the be

ear's
ale?
really
variably it
attract
ing on a
st of putt

There were a lot of complaints about the long queues and delays to get into the Rec Centre. Was this your only major problem with venues?

To employ the Rec. Centre, it really has to be on a large scale, and it's the only venue that can take a large crowd - but it only has the one entrance that is readily accessible. The Rec. Centre was intended to be a multi-use facility, but it's only really designed as a gym. We had to bring every last ounce of gear in from outside - the stage, sound and lighting gear - the place has hopeless access, it has bad ventilation, is dangerous in terms of fire, and requires a minimum of eight security men to run it. For it to function well as anything other than a gym, it will need a lot of money spent on it. But it is good for bands; you can get enough people in to cover your costs.

Our only real alternative to the Rec Centre was the Caf, which is hopeless. It's small, the ceiling is low, the sound quality is poor, and the low ceiling cuts out most lighting.

The Maidment Theatre was taken up through most of Orientation with Festival Society bookings. They booked it late last year, and we approved their bookings, mainly because we couldn't afford to use it ourselves. It's far too expensive, when we can use the Caf and the Rec. Centre free apart from security and cleaning costs.

Plus we can't use it for bands, as we wanted to sell alcohol, and it only holds around 430 people. For us it was really only suitable for showing films, and we weren't mounting any major drama productions or anything. But it is a good theatre - it's well equipped and designed.

What happened to the Dome?

Yes, that was a bit of a pain. It was inflammable, so the City Council said we couldn't put any people in it or they'd prosecute. Until that, we'd been going on the assumption that because it had been used before, it was okay.

With the benefits of hindsight, are there any things you would have done differently?

I wouldn't have pissed around building things - the modules and palm trees which never really came off. I would have paid a few more people to do things, and had a full time cash handler. Also I think the Students' Association should get a Repromaster, so we could do our own photo work and take our own bromides. As it was, we spent a small fortune on posters. Another thing we sorely missed was hav-

ing a ground floor area for storage-workshop-activities. We really needed to have had a ground floor office for bookings, ticket sales and general information. At one stage we were looking at flying in an old railway carriage, but this didn't eventuate.

Do you envisage Orientation next year being on a similar scale?

I think it's unlikely that it will be. I don't see whoever does it getting away with having SCSP workers next year - the SCSP scheme is being wound down somewhat. So I don't think it will be possible to do things in such a big way.

Do you think that an Orientation is a valid activity for the Students' Association to be putting itself behind?

Well the Students' Association doesn't actually put any money into Orientation - except that they did pay for the cost of running power into the Rec. Centre. It's expected to break even without any subsidies. But yes, I think that putting time and effort into student entertainment is more than justified. There are a vast number of groups around the place willing to perform very cheaply or for free; we have the facilities here, and they're just not being used. Everybody bemoans the apathetic-student syndrome, but then in some ways their Association is n't doing much for them either. I mean, what is happening around campus after Orientation finishes? This place is going to drop dead at the end of this week.

Katherine White



The Debating Club sounds wet



--While the Tramping Club get high.



--Dancing Chicken Chic Part 3

CRACCUM

CRACCUM is registered with the Post Office as a newspaper. It is published by the Craccum Administration Board for the Auckland University Students' Association, Private Bag, Auckland; typeset on the Association's IBM machine; and printed by Wanganui Newspapers Ltd., 20 Drews Avenue, Wanganui. Opinions expressed are not necessarily those of the Editorial staff, and in no way represent the official policy of the Students' Association.

Editor Katherine White
 Technical Editor Paul Barton
 Advertising Manager..... Anthony Wright
 Assistant Editors Claudia Perkins
 John Carrigan
 Distribution Manager..... Brian Grey
 Legal Advisor Don Mathias
 Typesetter Barbara Amos

"Write the CRACCUM credits!" she gasped. "Gosh, OK!" says I, girding my lions. But where to begin? Katrina - leading-light of the avant-garde Craccum Editors? Adam - who did such great things with dead cats? How can I possibly mention them all in this small space? Anthony, Colin, John, Daryl, Selwyn, Eugenie, Biddy, Tony, Paul, Julie, Carey, Peter and Dermot, not to mention Mark and Mandy. Heartfelt thanks must also be extended to those who, for personal or legal reasons, choose to remain anonymous. It's way the hell after three in the morning, yet we soldier on. How do we do it? Send your answers along with \$25 and SAE to: D. Cooke
 Get-Rich- Quick-Enterprises
 C/- Craccum.

CRACCUM SHORT STORY COMPETITION

Any length, any inspiration.
 Entries close Friday June 6
 First prize \$50 donated by BNZ
 Winning entries will be printed in Craccum.

KATRINA'S HANDY HINTS



The chivalrous man or woman (chivalry is not exclusively a male virtue today) will be invariably courteous to children, and thoughtful (not only kind) to dumb animals. Always treat an inferior with the same courtesy that you would an equal or a superior: above all, be courteous to waitresses. These hard-working women need all the kindness you can give them. Do not treat domestic servants as if they belonged to a different order of the anthropoid species: the true aristocrat will be found to treat his domestic staff rather as friends than employees. Do not snub the bus conductor or newsboy who wishes you 'good morning.' These are the little acts of chivalry which bespeak the gentleman far more than do those of the ubiquitous 'ladies' man.'



THE UNREAL ADVERTISING Co Ltd. PRESENTS:

Entertaining on a Muldoon Bursary

In civilised countries, parties are held at Christmas, New Year and more often than not, at random. If a party is to be a success, it is important that guests be present, otherwise the entertainment available is limited. Good music and food is a must as these accompaniments provide both stimulus and a congenial atmosphere. The correct hours between which a party is occasioned are, 7.30 pm until 2 am. There is no other event nearly as stimulating as a party. Groups (or a group) of people amicably sharing and exchanging anecdotes, poetry, songs and laughter.

If you too would like a full life, throw a party for say 4 - 12 persons, once, twice, or whenever you like, a year.

If however, you are unable to hold a party (having no finance for wine, food or records, is becoming quite a common reason) do not despair. There are available from specialist outlets, miniature guests you don't have to bestow with the customary

courtesies of alcohol, food or entertainment. FLEA PARTIES are a thriving industry in prisons, geriatric homes and monasteries.

In response to the growing economic downturn and the increasing popularity of these affairs amongst solo mothers, sickness beneficiaries and the unemployed, we are proud to offer, for a nominal fee, these tiny entertainers will now be available to the student market. They will last up to a full weekend and will require no feeding as a special food, extracted from the hair follicles of house pets has been applied to the base of a certain portion of the glass case in which these delightful Mite-tea-guests are housed.

For a surcharge of only, twenty-five cents, fluorescent fleas that, viewed in darkness (truly astonishing to witness) can be your delight. See them hop and bop in blues, greens and hot pink, as you sip your solitary glass of Fruju.

After just one weekend of flea company, life will change. The despair of book buy-

ing on a Muldoon Budget will fade like a dream. The problem of food purchasing will become insignificant

YOU escape into the realm of affordable light shows and MITE-TEA-ENTERTAINMENT. In fact you will become so elated by your guests antics, that you will find yourself fighting the Muldoon Budget. Actually attending, nay, instigating demonstrations! Such will be your new found self esteem.

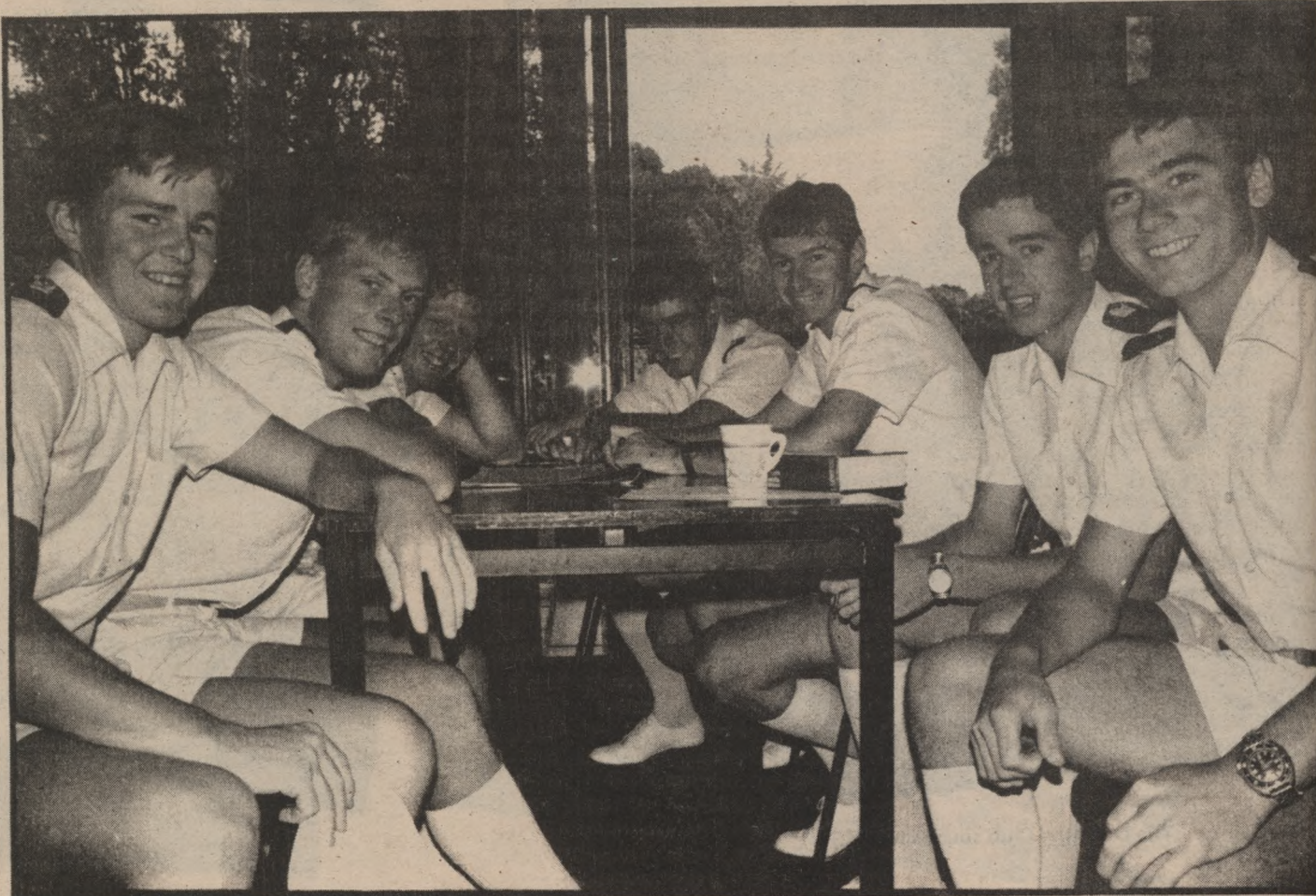
First year students, after just one experience of flea partying, you will have the confidence to march into the library with brash self-assurance! Statistical Reports have shown that the aforementioned groups of financially-under-accommodated persons have improved in stance, since encountering our method in entertaining.

Telephone Peggy McBlomblast, Alderoid Flea Outfitters, N.Z.I.E.G. (New Zealand Insect Entertainment Group.) 766-589.



PIC OF THE WEEK

Flipped at the Non-Orientation Controllers' free breakfast in the Caf' last Wednesday: Brian Clough, John Ross, Peter Bikes, Batchelor, Jan Wood, John Ostrich, Jennings, Nevan Grieve, Tim Turner. All wearing colour co-ordinates in the new autumn fashions.



There survive

It is assumed that the second most common problem feeding you have sufficient stuff. Finding basic exercise for the unwary that you have some tips, information is just as well. Landlords are a stage you may your legal rights.

FINDING SO

The first decision where you will live at home or few problems. hostels is that you to sign a contract you will stay in that you will pay the hostel. You cheque because to the hostel. to move out of

If you decide you will no longer as close as possible. Unfortunately your 'dream' flat you eventually ing. However the company of usual goings-on up for any sacrifice have made. H of a magic wand over the years into castles (re There are adva

DEAR LANDLORD



There are two things essential to most students if they anticipate surviving the academic year; somewhere to live and something to eat.

It is assumed that finding something to eat is second nature and that if you have made it to University you will have no problem feeding yourself, provided that you have sufficient of the green folding stuff. Finding somewhere to live is a pretty basic exercise but there are several traps for the unwary or uninitiated. To ensure that you have a hassle-free year, here are some tips, information and legal advice. It is just as well to remember that not all landlords are your friend, and that at some stage you may need to know exactly what your legal rights are as a tenant.

FINDING SOMEWHERE TO LIVE

The first decision you have to make is where you want to live. If you decide to live at home or in a hostel you will have few problems. One thing to note about hostels is that it is standard practice to get you to sign a document which says that you will stay in the hostel all year and that you will pay your TSG directly to the hostel. You will never see a TSG cheque because they will be paid directly to the hostel. It is usually a big hassle to move out of a hostel during the year.

If you decide to flat or private-board you will no doubt want to find somewhere as close as possible to your 'dream flat'. Unfortunately, the difference between your 'dream flat' and the reality of where you eventually end up can be heart-breaking. However don't be discouraged because the company of your flatmates and the usual goings-on in flats more than make up for any sacrifice you feel you may have made. Hard work has had the effect of a magic wand on many student flats over the years and transformed hovels into castles (relatively speaking of course). There are advantages associated with

sharing a flat with other people (not necessarily students). These include reduced rent and food costs, improved social life etc. Whatever your preference, the procedure for finding a place to live is basically the same:

- see the University Accommodation officer at your campus.
- check out the ads for flatmates on the student noticeboards (or you can put one up yourself requesting accommodation)
- look in the paper under Accommodation, To Let, etc., particularly Saturday and Wednesday.
- advertise in the 'Wanted to Rent' columns of these papers.
- talk to friends — a lot of good flats get passed on this way.
- put an ad in your student newspaper.
- go to see a Real Estate agent.
- contact the City Council or the Public Trust office.
- get some people to gether and start your own flat.

One thing to remember is that there are established students areas, and if you do decide to live in one of these areas many of your friends at University will probably live close by. It is relatively inexpensive to buy the basics for a flat and there are numerous second-hand shops where you can pick up bargains.

PLACE OF RESIDENCE	%	WEEKLY COST
Parents' Home	46	\$ 6.45
Private Board	8	\$19.39
Flatting	26	\$24.64
Hostel	7	\$31.21
Own Home	9	\$21.41
Other	4	—

There are several factors to take into account when trying to decide where you will live. The most obvious of these is your bursary (now known as the Tertiary Study Grant). Also, the cost of the type of accommodation you want to live in. The reduced level of the TSG and increased rates for rental accommodation this year will make students gravitate towards low cost accommodation.

WHERE STUDENTS LIVE AND HOW MUCH IT COSTS.

If you are going to University for the first time or changing your accommodation of last year you may be interested to know what student accommodation is available and the cost. Statistics released by Auckland University for 1978 show where students live and the Survey of Student Income and Expenditure conducted by NZUSA over the 1978 vacation shows how much it costs to live in various types of accommodation.

TENANTS AND THE LAW

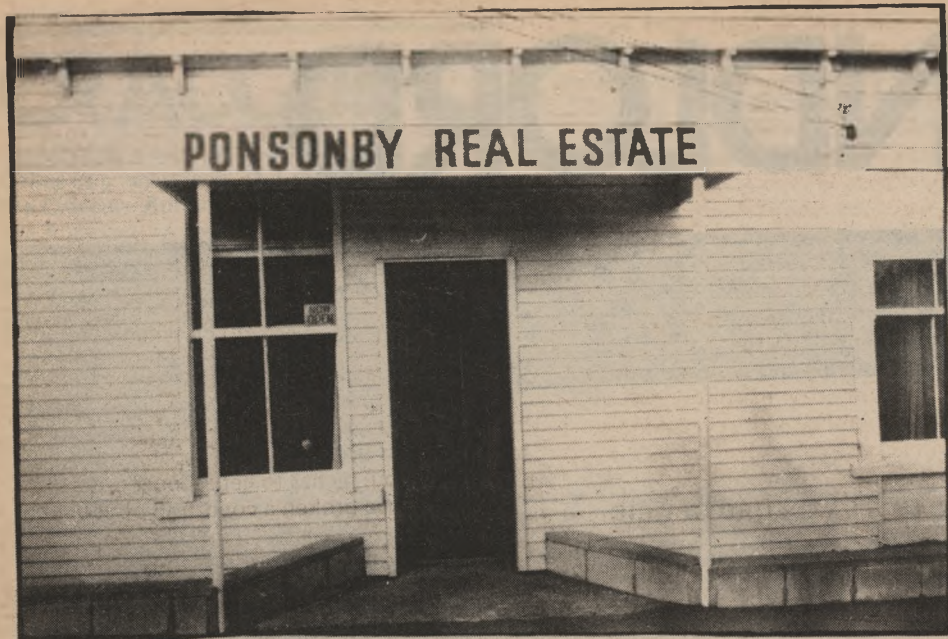
When you are living in someone else's house and paying rent, you are a tenant. Most landlords are straight shooters and won't consciously try to rip you off. However, it is just as well to keep a bit of perspective because landlords are in the business of renting accommodation — they want to maximise their profits (charge as much rent as they can), and minimise their expenses (pay out as little as possible on repairs and maintenance). The present laws regulating relations between landlords and tenants is heavily weighted in favour of the landlord. The reasons for this are historical because tenancy law has evolved out of the feudal relationships of land tenure. Any improvements in tenancy laws have been slow coming. There is

also the paradoxical situation where you may have a good case against your landlord (eg. for unreasonably withholding your bond at the termination of a tenancy) but you will have insufficient evidence to maintain your case in court. There are various procedural and evidential rules that can work against the tenant. Hence it is as well to protect your interests as a tenant and wherever possible get things in writing signed by your landlord (don't sign the documents yourself unless it is absolutely necessary).

There follows a thumb-nail sketch of your rights and things to look out for when renting accommodation. It is by no means a comprehensive analysis of tenancy law. If you do have any problems you should contact one of the following:

- Student Welfare Officer
- Tenants' Protection
- Legal Referral Service
- Neighbourhood Law Office
- Citizens Advice Bureau

I also suggest that you rip out this section and stick it on a wall somewhere so that it does not get lost. When problems do arise, landlords are fast to act and you could get home one day to find your belongings on the street with nowhere to go. Possession is nine-tenths of the law so if you have landlord problems, sit tight and make sure of your rights. If you are feeling a bit depressed at this stage, don't be, because tenants have a few aces they can play against landlords. The important thing to remember is that landlords can be a bit like snakes — slippery, slimy and deadly — you should handle them with the respect they deserve.



SOME THINGS TO LOOK OUT FOR

The landlord is legally obliged to make sure that the property is in a fit and habitable condition when it is let. This means that it must be in reasonable repair (not dangerous or damp), well ventilated and with adequate light. You shouldn't rent a hole in the ground unless you are a mole. There must be a reasonable bathroom and laundry facilities (a tub is sufficient by law), hot water, drainage and a reasonable stove and facilities for storing food. 'Reasonable facilities for storing food' do not include a fridge, but most flats have one.

Before deciding to take a place look it over carefully:

- make sure the place doesn't leak
- if you can't visit the place on a wet day then look out for damp patches or water marks on the ceiling and walls — also ask the landlord or agent if the place leaks.
- check the stove, refrigerator and washing machine and make sure they work — check to see that there are enough power points in the places you need them.
- run the water, flush the toilet and keep an eye out for blocked drains.
- check the doors and windows and make sure that they open and shut and that they can be securely locked — make sure there are no bad draughts.
- try the hot water cistern and make sure there will be enough hot water for your needs.

If the place is furnished, you should ask for a complete list (inventory) of the owner's possessions in it. Check the list thoroughly. If the landlord will not give you a list take your own and give him a copy. This list will be invaluable at the end of the tenancy if any dispute arises as to missing furniture or fittings. It is a favourite trick of landlords to say that furniture has disappeared while you have been a tenant and to deduct the cost from any bond you have paid.

If when you take a property, you should notice that the wallpaper is torn, a window is broken or the furniture is damaged, then you should point it out to the landlord or agent and ask him to fix it. You should also make a note of these defects and give a copy to the landlord. Often the landlord or agent will say that they will remedy these defects but have little or no intention of actually doing it. When you leave a place, you have to leave it in the same condition as when you moved in, and unless you have made a note of the damage the landlord may try and hold you responsible for defects that were already present in the property when you initially took it. Once again the landlord may try to deduct the cost of remedying the defects from your bond at the end of your tenancy.

If you want to take on a house or flat, but find it requires cleaning before you can move in, ask the landlord or agent if he will give you rent off if you clean it. He will often be willing to do this rather than pay commercial cleaners to do the job.

DISCRIMINATION

It is unlawful for a landlord to discriminate against a tenant on grounds of race, colour, sex, marital status or because there are to be children in the house or flat. Nor can a landlord limit who you have as guests or flatmates on these grounds.

WHO IS THE LANDLORD

Find out the name, address, and telephone number of your landlord. The person you are dealing with may only be an agent. You may need to get in touch with the landlord if things like repairs aren't getting done.

A recent practice of agents has been in effect to auction off flats to the highest bidder. This situation has arisen because of the chronic shortage of certain types of rental accommodation.

If you find a place you like but are undecided whether to take it or not, tell the agent or landlord you want time to think things over but ask whether you can have first option on the place. Also give a phone number where you can be contacted so that if someone comes along and offers the agent or landlord \$5 a week more than the advertised price then you have the opportunity to make a counter offer.

An agent can charge you a commission for finding a flat but only after he has actually arranged a tenancy. No one else can charge you either for offering to arrange or actually arranging a tenancy. An agent can charge you commission not exceeding the equivalent of one week's rent. The commission payable to the letting agent can be paid by either the tenant or the landlord. You should always try to get the landlord to pay the commission.

TENANCY AGREEMENTS

A tenancy agreement may be written or oral or combination of both. Usually the landlord will want you to sign a written agreement. The best thing in this situation is to get the agreement looked at by somebody with a knowledge of tenancy law before you sign it. Written agreements produced by landlords often contain illegal and restrictive clauses. If you do sign an agreement which is later found to contain illegal clauses then you will not be bound by those clauses. Landlords often adopt stand over tactics and intimidate tenants into signing agreements which deprive them of rights or at least severely restrict their rights. This is a fact of life because of the superior bargaining position of landlords but it is better to lose a flat by standing your ground than live in a place where you feel like an intruder because of the numerous rules that the landlord has laid down in the tenancy agreement. Wherever possible take the agreement to the Legal Referral Service or Tenants' Protection in Queen Street or your lawyer before you sign it.

If you don't have a written agreement which both you and your landlord or agent have signed then you have a verbal or implied agreement. This has the advantage of giving you all your few rights existing under present law. It has the disadvantage that the landlord or his agent can later deny having agreed to a special provision (eg. no restriction on the number of tenants in the flat).

It often pays to get a written agreement so that you know exactly where you stand on the essential points of your tenancy (eg. rent, notice, dates) as well as any special provisions. With oral agreements it can be difficult to prove what was agreed upon. If your tenancy is for a lengthy fixed term (6 months, 1 year or more) it is important to have a written agreement. It is not so important to have a written agreement for statutory monthly or

periodic tenancies since the landlord will generally be able to increase the rent or end the tenancy at short notice any way. A periodic tenancy is usually for a short period (say a week, fortnight or month) and gets its name from the fact that it automatically renews itself at the end of each period unless it is terminated. A statutory monthly tenancy (sometimes called an implied tenancy or Section 105 tenancy) is automatically created by Section 105 of the Property Law Act unless there is proof that some other kind of tenancy was agreed to by the landlord and tenant.

A written agreement should contain all the following:

- the names and addresses of the landlord and tenant(s)
- how much rent is to be paid, when and where
- when the tenancy is to begin and how long it is to run for.
- a complete list (inventory) of the landlord's chattels (furniture and other goods)
- any special provisions

Make certain that you never sign an agreement until you have read and fully understood it. Look out for any unfair or harsh conditions and try to have them struck out. For example, you might not be allowed to sublet; animals may not be allowed; there might be unreasonable restrictions on social gatherings. Remember that if you breach a condition of the tenancy agreement this gives the landlord an immediate right to cancel the tenancy. If you are faced with conditions that it is obvious you will breach at some time such as no parties or sticking pins in the walls then think seriously about finding somewhere else to live if the landlord won't strike them out of the agreement.

Unless your agreement prevents you from having pets in your flat then you can provide they don't become a nuisance to the landlord or other tenants.

Unless there is something written in your agreement you are not limited in the number of people who can live in the house unless there are local authority by-laws about overcrowding.

Make sure that you get a copy of the agreement and that the landlord signs it. If the landlord sells the property the existing agreement continues in force until a new one is made.

BONDS

A bond is money held by your landlord (or on his behalf by someone else) as security of your obligations as a tenant. If, for example, you damage the house or flat he can use the bond money to pay for repairs.

A landlord can compel you to pay a bond but:

- The total amount of bond plus rent payable in advance must not exceed one month's rent. For example, if the rent is \$45 a week and the landlord asks for a fortnight's rent in advance, you cannot be asked for a bond of more than \$90.
- it can be used only to compensate him if he suffers loss or damage through your failure to perform any of your obligations as a tenant.
- he must state in writing at the time he takes the bond that he will return the bond when the tenancy ends except to the extent that he has suffered such loss or damage.
- he must give you a receipt stating

the date, amount, and nature of the payment.

If your landlord demands a bond you should try to have a third party (lawyer, land agent) hold it. As mentioned earlier landlords are reluctant to part with bonds and they have a number of ways of hanging on to it, such as charging you for cleaning or repairs that are not needed. If you believe the landlord will not return the bond, don't pay rent for the last 2-3 weeks of the tenancy and the bond becomes rent. If the landlord unreasonably refuses to repay the bond money you can take him to Court by filing a summons in the Magistrates Court (or claiming through the Small Claims Tribunal). These are last ditch alternatives and you can usually get your bond back by threatening Court action in a letter of demand.

RENT BOOK AND RECEIPTS

It is important that you have a permanent record of the rent you have paid. The landlord is obliged by law to give you a receipt for all rent payments. The best form of record is a rent book which can be bought cheaply from any stationers. The rent book is the tenant's property and you should make sure that every time you pay rent it is noted in the book and that the book is returned to you. This way there is no argument as to how much rent has been paid.

Keep the agreement, the rent book, the receipt for the bond, copies of letters to your landlord and letters from him together in a safe place. Remember that you need evidence to back up your legal claims.

KEY MONEY AND ADMINISTRATION FEES

Key money is any payment other than bond or rent money demanded by the landlord for granting a tenancy. Key money, administration fees, or any other payments except rent bonds and land agents' commissions are illegal. Tenants are not legally required to pay land agents' commission and you should negotiate to have the landlord pay them, but because of the housing shortage you will probably be forced to pay them. An agent may also charge you for drawing up the agreement but don't meekly hand over an extra week's rent for a 2 minute typing job.

Remember that there are heavy penalties for offences under the Rent Appeal Act (1973), look at Section 26 and 27 of this Act.

NOTICE TO QUIT

The most important thing in any agreement is how long you are entitled to stay in the place and what period of notice you must receive before the landlord can validly terminate the tenancy. If there is no agreement then by law the landlord must give you one month's notice to quit. If you want more notice than this, you can provide for this in an agreement. You should not sign an agreement providing for less than one month's notice unless you do not intend to stay in the place for long.

If you have a periodic or statutory monthly tenancy then provided the landlord gives you proper notice to quit, he can ask you to leave for any reason or no reason at all.

If you have an agreement specifying that your tenancy is for a fixed term (6 months, 12 months etc) the landlord cannot tell you to leave until the agree-



the
and you
lawyer,
d earlier
th bonds
of hanging
cleaning
if you
rn the
2-3 weeks
omes
ly refuses
n take
is in the
rough the
re last
ually get
Court action

a
u have
law to
yments.
book
om any
tenant's
ure that
ced in the
ned to you.
s to how
t book, the
letters to
him together
you need
claims.

TRATION

other than
by the
. Key
any other
d land
Tenants
land agents
gotiate to
ut because
ll probably
ent may also
agreement
extra week's
heavy penalties
ppeal Act
27 of this

n any agree-
tled to stay
of notice you
rd can
If there is
landlord
notice to quit.
this, you
ement. You
providing
ice unless
the place for
statutory
ed the land-
o quit, he
reason or no

specifying
ed term (6
landlord
the agree-



ment has run out unless you have broken the agreement (eg. by not paying your rent, damaging the property, or breaching a special conditions such as no animals). A Notice to Quit does not apply to a tenancy for a fixed term.

A notice to quite does not take effect until your present rent runs out. So if you have a fortnightly tenancy and your rent runs out in 10 days time, you must be given at least 24 days notice (10 days rent and 14 days notice) for it to be valid.

If you do not get sufficient notice, or if it is not in writing, the notice is invalid and you should ignore it; you don't have to leave.

HOW MUCH RENT?

The amount of rent to be paid is a matter for agreement between the landlord and the tenant. It is up to the tenant to find a flat or house which is within his/her financial means. If you think that your rent is too high, or the landlord puts the rent up, you can go to the Housing Corporation Office or Post Office and apply to the Rent Appeal Board to have a fair rent (equitable rent) fixed. Once you have made an application to the Rent Appeal Board the landlord cannot give you notice to quit or evict you for 6 months, or put the rent up for 12 months without the Board's approval. If you are likely to be evicted it is a good idea to fill out a Rent Appeal form and send it in, because the landlord then has to have a good reason to evict you. It costs \$10 to file a Rent Appeal.

Pay your rent regularly. It is your responsibility to seek out the landlord and pay him even if he forgets to come around and collect it from you. If for any reason you cannot pay the rent, go and see the landlord immediately and explain to him why you are behind.

Provided you pay the rent regularly, you are entitled to live in your flat in peace and quiet and without unreasonable interference from the landlord and his other tenants. If the landlord interferes with your quiet enjoyment of your flat, you can claim damages against him.

REPAIRS

If the drains get blocked, or the roof starts to leak, then let the landlord know. The best way to do this is to send him a registered letter and keep a copy of the letter yourself so that there can be no arguments later on. If the landlord will not do repairs or fix the stove or washing machine, give the landlord a month's written notice (either by registered letter or by handing it to him personally) to carry out the specified repairs. If the repairs are not carried out within the month, you can have the repairs done yourself and deduct the cost from your rent. Make sure that you get an itemised account and send a copy to the landlord. You can also apply to the Magistrates Court for an order requiring the landlord to do the work.

If you believe urgent repairs are necessary, either:

- to protect the health or safety of someone living in the flat or
 - to avoid the risk of further damage to the house or flat
- You can have the repairs done immediately and any costs be deducted from the rent but make sure they are emergency repairs or

you may have to foot the bill. The best thing to do to protect yourself is to contact the landlord. Tell him what the problem is and that if he doesn't get it fixed within 24 hours you will, and deduct the cost from your rent. If the premises are in a very bad state, you can also ring the City Council Housing Inspectors and make a complaint. This can be useful if the landlord denies that the repairs are necessary or applies to the Magistrates Court for more time to do the repairs.

A tenant cannot be evicted for exercising his rights to have repairs done to the premises, providing the correct procedures have been followed. If the landlord tries to evict the tenant within six months of his having exercised his rights to have repairs done then the landlord must prove that the eviction is for some other reason.

Tenants have obligations towards the care and upkeep of the flat or house they rent. When a tenant vacates the premises they must be left clean and tidy, taking into account the state when the tenant first moved in, although normal wear and tear is not the responsibility of the tenant. During the tenancy the tenant must repair furniture or fittings damaged by him or his visitors, whether invited or not. If the damage was caused by 'gatecrashers' you will not be required to repair it. You must be able to prove that you took all reasonable steps to stop the person entering and have him removed.

ENTRY BY THE LANDLORD OR AGENT OR POLICE OR ASSORTED HEAVIES

Landlord. It is a firmly established principle of our Anglo-Saxon way of life that a man's home is his castle. No one can enter your house or flat unless he has the permission of someone living there or has lawful authority. The landlord can enter the property after giving 24 hours notice and provided he enters at a reasonable time. A landlord can enter at any time

- if he believes the property is being damaged.
- with the tenants consent.
- if the property has been vacated.

A landlord who enters the property at any other time may be treated as a trespasser. Police. A policeman may enter your house or flat only in the following situations:

- if you invite him
- if he has a warrant (a) to search your premises (b) to arrest someone
- if he does not have a warrant but only if he wants to (a) search your house or flat under a law giving him authority to search without a warrant eg. Misuse of Drugs Act 1975.

(b) to arrest someone whom (i) he has good cause to suspect has committed an offence punishable by imprisonment on your premises; (ii) someone he has caught committing an offence and is freshly pursuing onto your premises.

(c) prevent someone committing an offence that would be likely to cause immediate or serious injury to any person or property and he reasonably believes that such an offence is about to be committed. If a policeman has a right to enter, with or without a warrant, he can enter by force if necessary.

Always ask to see the warrant and policeman's identification. A policeman cannot demand entry just to have a

talk to you. Remember that once a policeman is lawfully inside (with or without a warrant) he can arrest you for any arrestable offence including those for which an arrest warrant is not required.

A policeman is not allowed to help a landlord evict a tenant but he can stay to ensure there is no violence. If a policeman gives you an interpretation of your rights as a tenant you are under no obligation to follow it.

Others: Bailiffs can only enter your house or flat if they have a Court order permitting them to do so.

Health, building and drainage and other local authority inspectors (gas and electrical) have the right to enter your flat or house at all reasonable times.

HOW CAN A LANDLORD GET RID OF YOU?

There are three ways a tenancy can come to an end:

- Automatically if you have a tenancy for a fixed term (6 months, 12 months). If the landlord lets you stay after the fixed term has expired you stay under a statutory monthly tenancy.

- by notice to quit if you have a periodic tenancy or statutory monthly tenancy either you give the landlord notice or he gives it to you.

- by cancellation if you have broken a condition of the tenancy or are 21 days in arrears of rent - the landlord can cancel the tenancy even though the term or period of the tenancy has not expired.

Notice to quit: There are two types of notices to quit:

- a notice that points out that a tenancy for a fixed term is due to end

- a notice that ends a periodic tenancy Sometimes a notice to quit will not be valid so you should always get your lawyer or Legal Referral or Tenants' Protection to look at it.

A statutory monthly tenancy can only be ended by one month's notice in writing. If a notice to quit is valid and you have not left when the time is up, the landlord or agent cannot throw you out into the street, seize your property or call on anyone else to evict you. They must apply to the Court for an order to evict you, and it will take some days at least to get one. Sit tight and fight. If you expect trouble from the landlord give some of your friends a ring and tell them you need help. Landlords can often adopt strong arm tactics to regain possession of their property.

Contact one of the following people at once:

- Tenants' Protection
- Legal Referral
- Neighbourhood Law Office

Cancellation: Normally the landlord would try to cancel your tenancy only if it were for a fixed period and still had some time to run. With a periodic or statutory monthly tenancy it would generally be easier for him to get rid of you by giving you notice to quit. The landlord can re-enter (ie. physically take possession of) the house or flat when the rent is 21 days in arrears. He does not have to warn you that he is coming. If the landlord does try to re-enter in this way and you refuse to leave and he is unwilling or unable to forcibly evict you, he has to get a Court order.

If you have broken a condition of your tenancy agreement the landlord can cancel your tenancy but he must first give you notice of the breach he is complaining about and allow you reasonable time to remedy it or pay compensation.

If your landlord does try to cancel your tenancy for one of these reasons you can apply to the Court for relief against the termination. If you have broken a condition of the tenancy and the landlord knows about the breach the landlord may lose his right to cancel the tenancy for that particular breach if, before re-entering the house or flat or taking action to end the tenancy he accepts rent accruing after the breach has occurred or takes legal action to recover rent owing.

Remember - if you are in doubt as to the landlord's right to re-enter, stay put and seek legal advice. In practice you can make it difficult, if not impossible, for the landlord to evict you, simply by remaining in possession of the house or flat and ensuring that it is secure at all times (eg. change the locks). You can change the locks on your flat and you don't have to give the landlord a key. If the landlord gets his heavies in ring up some of your mates who play football or lift weights or who are Hells Angels. He'll soon get the message.

Sources:
Tenants and the Law (A Handbook for People who Rent Houses) National Youth Council, April 1978

Tenants Rights Waikato Tenants' Protection Association, July 1979

Property Law Amendment Act, 1975 (as amended)

Tenancy Act 1955 (as amended)

Rent Appeal Act 1973 (as amended)

Colin McFadzean. An NZUSA supplement.

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 campuses. 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:

Denese Black WRAC Co-ordinator NZUSA PO Box 9047 Wellington

Rules Of The Game

1. The competition is open to all women, students or non-students.
2. Photographs must be black and white and may not exceed 16" by 20".
3. 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".
4. Insurance on photographs against all risks will be taken out by NZUSA.
5. All photographs must reach the WRAC Co-ordinator, NZUSA, by April 30.
6. The competition is not open to members of the WRAC.

Organised by NZUSA Women's Rights Action Committee.

RIPPER: A TRUE LOVE STORY

AUCKLAND: January 1980. The first pressing of Ripper Records' first release was delivered to Record Warehouse in Durham Lane. (Just round the corner from where Zwines once basked in grubby glory.) By the end of the day all 300 copies of the AK 79 compilation had been sold. It has now had three pressings, and sales have broken the 1000 mark. Auckland has a new little label with big plans.

Ripper is definitely Bryan Staff's baby. A Radio New Zealand disc jockey for ten years or so, Staff has put a great deal into the local scene, in particular with his New Zealand ¼ hour during his nightly show on IZM last year. Apart from playing the limited number of indigenous releases available, he invited bands to send in demos to be played on air, and got them into the studio to talk about themselves. From there the next stage was getting them onto vinyl.

Six bands were chosen as being best representatives of what was happening in Auckland last year, and most worthy of being immortalised on vinyl. They agreed to lend their songs for free, with any profit going back into the label. Terence Hogan from WEA, Strips and many other erstwhile ventures chipped in with artwork and useful advice, while Terence O'Neill Joyce, Ode Records Supremo, handled the technical intricacies of the operation for a small percentage.

The biggest problem facing those wishing to establish a small label in this country is the Government. While any band can find the money to record demos or even a record, and then go on and get it pressed, before it can be sold 40% sales tax must be paid. To pay this the record must go through a licenced wholesaler. The licence costs \$2000. So the help of an established company is needed. With the use of Ode's facilities the record arrived without any upset apart from the seasonal shutdown of the EMI Lower Hutt pressing plant. Record Warehouse took the whole first pressing on a cash on delivery basis. Bryan Staff now had a record label for no capital outlay. (But for a lot of hard work.)

While AK 79 is not a 'best of' package it still manages to include the best songs by the bands working in the idiom described by the Terrorways as 'short haired rock'n'roll'. It captures the time, the mood. Auckland in 1979 was a place where a lot was happening. People who had been hanging around Zwines listening to the Suburban Reptiles or the Scavengers picked up guitars and started playing. Bands debuted at parties or Zwines with discordant versions of 'Anarchy' and 'I Wanna Be Your Dog', graduating to their own songs and Saturday afternoons at the Windsor, State Dances and Bryan Staff's New Zealand ¼ hour. Personell fluctuated, venues came and went, and nobody really enjoyed it at the time as much as they think they did. It's still going on, some bands are into their third generations, and the other centres are slowly catching up. Now there is even a chance for some of these 'non commercial' bands to have records.

Unlike previous compilation albums, such as Radio Windy's 'Homegrown' or the 'AM' Auckland Music sets, which stiffed on arrival, AK 79 is aimed at a definite audience. All the bands are familiar to the fans who regularly went out to the pubs and dances to see any and all of these bands, the kids whose constant attendance gives the bands enough money for beer and the occasional payment on their gear. The record has sold for the same reason that 'Rebel' was the first single that many people bought ... this is music that you can see live not once but every week, played by people like yourself. And much as it is against the principles of the established record producing machine, that is very important.

The record opens with one of the first Auckland punk bands, The Scavengers. 'Mystere' is probably their best song, and has been attempting to be put out as a single ever since the Scavs pissed off to Melbourne and became Marching Girls. It's a classic song, and along with their other contribution 'True Love' has immeasurable archival importance.



ADAM GIFFORD RIPS OFF A RIPPER



The Terrorways are represented by the only cover on the album, the old Ray Columbus song 'She's a Mod', and by 'Never Been To Borstal'. Contrary to previous reviews this John NoOne/Peter Mesmer ditty was filling the dance floor at Zwines before Sham 69 first got off the football terraces.

The other Boot Boy fave rave, Proud Scum, who with a new guitarist and a new name have just departed for Oz, acquit themselves with honour. (Or dishonour, if they so prefer). If Warwick is God, Jonathan Jamrag is a 'enius. 'I Am A Rabbit' is simple, dumb, and extremely effective. 'Suicide' seems to start as a reprise of 'True Love' but then proves itself to be the best song yet written about jumping off Grafton Bridge.

Side Two opens with the Swingers, for those who like beat music played by people in silly suits. Formed by ex-Split Enzer Phil Judd during his abortive bash with the Enemy, his complex guitar work is propped up by the only two Suburban Reptiles still working in a band in this country. (Exciting reports have been com-

ing back over the Tasman regarding a JimmyJoy/Zero Zone collaboration in Sydney.) The Swingers contribute spirited renditions of two of their best songs, 'Baby' and 'Certain Sound'.

The Primmers, featuring the vocals of Karl Van Bergen, now featured in the Features, chip in with a fast punk 'Funny Stories' and the best reggae song yet written in this country before 'Shades' got reggaefied, 'Youre Gonna Get Done'. Although Karl left a few months ago, the Primmers battled on until calling it a day last week.

And lastly, the band most likely to succeed. Toy Love are the only band on the record with a previous vinyl showing. Another single is due sometime this week, and they have just taken off for Australia to record a possible album and to generally show the Aussies a thing or two about pop. The two tracks were recorded after they had been together for about six weeks. 'Squeeze' is a lot rougher than the later version which appeared on the first single, while 'Toy Love Song' is rough as old boots and just as comfortable.

AK 79 is a very intelligently compiled little disc. The songs complement each other, and there is no shortage of neat hooks and melodies. In fact it appears that Ripper have a glut of goodies at their disposal. Money from the album is going into recording bands for singles. Unlike established companies, Ripper can make their own rules here. A policy of two bands per single, and the release of records by bands no longer going, but still worth hearing, immediately sets Ripper apart from any other record label you've seen before. They intend releasing a single a month for the next year. (Collect the complete set of 12).

For the first single Mike Chunn took the Terrorways into the studio to record their best song, and the one summing up the whole operation, 'Short Haired Rock 'n' Roll'. The Terrorways have broken up and disappeared into various new bands, but everyone felt the song worth doing. The other side is Proud Scum's 'Suicide 2', another song worth doing for archival reasons.

From there on Ripper is brimful of ideas. The second single is a song recorded by Graham Brazier following the demise of Hello Sailor and just before he returned to Oz. 'Six Piece Chamber', a charming ditty about Russian roulette, has Brazier with Peter Ulrich and Les White from Th' Dudes helping out. For the other side there is 'The Instrumental', an old Split Enz piece, with Tim Finn, Eddie Raynor, Malcolm Green from the current Enz, ex-Enzers Rob Gillies and Mike Chunn, ex-Citizen-Bander Greg Clarke, and Schtung's David Bowater. All these folks are being known as The Ripper All Stars.

Then there's the possibility of a Hello Sailor Live LP, taped at an LA nightclub. The previously unrecorded 'Son of Sam', 'Boys in Brazil' and 'Blackpool' are definite possibilities. The Spelling Mistakes and the Features are being eyed with interest. And the Duotones, featuring Jah Linton, are recording a reggae number about the Mangere Bridge.

Staff is also setting up the machinery surrounding any small label. He has been joined as co-director of the company by Mike Chunn, and together they set up Yahoo Publishing, a company to protect the copyright on local music, and specifically that which they record. While he is determined to keep his company independent and alive, he is considering a distribution deal with a major company. Barring that, he expects the future of Ripper to be in the mail order business.

Ripper exists, hopefully breaking the cycle of bands disbanding with nothing but memories to show for their time. Now that one independent small label has been started, others should soon follow. Since indigenous rock'n'roll is not covered by the major companies there is plenty of scope, and plenty of people willing to help if you ask them. Any bands or others wishing to get in touch with Ripper should write to: Box 47385, Ponsonby, Auckland, NZ.



RECORDS



Elizabeth Leyland

Nightout
Ellen Foley
Epic through CBS

For those of you who don't read beyond the first sentence of a review, I'll say here and now that 'Nightout' is an album, nothing short of first class. Ms Foley's magnificent voice, matched by an equally magnificent production (care of Ian Hunter and Mick Ronson, no less) make Nightout terrific listening. Basically it's a collection of rock'n'roll standards - classics like 'What's A Matter Baby', Graham Parker's 'Thunder and Rain' and the Stones' 'Stupid Girl'. But the best song on the album is a Foley collaboration - 'We Belong to the Night' - and that bodes well for Ms Foley's career as a writer (thought that remains something of an intriguing unanswered question). Certainly her choice of numbers is consistent and she performs them all magnificently. As further demonstration of her versatility, she also does a beautifully simple rendition of Hunter's 'Don't Let Go' with just piano and backup vocals.

Producers, Hunter and Ronson have chosen to back her particular vocal style with a massive, 'wall-of-sound' approach. Numerous overdubblings, dazzling work by Ronson on lead guitar and rich orchestral and vocal arrangements. A brilliant backup group assists.

If anybody has to prove they're not just a pretty face (which they shouldn't, but still), Ellen Foley has done it. 'Nightout' is a good album, not just because it is good, but because it makes you feel good and it's good for you.

The week before last, Ellen Foley was in New Zealand to promote her album. Whereas you could probably, with a fair degree of ease, pin a label on her work, the lady herself is much more elusive.

There's no doubt about it though. She is very striking to look at. 'Interesting features' as the saying goes. She's slim and speaks quite softly.

A child of St Louis but a resident of New York, her choice of songs in some way, illustrate her desire to play a music of the cities. It's a small girls fascination with something she's not a part of.

And what is there besides music? 'Nothing'. (Ms Foley is not the most communicative of people). She's totally absorbed with her work. Yes, I can believe that. There is a surprising intensity there.

Her album and her current position (ascending?) are the result of this need to see herself recognized. She once said 'When I was a kid I wanted to be noticed a bit more for what I really was, not what I was supposed to be. And making a record or going out on a stage, is an opportunity to be noticed by a lot of people

And as somebody who first made a name for herself as a backup vocalist, Foley is generous in her praise for her one-time mentor. Meatloaf. She acknowledges his help in starting her and his influence on her music. Indeed 'Nightout's' sonic grandeur is at times reminiscent of the aforementioned gentleman's effort.

For Ellen Foley the future looks good. Though she's still not a household name in this country, 'Nightout' can hopefully change that. If all the things said about her in overseas trade rags are true, then she is really going places. It was good to talk to her. An even greater pleasure to listen to her album. And actually she can speak no louder and say no more than is on that, anyway.

John Carrigan

Iggy Pop
Soldier
EMI

Ever felt like turning on the stereo only to find that it has been blaring away for the last half hour? Or better yet, ever suddenly realised that side one has just finished and you feel as though you have missed the whole thing even though you had been listening intently? What I mean is, this is a great album, but it doesn't make you want more, it doesn't even make you wonder what it would be like live!

What is wrong with the album essentially is that it lacks a classic single like 'I'm Bored'; the closest it gets is in 'I Need More'. Don't get me wrong it does have shades of brilliance, but they are only shades; it's only really good stuff is the tracks written by Pop himself. It hasn't got the gut appeal of the Stooges or James Williamson collaborations.

The musicians include Glen Matlock (ex-Sex Pistol) Klaus Kruger (on 'New Values') and Ivan Kral (Patti Smith Group). Together they play well and are helped by good production.

Logic is an ordered way of going wrong with confidence; the point being, this album is the perfectly logical follow up to 'New Values'. Played consecutively they make sense, played on its own 'Soldier' is bullshit

Philip Bishop

Carolyn Mas
Mercury through Polygram

Touted as Bruce Springsteen in a skirt, this debut by new streetgirl Carolyn Mas quickly introduces itself as vinyl of the 'E Street' rock and roll ilk.

'Stillsane' acquaints us with a similar Clarence Clemons sax sound (he's in Bruce Springsteens band), these horn contributions being warmly executed by a fellow crony, Crispin Cioe. It is his melodious muffle which provides the only hooks apparent on the album, short riffs interspersed over a boring bass and drum fusion and a monotone vocal.

There is a total absence of melody, as if its all seeped into that bass and drum growl; no-one simply ever informed John and Andy that there was a totally different set of notes and rhythms for the other songs. It's like eating soup with a fork, each time you try to take a mouthful all you're left with is the stainless steel prongs - the nice part is lost, being the case with this record. In this way, a sort of 'neutral' music is created. 'Neutral' in that each track is as tuneless and indistinguishable as the next rather like the sound generated from a vacuum cleaner.

'Snow' opens promisingly as a soft ballad with tasteful West Coast type piano intro followed by a quick regression unmelodiously down the white slopes collecting numerous spontaneous whoops and shrieks as it goes until instigating an avalanche.

'Call Me (Crazy To)' introduces the first strains of acoustic guitar interspersed with light ivory twinkling by Miss Mas until John and Andy let all hell loose again.

The single, taken from the album kicks off Side Two. Entitled 'Quote Goodbye Quote' it's a honky tonk piano appetitif for our now immune stomach. The song quickly establishes itself as a complete non event.

'Never Two Without Three' contains an excerpt from 'Mills and Boones Book of favourite Love Lyrics Volume One Hardbound,'

*'Do you believe I love you,
Do you believe I care,
If you believe I love you,
Well can I take you there? ' Ugh !*

It also contains a soaring gat solo from David Landau who incidentally co-wrote three of the ten tracks with Mas. Landau seems intent on demonstrating his virtuosity rather than melodiousity, his technosity rather than economosity. (Dig those words).

All in All, a load of unmemorable tit and recommended listening for homosexual philatilists taking their sinus to Arizona.

P.S. My landlord didn't like her face either.

A. Papaspiropoulos

ON THE TOWN

16/3. St.Matthews-in-the-City. A performance by the St.Matthews Chamber Orchestra, conducted by Brecon Carter, 2.30 p.m.

16 - 22/3 Alicat Gallery. An exhibition of "New Work" by Peter Hamann

17 - 22/3 Wintergarden, Domain. 1pm. Red Mole's new show "White Rabbit Circus"

17 - 22/3 Centennial Theatre. Cathy Downs presents "The Case Of Katherine Mansfield."

17 - 28/3 Snaps Gallery. An exhibition of Ron Brownson's photographs.

18/3 St.Patrick's Cathedral. 8pm. The Dorian Choir's Festival Recital of Sacred Music

18 - 19/3 Galapagos Duck at Mainstreet 7.30 pm.

18.22/3 St.Mary's, Parnell Max Hynman on the lute gives a recital 8.15pm. Accompanied by Quintus on 20.23/3.

19/3 Little Theatre. The Violent Theatre Co. present "Songs of the Field" by Christopher Hansard. 1pm free.

19/3 Unity Theatre (Queen St) Film Soc. screening of the great French master, Bresson's film "Pickpocket"

19 - 22, 26 - 29/3. Titirangi Drama Group presents Peter Nicholl's "A Day In The Death Of Joe Egg" at MacAndrew Hall, Titirangi.

19 - 23, 26 - 29/3. Bowen Performing Arts Centre. The Auckland Operatic Society presents "Oh! What A Lovely War!" Nightly at 8pm.

-21/3 Society of Arts (Eden Cres). Roy Dalgarno retrospective exhibition.

-21/3 Gallery Two (460 Queen St). A two man show, "Around Restaurants" by Forster Clark and "Ponsonby Series" by Peter Reid.

-22/3 "Inherit the Wind" at The Little Dolphin Theatre, Onehunga.

-22/3 Maidment Theatre. 'Statements' by Athol Fugard. Nightly at 8.30pm.

-22/3 Alan Ayckbourn's "Bedroom Farce" directed by Ian Mullins at the Mercury Theatre.

-22/3. Theatre Corporate. Raymond Hawthorne's production of Moliere's "Tartuffe". Also "Brecht" by Kurt Weill in the studio.

-22/3. New Vision Gallery. (His Majesty's Arcade) "Sculptures 1980" by Marte Szirmay.

22, 25 - 29/3. Glen Eden Playhouse Theatre. Ballet, "Peter Pan" by Glen Eden Ballet, Matinees March 22, 29 at 2pm; and 8pm on 22, 25-29; \$2 adult, \$1 child, \$5 family.

-24/3 Auckland Public Library. "Tangata" (Mankind) A series of colour photographs by Brian Brake, from "Art Of The Pacific"

24 - 29/3. Real Pictures Gallery. The Violents Theatre Co, nightly at 8pm, admission \$2.50

-28/3 Denis Cohn Gallery. Garth Tapper drawings and oil paintings.

-28/3 Peter Webb Gallery. "People Portraits 1970 - 1980" by Terry Stringer.

-28/3 Outreach. Nine Artists.

-28/3 Real Pictures Gallery. Four N'Z' photographers.

-29/3 (except Sundays) "The Everyweather Girl" by Simon Carr at the New Independent Theatre. Nightly at 8.15pm.

-8/4 "Cups That Cheer" exhibition at the Museum part of the Auckland Festival.

GIGS

The Sloth Creatures
An old building in Ponsonby
Saturday 9 March

You have probably never heard of this local band, and the way things are going you might not get the chance. At a party or an overseas-bound friend in a disused factory they were attacked and robbed by a gang of over thirty young toughs. The Sloths had played to a large crowd of humans and the place was raging when trouble began for no apparent reason. As

the place was emptied, the band and a few mates were severely beaten, and the drummer's Holden extensively damaged. The gang then broke into the room and stole valuable lighting gear hired for the occasion, which has yet to be recovered. It was a great pity, as the evening had gone well up till then. The Sloths played tight, hard and fast - obviously not everyone's idea of entertainment. I hope they find a safer venue next time, I've got a very painful jaw and a broken tooth!

Dr Moreau

GALLERIES

'Works Achieved or Conceived'
BARRY LETT GALLERIES till 21st March
Michael Smither 'Taranaki Panels'

Garth Tapper 'The Law and its People'
DENIS COHN GALLERY 10-28 March

Foster Clark 'Around Restaurants'
Peter Reid 'Ponsonby Series'
GALLERY 2

The Auckland Festival is once again upon us, and many of the dealer galleries around town are showing special exhibitions tied in with the festival. BARRY LETT has an exhibition of mixed 'works achieved or conceived', a series of displays offering fascinating insights into the genesis of an artist's work. The display centred around Don Binney's 'Maungaroa From Te Maire' is a good example of what the exhibition is attempting: here we can witness the process from long-distance photo, through xeroxed studies of the photo isolating the central detail and a drawing taken from an epidiascope enlargement, to the painting itself. (unfort-

unately, in this case, the end result is of less interest than the process that led to it).

Photographs are used effectively to describe the conception, construction and completion of, e.g., Robert Ellis' and Pat Hanly's airport murals, Greer Twiss' K. Road sculpture and Molly Macalister's Maori chief statue. Other displays are of more restricted scope: one, for example, shows several tentative designs by Nigel Brown for a cover of 'Islands' accompanied by the final result. These are all examples of plans and designs which have come to fruition; but this exhibition also contains displays which have not been 'achieved'.

In this vein, there are Paul Beadle's proposed designs for decimal coinage, Nigel Brown's 'Sketches exploring a possible motif for decoration of a public place', and Peter Siddell's humorous solution to the problem of the Parnell Cathedral ('The Answer to a Synod's Prayer') where the sides of the building are to have painted

on them a scenery consisting mainly of sky and clouds, done in a photo-realist style.

Recently, the Auckland District Law Society commissioned Garth Tapper to produce some work commemorating their centenary; this is now on display at DENIS COHN under the title 'The Law and Its People', but concentrating more on the people within the system, particularly the pomp, the regalia of the lawyers themselves. As might be expected, considering the sponsor, the work is in a strongly realist mode. The centrepiece of the exhibition is the large painting 'The Law & Its People'. Almost Hogarthian in its depiction of the court-room scene, the centre of the canvas is crowded out with jostling, bewigged figures. Tapper has obviously been struck by the caricature possibilities of some of the lawyers' faces, certain of which reappear in several of the paintings.

But the question I find arising is whether there is any criticism in these paintings, particularly in regard to the inhuman face of the legal system. I do feel there is some element of this. Very often the figures of the lawyers are shown only from the back (e.g. 'Final Address', 'Adjournment', 'The Wrong Wig'): this tends to create a distance between the viewer and the subject of the

painting. In 'Briefing', one lawyer has turned completely away from the woman to star out towards us; the other barely seems to be aware of her.

'Prosecution' depicts the overpowering, threatening figure of the lawyer, one of the drawings deals with a similar figure. Other paintings present studies of witnesses, e.g. 'The Court Doctor' and 'Character Witness'. The drawings themselves offer the same variety as the paintings, from courtroom scenes to studies of individuals; most of them are comprised of the latter.

A similar realist style is employed - to less effect - in the two-man GALLERY 2 exhibition of Foster Clark and Peter Reid. Clark's images are cleaner than Reid's, with sharper outlines, but without ever approaching photo-realism. His paintings are studies of figures in restaurants and of city scenes (a Kentucky Fried Chicken Store, a man emerging from a cafe, a Chinese restaurant, a woman getting out of a car). In Reid's case the outlines are sketched more roughly. His subject-matter is individual figures and groups of figures in Ponsonby street scenes. Both artists work competently enough within the severe limitations set by their style.

Ian Johnston

CONCERTS

Organ Recital
Roy Tankersly
Holy Trinity Cathedral
Sunday March 9

This recital had to compete with a Dorian concert, which was \$1 cheaper, so the audience was pretty thin. This rather added to the intimate flavour of the occasion. Churches ought not to be full, ever.

It was a 'well-balanced' concert of standard works, a wander through lesser Baroque composers (de rigeur at organ recitals) and a serial sop. Roy Tankersly began with Dietrich Buxtehude's 'Prelude and Fugue in D major', which, with Bach's 'Prelude and St Anne Fugue' proved the inevitable highlights of the recital. The sheer range and volume of sound of these works make quite an overwhelming experience. Mr Tankersly demonstrated his ability to play the 'greats' with a detached facility.

The exploration of lesser known composers and compositions seems to be common practice at Baroque concerts. These can be events of genuine discovery. But the organ seems to have fostered a positive genre of composers of 2nd rate music or of one flashy claim to divinity. Widor, for example. No-one remembers his 13 assorted symphonies and 3 operas. Only his dazzling Toccata occasionally

survives at ostentatious weddings. More enjoyable was the jolly 'Votre Bonte Grand Dieu' by Claude Balbastre, a sort of Rococo ecclesiastical toast, frothing at the pipes.

The most interesting work was 'Constellations' by the Swedish electronic composer Bengt Hambraeus. The work was in four parts and used the conceit of having traditional titles, Organo Pleno, Spirando, Vivo-Mondia and Largo-Pleno, reminiscent of the way Berg cast his opera 'Wozzeck' into the forms of rondo, variations, passacaglia e.t.c. It was a work of strong contrasts in volume, through two opposing themes, one, a soft, piano, tone-row and the other a vibrant cluster of chords. It completely erased my memory of the Mozart rondo which preceded it. This very exciting work tempts one to say that the organ is very amenable to serial music, giving it a dramatic power and depth that can be lacking in other instruments. Schoenberg's Prelude and Fugue in E flat major comes to mind as further proof of this.

This stimulating recital was deserving of much more patronage. Supporting the arts is not so much trotting along to the Merc. in fun furs, as going to the more fringe, but often the more interesting events, such as Sunday's recital.

Tony Busser

Michele Paterson, poet and poetry, is adroit; a handler of words, with an obvious delight in their weights and measures.

Karl Stead. His I-wrote-this-when-most-of-you-weren't-born poems don't have the appeal of the ones he read from Walking Westward (1979). Energy which fluoresces in the title sequence of this collection glows more sedately in the shorter poems Stead read on Tuesday night ('The Young Wife') and then dilutes itself with an old tendency to straight lyricism ('These White Flowers'). Conditions were against reading the longer sequences; unfortunate.

Stephen Oliver is a competent poet intent on poetic suicide, & Interviews (1978) covered ground thematically and even geographically identical to Ian Wedde's 'Earthly; Sonnets For Carlos' (1975). Oliver's poems are dense with well-crafted images and he has a sense of line which animates them intelligently. He also has a fine reading (radio) voice. But while he continues to ape a prominent contemporary, by accident or by design, his work has little hope of legitimate survival.

Performance is Judi Stout's touchstone, from outright theatrics in 'A Valid Reaction' to some fine circumstantial narrative in 'Not To Be Reproduced'. This last recreates one of those critical points

'The Innocent'
Luchino Visconti
LIDO CINEMA

The late Luchino Visconti has been granted a position by critics (especially in America) as one of the world's great film directors. I've seen none of his early films, but on the basis of his later films (which I have seen) this judgment is one I must disagree with. Visconti's films are overblown, intellectually flaccid extravaganzas, only redeemed by the superb camerawork of Pasqualino de Santis (who is one of the world's best). 'The Damned' purported to be an examination of the phenomenon of Nazism but was in reality nothing more than a 3-hour wallowing in all the superficial examples of Nazi 'decadence' that Visconti could dream up. In 'Death In Venice' he transcended his limitations, principally because there was so little dialogue and because so much of the film was carried by the purely visual elements. It was a very beautiful film: that is, the audience were seduced by the photography (besides, Mann's novella gives the film's centre some intellectual strength). 'Conversation Piece' fully revealed the bankrupt state of Visconti's artistry, the full glories of cinema-scope used on a petty little story, set almost exclusively in one Roman apartment and supposedly depicting a generation - and culture - clash.

when tandem sensibilities suddenly jack-nife on each other and try to perpetrate routines so familiar to each party that the only way out is termination, contempt, --- and, if you're lucky, compassion.

Stout wears her travels gracefully, without the placename-dropping evident in too many other writers.

There is a pleasing absence of hard-core navel-gazing in the poetry that was read in the caf on Tuesday night. From the outside, looking in, it's a relief to find poets ing back, and beyond. The days of tortured egos and quivering ids have passed.

Michele Leggott

Candles in the Wind
Felix Donnelly
Cassell

Father Donnelly, a priest in the Roman Catholic Church, could be described as a social crusader. His tireless and devoted work for youth and their personal problems, articles in the 'Eight O'Clock' and programmes for Radio Pacific demonstrate his concern for people. Two years ago in his book 'Big Boys Don't Cry' (Cassell) he examined many aspects of New Zealand life which he found undesirable and deficient or at least in need of improve-

And so we come to 'The Innocent', which has garnered rave reviews overseas and which the Herald critic numbered among the top ten films of '79. The story, based on a novel by Gabriele d'Annunzio, is simple: in turn-of-the-century Italy a nobleman expects his wife to tolerate his mistress, but is shocked when the wife has her own affair. The couple is reconciled but a child is born as a result of the wife's liaison. On Christmas Day, while the household is at church, the husband causes the baby to die of cold.

Visconti approaches the film with customary flair: beautiful costumes, beautiful settings, beautiful people, beautiful photography. The end result: beautiful nothing. At the end of it all, we're past caring what happens to these characters. To make it worse, Visconti doesn't seem to know where to stop: even after the main plot as such has been fully developed the film just goes on and on and on.... As I stumbled forth from the screening, an elderly couple next to me cooed: 'Ooh, they just don't make films like that any more'. To which I say: thank God they don't.

Ian Johnston

ment - education, politics, religion, sex and violence. He suggested remedies.

In the present work he covers some of the earlier territory but in greater detail using individual stories of the personal contact he has had throughout his career with young people, the age group twelve to twenty-five. His areas of interest are revealed in the chapter headings: Youth Need, Promoting Sexual Growth, Problem Youth and Enjoying Teenagers are some of them. The author feels that if the basic needs are not met one can expect health, mental and emotional problems.

His case studies make an interesting document though many people including Catholic clergy might not agree with his treatment and recommendations. Presumably there are tremendous responsibilities associated with advising teenagers on moral questions; the future may disclose that errors were made, that the approach was too dogmatic.

At the end of the book the author explains the title; 'The young person is like a candle in the wind. The draughts of the environment in the teenage years can gut the growth of a person. Some protection, but not too much is called for.' A provocative treatise you should read.

Jim Burns

BOOKS

POETRY READING: PARR, PATERSON, STEAD, OLIVER & STOUT
11 March, in the Caf

If you went to Galapagos Duck last Tuesday night, you missed this poetry reading. If you went to the caf disco, you were (a considerable) part of its background noise. And while overcoming these problems is the stuff of minority-interest gatherings, it would have helped swell numbers at the reading if a last-minute change of venue had been adequately publicised.

Qualities, not quantities, then.

Chris Parr's latest poems have a sharpness of focus and a cohesion of visual and verbal elements which is entirely lacking in his earlier work. Windy similes have been decimated and a lyrical/sentimental bent is played down as the poet searches out means of impact for his multi-view-point report. If this is what experimentation with 'field' poetry is doing for Parr, then he should stick with it.

ON STAGE

'P. & O. - 1930'
Noel Coward
Mercury 2 8 - 15 March

One man (or woman, as the case may be) shows are dependent, more than most theatrical presentations, upon the force of the player's personality. Invariably this person is called upon to display a range of emotions, from pleasure to fear, expansiveness to insecurity and to elicit a range of feelings in return.

Furthermore, Coward's 'P. & O. - 1930' is an unusual one person show, for the author is not plumbing the depths of a character, but rather is using the character to draw a picture. Indeed, no one central figure can be said to exist, just the one person playing a number of people. The picture in this case, is an evocation of lost elegance, an era of travel and imperial self-confidence.

The device here is to have Beryl Te Wiata, both as observer and participant in a running monologue on the passengers and events on the return leg of the England-Orient run. One minute she is the cool observer, the next she is Mrs Frobisher, the next, Reece Cunningham or Ossie Blenkinsop.

And because it is a one woman show, its success is largely dependent on Te Wiata's performance. Measured by this yardstick alone, it is a qualified success. Her voice is unfortunately monotonous at times. Dissertations pass without notice. But at other times she is delightful, capturing precisely the idiotic gestures and idiosyncratic behaviour of the ships motley list of passengers.

This uneven quality is however, partly the fault of the play itself. Though just over 50 minutes in length, some passages are a little too long. It is at its best - and so is Te Wiata - when it deals in successions of short sketches, with the different passengers.

But there can be no doubt that 'P. & O. - 1930' is a remarkably evocative voyage into a lost past. The characters - faceless colonial attaches, aristocratic shipboard cliques whispering intimately among themselves, gentlemen (and women) of slender means - have become representative of

and ciphers for, an era in colonial history. 'P. & O. - 1930' is a mixture then. It's a lesser effort by Noel Coward, employing an interesting (if inconsistent) device to capture a spirit of the past. It's a strong performance by Beryl Te Wiata who manages (with lapses) to portray a great range of characters without losing sight of the play's overall design. But it's a diverting piece of theatre, worth seeing if you can.

John Carrigan

Darien Takle Sings
Brecht/Weill
Theatre Corporate

Darien Takle's performance of songs by Brecht is not only a personal triumph but also a reassertion of the power of Brecht's and Weill's songs.

These arrangements are a world away from the watered down versions we usually hear.

Brecht's biting satire, whether political satire, as in "The Bilboa song", or the weary psychological insight of "As You Make Your Bed" comes through with an impact more alien to the original intentions of "das Kabaret musik"; the real, almost tangible evil, expressed through words and music in "Mack the Knife", the raw anger and pain of "The Bilboa song".

"The September Song" is perhaps the most striking example. You know, "...It's a long way from May to December ...", (Harry Secombe sings it very nicely) becomes a haunting expression of the regret and inevitability of human relations rather than a mushy, variety show "standard".

The programme itself is excellently put together, drawn mainly from the "Three-penny Opera" and "Happy End" but including some songs from "Lady in the Dark", "The City of Mahogany" and others. It not only shows the richness of Brecht's and Weill's range and invention but also fits together as a very satisfyingly integrated piece of theatre.

Using an intriguing dual characterisation, Darien Takle slips from that of the political/satirical Kabaret singer, consciously manipulating the audience, into a host of low-life characters from the authors' different works. She ranges effortlessly from the sophistication of the Kabaret singer's satire of street salvationists, to the desperate, aging prostitute in 'The Moon of Alabama'.

Staging was inspired, stark simplicity filled in with dramatic lighting and a few clever props.

The show offers not only an opportunity to hear and see Darien Takle's virtuoso performance but also a rare chance to hear some of Brecht and Weill's superb collaborations, as well.

Michele Paterson

Statements
Athol Fugard
Maidment, 10 - 22 March

The play opens to darkness. Slowly, in the gathering light a naked couple can be seen embracing on a blanket. Apart from sundry articles of clothing the stage is bare, stark.

Two lovers converse, lovers with a difference. Frieda Joubert is a white woman, while Errol Philander is a half-caste, col-

oured. And this is South Africa, where sexual relations between the races are forbidden under the Immorality Act of 1957.

This last fact becomes increasingly clear.

They meet clandestinely in the library where Frieda works. Their conversation has an underlying fear. Errol is a fluent, intelligent man. This evening he has knelt under the bridge where people piss, to avoid notice in a white suburb. His anger shows. Frieda is caring, yet refuses to stand with Errol in the moonlit window.

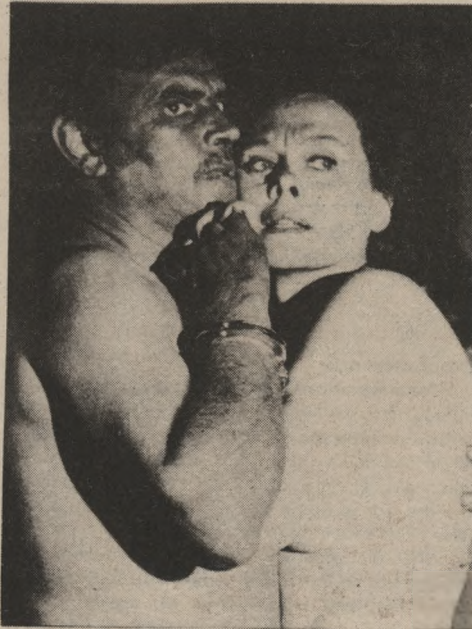
The conversation continues. Errol talks of Darwin and Lyell, and how dinosaurs once roamed where they make love. A quote of Lyell's had inspired him "no vestige of a beginning, no prospect of an end." To Errol this represented man's unique destiny. Yet in this setting it could easily refer to everpresent human love.

These insights meet reality, when the couple are inevitably caught. Det. Sge Du Preez has been staking the place out from a neighbour's quince grove (sound ludicrous, but it isn't). He breaks in, flashbulbs flare, and Errol and Frieda's love can't face the light.

Under spotlights and interrogation, love becomes seamy sex. A frustrated white woman after some dark meat. Love meets South African Apartheid and loses.

The acting (Frieda is Olive Bodill and Errol is Anthony Wheeler, a husband and wife team) is superb. So intense, that the play could only ever be one act. A bare stage and skilled lighting provide all the atmosphere needed. Statements is exactly that. Revealing the inhumanity of Apartheid and its pervasive power in South Africa.

G.L. Wong



Alice in Wonderland
Revue
Splinters
March 9

The old red van was parked outside, slightly dusty and somewhat the worse for wear after carting this group of seven up hill and down dale for the best part of three months. Splinters, all of them graduates from last year's Diploma of Drama course, have been trooping their theatrical colours through camping grounds, holiday resorts and small towns both north and south as one of the Labour Departments Student Community service projects. For some, such as Suzanne Vesty this was a final performance but hopefully those who remain will delight more school halls with their antics.

The exigencies of travelling theatre had kept props and special effects to a minimum and resulted in simple but brilliantly coloured theatre. The costumes were superb, bright original and with the use of head pieces and some ferocious looking masks, Wonderland came to Auckland.

The impact on ear as well as eye might have been improved by a less scratchy sound system but such is life on the road. The performance itself showed the benefits of weeks of practice, lines were clear, gestures natural and amateur enthusiasm and conviction was tempered with professional polish. Splinters managed to emphasise the original appeal of Carroll's work to both adults and children. The latter laughed at the pert nose and wry snufflings of Lynne Holdem's Mouse while the older ones appreciated Simon Orbell's Caterpillar and Anne Wall's Duchess for bringing out Carroll's pungent comments on morality and his social environment. Nuances of expression came across well in the small hall, especially the petulant sneer of Wally Hick's Red Queen in drag. And who could not sympathise with Brian Brennan's Mock Turtle, his voice quavering with pathos and loneliness.

The older children were treated to an additional extra, a Splinters take-off ye average, ordinary evening of television entertainment. The scantiness of rehearsal time showed but the seeds of original creativity and comic hilarity are well-planted. The strength of the audience reaction in recognising the ads and shows which were being parodied emphasised the extent of our bug-eyed addiction to that box in the corner. But the re-shaping of the ZAP commercial scored a direct hit with its associations between zap, crap, trap and clap, as did the skit on the farcical nature of courtroom justice.

May we have some more please.

Eugenie Sage

LOOKING AHEAD

The Fires of London
Auckland Town Hall
Thursday, March 20th

The Fires of London have established themselves as one of the world's foremost performing groups of contemporary music/theatre, and we can look forward to a most exciting experience when they perform in Auckland on this coming Thursday night, March 20th.

Their staged performances of 'Eight Songs for a Mad King' and a new work already acclaimed as a masterpiece 'Le Jongleur de Notre Dame', both composed by director Peter Maxwell Davies, will involve dramatic scenic and mixed media elements - and are recognized as having created a new concept in the genre of music theatre.

Hopefully those not normally attracted to attend a solely musical performance will go along to experience the dramatic visual elements embodied in these works. The tour involves the transportation from Britain of over half a tonne of equipment.



The earlier work 'Eight Songs for a Mad King' is woven around the schizophrenia of King George III and the text is to be understood as the King's monologue while listening to his birds perform (re-

presented by the flute, clarinet, violin and 'cello players sitting in cages). By demanding a staggeringly difficult technique from the vocalist the composer has managed to capture the qualities of a voice made almost inhuman by day-long soliloquies. The vocal writing calls for extremes of register and a virtuoso acting ability; my intention was, with this, and the mixture of styles in the music together with the look of the cages, suggesting prison or hospital beds, to leave open the question - is the persecuted protagonist Mad George III or someone who thinks he is George?

Tickets available from Festival Booking Office.

Bernadette Jew

The Violent Theatre Company

At 1 pm on Wednesday March 19, at the Little Theatre, The Violent Theatre Company will present a preview of their first production, the one act play, Sons

Of The Field, written and directed by Christopher Hansard. The actors, Simon Prast and Gillian Gould, both have had previous experience in varying roles, and in this play, they present a gripping and violent portrayal of non-communication and mental decay.

The Violent Theatre Company was established in late February by Christopher Hansard, with the aim to develop a new form and direction in New Zealand theatre. The many aspects of violence, physical, mental, spiritual are the aims to be explored by The Violent Theatre Company, as a means to enable people to understand more of themselves, as individuals, and as a part of society.

The Violent Theatre Company is the theatre of challenge, of truth. Its aims are to transcend the world, but at the same time to leave none of it behind. The play itself is thirty minutes long, and is preceded by dancers of the company and also violent poetry. So it's violent dance, violent poetry, violent theatre. It will not fit into any preconceptions.

LETTERS

Dear Craccum,

Hello to the people organising 'Orientation' and other things happening around here. You piss me off! Activities organised 9/10. But what's the story with all the queues at every bloody thing. Three hours in the Second Hand Book Stall queue. Pissed me right off but everyone else there had to put up with it, so who's complaining. Then came the 'CB' concert. Really enjoyed it but who was the fucknuckle who decided to have 1 entrance for 2000 plus people. It reminded me of the cartoon in the AUSA handbook/anticalendar (forget which) of the funnel with all the people being pushed through. Anyway, I could hack that. But then the same thing happened at the Toy Love effort. Tonight (6/3), however, was the night that broke my literary constipation. Me and co. arrived at the Rec Centre to see, hopefully, some bloody good films. But no! Another fucking crowd trying to get through one door tighter than — (No bullshit). Anyone would think the Rec Centre only had one door. With all the jocks who walk around Varsity, surely there were enough organisers to open at least one other door to the place. No money was being collected so whose worried about security? I can't work it out and I've even tried prunes.

Well that's my first letter to this whatever and perhaps I should have just had a quiet puke in the Cafe except it would be served for lunch tomorrow. Never mind it's getting late,

Kenneth (and Russell and Andrew, too)

Dear Sirs,

We apologise for the inconvenience, but this is due to the poor egress of the Recreation Centre facilities. Only one other ground floor entry exists, in the underground car park, and this is used for entry/exit to the toilet facilities. We hope that in time the Rec. Centre authorities will improve the situation, but as the use of this building for large social concerts in a relatively new concept this is unlikely to happen for some years In the meantime we advise getting there early. You could also try making noises to all and sundry in authority to bash a hole in the Symonds St wall and putting in another entry.

John Page
Orientation Controller

Dear Katrina,

I hope that the article in this morning's paper (Wed 11th) has not gone un-noticed. The article tells of Merv's thoughts about applying a scholarship to secondary teacher trainees. Not a bad thing if "We want save money". I hope that this will bring the Teachers College students to the next march (on 16th April) ie. that they will get off their asses and protest about this latest outrage from the buggers in Wellington.

I hope that some more of your highly informative articles are printed in the Crapupum in the following weeks. Perhaps a bit of a stir up is in need of and then maybe there might be more of the masses to join in the fight against the degradation of students.

Yours in Anticipation,
Concerned.

PS. While on the march last week I was chastised by a bloke who said that we wanted too much from the hard-worked tax-payer. He said "I could survive on \$19 a week in Sydney 12 years ago." I told him to fuck off.

Dear Sir/Madam,

Due to a lack of interest there will be no shamrocks painted around the quad this year,

Yours etc
St Patrick
Hello!

A couple (thousands really) of us have had about a guts full of having loud speakers hooting out piles of useless garbage. Now don't get us wrong, if people like to spout and people want to listen to them - well fine. What we are complaining about is having to listen to a continuous oratory at 10,000 decibels which we are not interested in anyway.

Our suggestion is that the loudspeakers be removed from being dispersed obscenely around the student union. Even turning them down and only using one or two speakers directly in the quad and not in the milk bar or thru the wadi.

The noise is especially hard on science students where the sound rebounds in the chasms of their mind as well as off the walls of the buildings for hours after the people have stopped their squeaking anyway.

If the ruling management of the place are afraid of people not taking part through a lack of information well haven't they heard that the Chinese broadcasts over Taiwan only succeed in making the people berry their heads in their rice bowls and that wouldn't reflect too well on the state of the students would it?

In summary the noise reminds me of shopping in Woolworths except the noise here doesn't ooze out. I don't know what is more obnoxious (except boring letters).

from me and my mate Pete

Page 22, CRACCUM, March 17.

Dear Katrina,

Daryl Wilson's blast (March 10) at Christians for their anti-homosexual stand misses the first real issue for New Zealand gays: in 'Godzone' homosexual acts are illegal, and it is the government and certain pressure groups who keep it that way. Make no mistake, New Zealand is one of the very few western countries where this discrimination still exists.

Consenting adult homosexual acts are not illegal in: England, The Netherlands, Sweden, Norway, Denmark, Switzerland, to name but a few. Even in Poland, homo - and heterosexual acts are governed by the same law! And what in these places today? The Institute of Criminology at Utrecht University, for example, reports: '.... there is no evidence that homosexual activity is spreading in Holland no serious suggestion has ever been made that the law as concerns homosexual practice among adults requires modification.' (Wilson, *The Sexual Dilemma*, p 124). Another observer: '.... the British legislation does not appear to have unduly affected the social, moral, and ethnic fibre of the nation' (Wilson, p 129).

Indignation should be directed at a government and the groups behind it which fail to promote the freedom of a large number of New Zealanders, even when conservative fears and prejudice find no substance in a massive amount of recent medical, psychological and sociological study.

To deal briefly with Christian opposition to homosexuality: In the early days of the Jewish church (where much Christian belief comes from), followers had little power and were scattered. Homosexuality was frowned on because like masturbation, it 'spilt the seed' which should be used to build the numbers of the sect. And to unify the Jews, many acts were labelled clean or unclean, prohibitions were established against certain foods and relationships between people of a particular social status. The church also did this in competition against many other sects. So condemnation of homosexuality was only *deemed* against God's will by human beings originally. They had not always felt this way; before this, Jewish laws changed several times between sexual and anti-sexual slants.

Ultimately these religious beliefs passed into state law, and only in this century have they been analysed as oppressive legislation and removed. (Except in NZ and a very few other countries).

Advice for religious and other hotheads: instead of putting your heads into a bucket of cold water, broaden your minds with two excellent and recent books: C.A. Tripp, *The Homosexual Matrix* (in town library) and: Dr. West, *Homosexuality re-examined* (varsity library).

ENIGMA

Dear Craccum,

Congratulations to Mr Hague et al for co-operating so well with the plods last Friday. With their help the anger of those who meandered up and down Queen St. has been totally ignored by the media. In fact if it hadn't been for one stoned hippie the whole thing would have been a fucking disaster.

When will the meaty-mouthed masturbators you lot call an Exec. learn that if you got something to say you make sure people are going to hear it - hiding round the back of the C.P.O. is absolutely pointless, especially when you've got a portable platform which could have broken down anywhere - like 30 yards back up the road where tired marchers could have taken a well earned rest.

So once again my warmest congratulations to the Young (G) Nats on the truck for making last Friday so easy to forget.

Rodent

Dear Craccum,

We, on behalf of all right-thinking people, would like to take this opportunity to complain about the nefarious machinations instituted by those inefficient, (pheasant-plucking) closet capitalists who (mis)manage the cafe (little) (no imputations directed towards the cafe staff (little), i.e. the inhumane, unconstitutional practice of refusing to sell hot water as a viable alternative to the mass-produced, over-priced (a tea-bag costs 2c + 7c for hot water and milk = 9c. What happens to the other 11c?) tea and coffee. So what happened to humanity?

Yours faithfully,

M.E. Newton
J.E. Hamilton
P.S. We think, basically, the cafe (little) is, basically, a pretty neat place, basically (not a bit seedy).
P.P.S. Well, maybe a bit.

Dear Katrina,

I am moved to reply to last week's letter from Daryl Wilson and, as I don't normally make this a habit, you should understand the feelings that have motivated me.

I am at present in the process of indoctrination into one of the Christian religions (the denomination is unimportant) and I see Mr Wilson's attack on Christianity as totally unjustified. In condemning Christianity he is guilty of the same crime as those he accuses. For someone who presumably fights prejudice and bigotry, this is not a good basis to work from. It saddens me to see someone answering vicious prejudice with more vicious prejudice. This world sees too much of that and not enough consideration for others freedom and right to choose. That is the reason I reply.

In this reply, I wish to clear up some of Mr Wilson's own misconceptions and prejudices. I am in full agreement with him that there is an element in our society trying to 'deprive people of their feelings of pride and worth.' I also agree that some of these people profess to be 'Christian'.

However, this is no basis for a complete and utter condemnation of all Christians and Christianity as a whole. Sure, there are many hypocrites who will pretend to be Christians and then refuse to tolerate gay people, but I, and most of the people I know that try to live as Christians, believe that Christianity is essentially about peace and love for everyone. I extend this to say that everyone has the freedom and the right to do as they please as long as they hurt nobody else. Therefore, I see no justification for discrimination of any kind, whether on grounds of race, colour, sexual preference or religion.

I am sorry that Mr Wilson has very contorted and misconceived ideas about Christianity and I am angry at those who formed those ideas in the name of Christianity. I hope that Mr Wilson now has the will to see that he cannot condemn an entire group of people on the basis of the actions of a few, who, by their own actions, show they are not really Christian anyway. He may as well condemn all males, because one man has a prejudice against him.

I am very saddened to read that someone's honest view of Christians and of God is one of great hatred when all they profess is great love. All I can say to Mr Wilson is that if he can't see that Christianity is essentially peace and love and that most Christians are not like those he has encountered, then can he see that his condemnation of Christianity is as bad as condemnation of gays - the very thing he decries others for.

God bless,
Darryl Carey

Dear Katrina,

By the time this letter is printed in CRACCUM the film 'WORD IS OUT' will have been and gone from our campus. I am writing this letter because it is a crying shame that so many people would have missed it due entirely to the fact that they could not put themselves out to consider the Gay way of life.

So many people are misguided, ignorant, or worse; highly bigoted against homosexuality that it is just not funny!

It is all very well for heterosexual people to state their positive feelings about homosexuality, but when they will not back up their statements one starts to wonder whether they actually believe in what they say.

I am driven to my current despair by my very own friend who refused to see the film, despite my reasoning that it would enlighten him about me and my situation. I am upset that someone so close to me could not take the initiative, and try to understand my sexuality a little better.

What people do not realise is that by their choice to ignore our cries for understanding they are being downright oppressive!! I would be interested to know just how many heterosexual people with tolerance towards homosexuality will put their pen on the line and sign the current petition calling for the Government to carry out its International obligations with respect civil and political rights, in particular those of homosexuals.

It is very easy for people to state their support but this is easily undermined if not followed up with positive action.

While people see something wrong with our society, yet do nothing to correct the injustices, the foundations of that society are critically weakened.

Yours in confidence,
Gay student.

Dear Katrina,

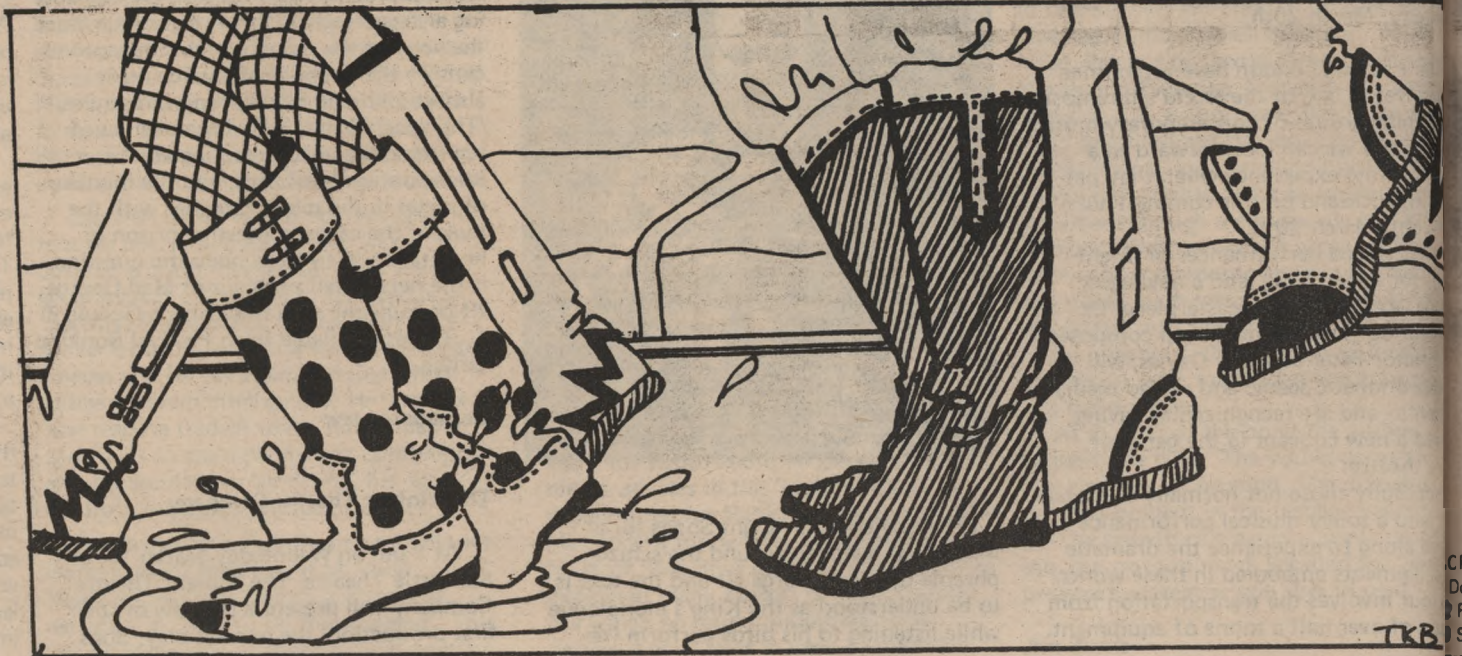
With all due Christian Charity, may I suggest that Daryl Wilson limit his efforts in Craccum to clever reviews of mediocre films, rather than embarking on exercises in hysteric mythology such as his first epistle to the heterosexuals.

Daryl thinks gays should be equal to straights. Fine. But when he has the effrontery to place the weight of the decline of Rome on his spiritual forbears, this is going too far. Gibbon did not waste 15 years and tons of ink and paper on the literally fruitless pursuits of the Roman Army. If Daryl can solve the riddle of the decline of Rome in one letter then I suggest he apply to the Senate for a Ph.D., at the very least. If they turn him down, he should next visit the bookshop, who will gladly order him a Gibbon - the book, not the ape. Then at least his facts will be straight. Daryl's exercises in modern religious sociology are scarcely any more erudite. For one thing, the use of 'Christianity as a catch-all for all Bible-based religions' went out with the Dark Ages. For another, the moral scruples of this country can scarcely be Christian when most of the people in it are in effect if not in fact, profoundly atheistic.

I agree, it is about time homosexuality was permissible. It is also time that both sides of the Gay issue:

- saw fit to express themselves in decent, unemotional prose, and
- avoided irrationality such as that which clogs Daryl's historical facts, and prevents all participants from leading anything other than lives that are narrow, bigotted and paranoid in the extreme.

Yours,
Mark A. Houlahan



CLAS

Yes! More a to CRACCU to us, typed by Monday publication, acne cycle. I with my acn For Sale

Fiat Bami condition an Phone 468-5 For Sale

1971 Honda cond. \$750 ask for Tom.

For Sale: One men' OS plus. Ph 6

Lost Leather Library, 3 ph. 370-904

Books For Sa 3rd year P

We, The Tiko Islanders \$2.0

Islands 50c, E South Pacific Second Editio

and Society M The Maritime Civilization \$

Charles Redm History from 1 Producer, Bar

Neolithic of th \$6.00.

3rd year Musi Music in Prim

Hibiscus Coast 63712 collect. please.

Book Wanted: 'Statistics, Croucher and

Current text at 478-5669. Text Books, W

Stage One Psychology, P

Wanted To Bu Bottle Capp with-hammer t

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

Wanted: Cong Pref. furnis city area. Ph.

pm.

CLASSIFIED

Yes! More and more people are turning to CRACCUM's Classified Ads. Get them to us, typed and double spaced, maann, by Monday afternoon the week before publication, and you too can break the acne cycle. Imagine, me in CRACCUM, me with my acne problem...

For Sale

Fiat Bambina. Excellent body condition and peppy little car. \$900.00 Phone 468-589 after 5 p.m.

For Sale

1971 Honda CB350 with rack. Excell. cond. \$750, ph 686-545 after 5.00 pm, ask for Tom.

For Sale:

One men's black leather jacket size OS plus. Ph 602-000, Steve.

Lost Leather Handbag

Library, 3.00 pm, Tuesday 11/3/80, ph. 370-904 anytime - Contains notes etc.

Books For Sale

3rd year Polynesia Studies: We, The Tikopia \$1.00, The Pacific Islanders \$2.00, Land Tenure in the Cook Islands 50c, European Vision and The South Pacific 1768-1850 \$1.00 Second Edition of Heredity, Evolution and Society M. Lerner-W. Libby \$12.00, The Maritime Foundations of Andean Civilization \$4.00, The Rise of Civilization Charles Redman \$9.00, Farming in Pre-History from Hunter-gatherer to Food Producer, Barbara Bender \$12.00, The Neolithic of the Near East James Mellaart \$6.00.

3rd year Music. The Classic Era \$3.00, Music in Primitive Culture \$3.00. Hibiscus Coast. Phone Whangaporoa 63712 collect. Genuine enquiries only please.

Book Wanted:

'Statistics, an introduction.' John S. Croucher and Eddie Oliver, MacGraw-Hill. Current text at A.T.I. Ring Marie Lannigan 478-5669.

Text Books, Wanted

Stage One Philosophy, History, Psychology, Political Studies. Ph 768-863.

Wanted To Buy

Bottle Capper, lever action not the hit-with-hammer type. Ph 503-555 after 5.00 pm.

Wanted: Congenial House

Prof. furnished with flatmate, central city area. Ph. 435-134.

What do you know about the state of NATO defences in Western Europe?

Or, how about the Egyptian army of the 26th Dynasty? Did Napoleon's invasion of Russia have any effect on Britain's trade routes to India? Are Hobbits really a match of Orcs? The Strategists and Tacticians Group. - For a different kind of diversion.

Phone Bruce on 864-675 or Paul on 468-988

my house

i would like to be by lapping sailing seashore with sun & green & space & light no noises of intrusion i want:

1 or 2 brm cottage within 20 mins of uni pleasant/primitive conditions architecture student- lady will caretake. sarah ph. 496-536

Will the owners of the dead cat please arrange to remove it from the Craccum office. Funeral services by request only.

House or flat wanted,

by itinerant couple. Up to \$40.00 pw, pref. Ponsonby, Herne Bay, Inner City. ph. 546702

Attention!

During a film evening at the Rec Centre (Sat) a young lady left her violin under the seats while she watched the movies. Some considerate soul, however, removed the violin and it has not been seen since.

It was wrapped in an Indian scarf inside a slightly battered black case. It is an old violin made of light amber coloured wood. It has a one piece back with diagonal grain. Also in the case were two wooden chin rests and one bow.

The violin is not extremely valuable and would be worth very little at all to someone who could not play it. To a music student, who is only here to study violin, however, it is an absolute necessity. I hope that this event was merely an example of someone's orientation week folly, and they have by now come to their senses. If this is the case it would be appreciated if the person (persons) responsible would kindly deliver the violin to Rachel at studass where a reward will be given without question.

If you were in or near the rec centre on the night in question and know something about this or if you know of someone who has recently acquired an old violin please show them this article, or at least appeal to their humanitarian qualities. (Don't forget to mention the reward).

The lady really needs it back.

EASTER TOURNAMENT 1980

This year's inter-University competition is being held at Massey University from Friday 4th April (Easter weekend). Athletics and rowing will be at Wanganui.

All summer team sports will be represented - so here's your chance to play for your University!

Last year Auckland won (almost fairly and squarely) the summer Shield which we wish to keep - God knows we have few other trophies! So if you are good at athletics, rowing, cricket, snooker, swimming and water polo, shooting, tennis or volleyball;

1) Contact the respective sports club; or 2) Visit me at the Rec. Centre (office on the first floor). If unable to find me, leave a note with relevant details, (name, address, phone no. and sport).

Transport costs are included in AUSA's budget for student activities.

Sport's council meeting this Wednesday, 6.30 pm, Club Room, Rec. Centre. Each club two reps please.

NB. Woman's soccer: Players of any calibre desperately needed.

On Sunday 9th March, better known as 'SUPER SUNDAY', the Chess club gave a lightning exhibition, where the basic aim is to beat your opponent in a maximum time of ten minutes. Play began at 8.30am, and carried through until 4.00 pm. Below is a table indicating the fortunes of the four Varsity club players who took part.

	Played	Won	Drew	Lost
John Vermeer	33	33	-	-
Paul Austin	41	32	1	8
Nigel Metge	7	6	-	1
Steve Moratti	8	6	-	2
TOTAL	89	77	1	11

All players involved thoroughly enjoyed themselves, and we hope this enjoyment was shared by those people who played us.

Paul Austin

"Statements" Seminar. The stars of "Statements", the current production at the Maidment Theatre, will probably give a seminar on Wednesday or Thursday this week. It is hoped that a frank discussion between actors and audience will result. For further information, contact Ros Refoy-Butler, c/- Maidment Theatre.

HAGUE'S RAVE

By the time you read this, we will have decided the fate of the Rudman gardens and Orientation will have finished.

I am proposing that the Grad Bar Grovel and the After Midnight Club become permanent features of campus life. Could I please have some feedback on this i.e. tell me whether you think it's a good idea or not. There are some opinions that I do want to express about orientation, but I don't think that it's appropriate to do so in my capacity as President.

One item currently being considered by the Executive is a proposal to replace canned beer (which is all AUSA uses) by kegged beer for functions in the cafe and bottles elsewhere in the buildings. Cans are currently not recyclable in Auckland, but glass breaks. I would be very interested to hear how other people feel on this. In friendship,

Kevin

FOOD CO-OP PRICE GUIDE

Prices from 6/3/80

Cabbage	40c each	small
Capsicum	6c each	red
Carrots	10c = 465 g	Top price
Celery	51c each	
Cucumber	8c each	
Garlic	10c = 70 g	
Kumara	10c = 230 g	
Lettuce	23c each	
Mushrooms	10c = 28 g	
Onions	10c = 1.160 Kg	
Potatoes	10c = 377 g	
Pumpkin	63 c each	Crown
Rhubarb	57c bunch	
Silverbeet	10c = 223 g	
Sweetcorn	8c each	
Tomatoes	10c = 71 g	Henderson
Apples	5c each	coxes orange, pippin
Bananas	4c each	buy of the day
Oranges	18c each	Californian
Pears	8c each	
Egg plant	20c each	
Watermelon	40c each	small

Order forms are available from the Studass reception.

Noticeboard outside Studass Council room.

PUNTING

Trotting takes the limelight this week with the interdominions on in Australia and our two main chances look like Locarno and Stormy Morn.

Thames trots at Epsom on Saturday night and some to watch for are Untold, Tutor, Marciano, War Talent, Scottish Winter and Ryken. Grant our guest selector likes Delux Circle and Frosty's Last.

Gallops on Saturday at Te Aroha so look out for Commission, Mahanui, Dealer's Choice, Heidelberg and Monody. Grant thinks Mun Lee, Kawahai and Regal Band will show up soon. Two for the 'bankers' to watch out for are Stormee and Sharvari.

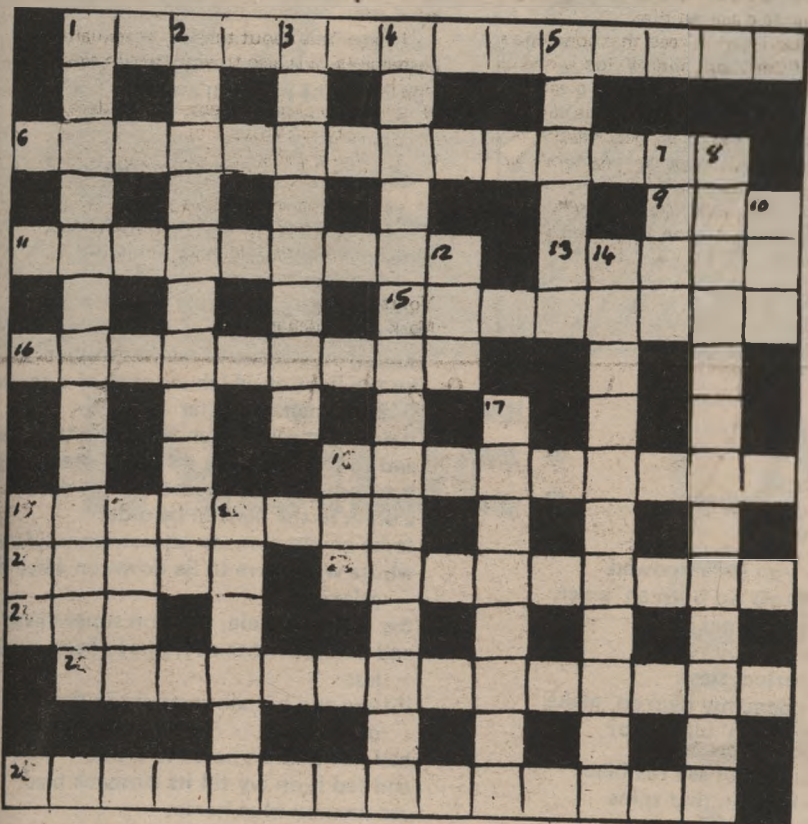
My feature this week is about the 3-year-old galloper Mainline. By Great Wall (as is Mun Lee) out of Samaria who has proven staying blood showed good ability earlier this season. Back from Australia he went a slasher firstup finishing second. Mainline won two starts later and on that preparation raced in the Derby on Boxing Day. He finished a highly creditable sixth so showed enough ability to me as if a four-year-old Mainline could be a big winner.

B. Gamble

STOP PRESS

Contrary to the established practice of AUSA the Executive Meeting has been held over three weeks instead of the usual two. Ergo there is no Executive report.

CROSSWORD



CLUES

ACROSS

- Extraterrestrially exorbitant (3, 2, 4, 5)
- Old neat relics live nearby (5,9)
- Sounds like I agree (3)
- Hollow sac for baby barristers (3,6)
- Regretful baby white heron (5)
- depleH. (8)
- Snore, moan, in Latin (5,4)
- What little boxes are on (1,8)
- Demon ale, perhaps (8)
- Rock notes? (5)
- 'Hip Guy' in Greece makes solum music drain mood (6, 3)
- Done. (3)
- Technically giving head (9,5)
- When I need your love for 192 hours (5,4,1,4)

DOWN

- Open tomato co., sounds like it! (13)
- Ran into last expression. (11)
- Distant object not worth a penny (8)
- Book for Titanic battles (7, 8)
- Whithers shewer (6)
- Candy-O scar! (4)
- Look without a catch, her dress will fall (4,3,2,4)
- Greek nut (3)
- She's a backward fish (3)
- What D.H. would have written 10 years earlier (5, 2, 4)
- The maths a snake would do (3)
- The money drug (1, 1,1)
- Mixed up style in the dome thing (4)
- It isn't experience, but she'll buy it (3, 3)

- Daryl Wilson

CROSS

Dorchester Hotel, 9 Nearest, 10 Ragging, 11 Sign, 12 Ravishment, 13 Dear Sir, 15 Germane, 17 Sidings, 18 Sleeper, 20 Half-loaves, 22 Barb, 25 Related, 26 Arming, 27 Eternal Triangle.

DOWN

1 Danes, 2 Rearguard, 3 Heel, 4 Set fair, 5 Earring, 6 High horse, 7 Tripe, 8 Light year, 13 Discharge, 14 Singleton, 16 Appealing, 18 Scandal, 19 Spender, 21 Lille, 23 Bugle, 24 Aria.

CAMPUS POETS



The Rain

The rain,
Which comes to us, even yet,
In intimation of divine tears,
Commences in the realms
of Science.

In clouds,
which banging together,
no longer cause thunder.

In thin heavens,
which, gaseous, support
no trooping angels:
Which arching
over the globe
in clear chemical composition
deny deific bellycurves:
And falls
into the trenches of ocean
To reach, not
the ancient standing pillars
of holy elephantine backs
But only the chaotic magmic core.

Ah - but the rain,
Though falling today,
from the realms of cosmology,
through the discipline of geology,
Still it falls as ever
In gentle intimation
of sorrowing divinity.

Michele D. Paterson

Real Estate

When last I spoke with Robert
he remarked about his newest neighbours
and their modern rectangular house
that seemed to appear overnight.
"Those buildings are like television
dinners," he said.
"They serve them on sections."

G. O'Brien

Poem of the Green Dome

This dome is alive.
It is breathing.
It is aware of its own space.
We huddle in, alien,
Eyeing the great green spasms
Of its breathing
With uneasiness.
It is not aware of us.
With one cough
It could convulse,
Spit us out
Like words
And never notice the difference.
It does not acknowledge audience.

Rosemary Hollins



I go picture theatre
It wet rain everywhere
On my way to see
My \$2.50 dreams
Lurid flicker scenes

I go picture theatre
all my life
Yawn and go to rest
Even the best full-time actors
Need to sleep ...

Randall

Journalist's Song

Don't confuse the confusion,
I'm only the humming boy
In the newspaper office,
Collecting the better ideas.

G. O'Brien

After the portrait (for Glen Jowitt)



Pied stilts
cry
cold, alternating bleats
to the few stars
that sail
these cloud shoals
above time which bounds
to change years.
Mahau-a-mahaki
and knowing no
significance.
The night's particles whirl
The mythos
dances on tiptoe
tonight.

C. Martin

Simplex

hey you shda knowed
yr flame wd burn an' crack
my ricepaper skin
but did you realise
yr perfect flesh
cd pierce my own an' make
it weep an' blister so?

you cannot see the black
spider pain that spins
behind my eyes
but do you feel my chafing
hurt inside?

Judi Stout

It is
so fragile and they call it

"life",
which doesn't pack
half the meaning,
mass, you know is
there
only
when it's gone and all
that's left — the word

"life",
and impossible recovery.

Chris Parr

The nights particles whirl.
In the place where the wattles used to grow
I would run after school with feet made of
springs
trailing a jumper by the sleeve
with the sun warming,
and the smell of crushed onion grass
Blackbirds would scatter,
and I would play by the creek and lie down
and dream.

And in winter in gumboots I'd squids
through the mud,
and race matchbox boats with my friends,
through the mini torrents and obstacles,
till they passed
the finishing line at the beginning of the
drain pipe.

But now a shopping centre stands in its
place.
The stream is totally enclosed, in huge
concrete pipes
No longer a danger to children
And the scraggy old wattles no longer
flower
because Woolworths now stands the
ivory tower
and the onion grass is under the tiles
and children no longer run through there
because the gates are locked.

S.M. Philipson

old men on blue horses
the sun beating the hair
leaping across the empurpled plateau
one tune of night on a sadder background
violincello piccolo Pan the piper
whistle hum sigh
old man time on a stallion braided with
constellations
with a chariot ablaze with comets
with a snap of the fiery flagellations over
cracked ice
chasing away a whisper of yesterday
heralding a triumph of tomorrow
sliding on glaciers of warm humour
by the light of which we read of a course
of human character
it does not take much to saddle the steady
and to fly away to a different predicament
it takes less than a breath in the dark or
a blink in the light to be older
to be an old man, an equestrian wayfarer
whose wishes are to lie down on a bed of
galaxies
toy with a nebula, feast on super novae
and whose wishes could have been much
less
if time and human restraint in the form
of belief
had not tied his horse to a tree
and fed it on ivy till its stomach bled
old men on blue horses
the sun retreating for another day
of another year, from another fear,
till he is whistled forth again,

Daryl Wilson