



Unprecedented queues as Café slashes sweetcorn fritters to 25c

NOTICE BOARD

NOMINATIONS ARE AGAIN OPENED for the position of Treasurer of the Association.

Nominations close at 5.00 pm on Tuesday 22 April 1980 and an appointment will be made at the S.R.C. meeting to be held in the S.R.C. Lounge on Wednesday 23 April 1980. Candidates should attend this meeting from 1.00 pm and are also invited to submit with their nomination a policy statement for circulation at this meeting.

Candidates are required to have passed the papers which make up Accounting I.

The position of Treasurer attracts an honorarium equivalent to the tertiary study grant with full hardship supplement. This is currently \$40 per week nett during the academic year.

Details of the duties and responsibilities associated with this position may be obtained from the President or the Secretary in the Association Office.

NOMINATIONS ARE INVITED for the following positions as Association Representatives on University and Joint Committees:

- 2 Positions on the Student Union Management Committee
- 2 positions on the Theatre Management Committee

The term of office in each case is from 1 May 1980 to 30 April 1981.

Nominations for the positions on S.U.M.C. and T.M.C. close with the Secreary at 5.00 pm on Wednesday 23 April and appointments will be made at the meeting of the Executive to be held on Thursday 24 April 1980 in the Council Room. Candidates should attend this meeting from 7.00 pm and are invited to submit with their nomination a policy statement of other supporting papers.

Details of the duties involved in each of these positions may be obtained from the President or the Secretary in the Association Office.

NOMINATIONS ARE NOW OPEN for two positions on the Association's Executive Committee, these being National Affairs Officer and Student Representative Council Chairperson.

Nominations for these positions close and appointments will be made at the S.R.C. Meeting to be held on Wednesday 23 April in the S.R.C. Lounge. Candidates should attend this meeting from 1.00 pm.

NOMINATIONS ARE NOW OPEN for positions as appointees of the Students' Representative Council on the following committees:

Societies Grants Sub-Committee (two positions)
Sports Grants Sub-Committee (two positions)

Nominations close and appointments will be made at the meeting of the S.R.C. to be held in the S.R.C. Lounge on Wednesday 23 April. Candidates should attend this meeting from 1.00 pm.

Details of the responsibilities involved in these positions may be obtained from the President or the Secretary of the A.U.S.A. Office.

NEW ZEALAND STUDENTS ARTS COUNCIL is now calling for applications for the position of **TREASURER** for the remainder of 1980.

The position of Treasurer entails the writing-up of the Council's books, the monitoring of the Council's finances, the preparation of budgets, and the presentation of financial reports.

The Treasurer is expected to attend all the Council's Executive Board meetings (held in Wellington every six weeks) and the Council's two General Meetings per year.

The successful candidate will be required to reside in Wellington during his/her term of office. This office carries an honorarium of \$1500 p.a.

Applications, including curriculum vitae, should be addressed to :

The Returning Officer,
NZ Students Arts Council,
P.O. Box 9266,
WELLINGTON.

by 5 p.m. Wednesday May 14. This is an elected position, and elections will be held at the Council's AGM in Auckland on May 24.

N O S A C

Nominations are now open for the following portfolios with the National Overseas Students Action Committee (NOSAC) in 1980/81:

1. National Co-ordinator
2. Secretary-Treasurer

The National Cordinator is a part-time position in NZUSA which carries an honorarium of approximately \$1,000 pa.

Nominations should be sent to :
National Co-ordinator,
P.O. Box 8375,
Riccarton, Christchurch.

For further information contact your campus NOSAC Co-ordinators or Students

Associations' Presidents or the National Co-ordinator at the above address.

US MILITARY STRATEGIST

A leading authority on nuclear weaponry in the Pacific, James Albertini, shall be speaking in B28 at 1.00 and in B15 at 7.30 on Mon. 28 April. Topic: the effect of peace activities on the military machine.

FILM EVENING

Music Society is holding a film evening on Friday, May 2nd at 7.00 pm in Room 20, Music Department (opposite Old Arts Building in Princess St.) There will be live music and wine and cheese with an admission charge of \$1.00 for non-members. Everyone welcome.

STUDENT CHRISTIAN MOVEMENT

Thursday
Thursday 24 April, 1.00, rm 143. Contact Peter Shearer, ph 542-617

MARANGA MAI

A play about Maori Land. Little Theatre, 22 & 24 April, 1.00. \$1.50. Sponsored by the Maori Club.

EXHIBITION 2

Creative Works of Artists and Craftspeople at University. May 4-9 in the Gallery, Counselling Service Building. Painting, pottery, batik, jewellery and more. Sunday May 4, 11am-3pm, 5-9 May, 9am-5pm. On Sunday an informal BYOF&W lunch with the artisans. If you wish to show, ph Marilyn ext 595/596. Meeting Tues 22 April, 1.00 Counselling Centre.

RAFT RACE MAY 6

At 10.30am on Tuesday from Devonport to Okahu Bay. Your raft will be subsidised with \$25 or 50%. Neat, eh? Need lotsa people with fizz-boats, sail boats, canoes to save the drowning people of self-destructed rafts. Prizes! (various bown fizzy liquids). 2 classes- person-type power and other-type power (to 10HP).

First over in each class wins, BUT if you don't land before the bike-ride gets there you're out (less brown fizzy liquid).

MOTORCYCLE RIDE MAY 6

At 9.30 on Tuesday. Bigger, longer and better than last year (gotta spread the boys in black uniforms out). Starts from Alfred St to Symonds St to Customs to Queens and eventually to start Raft Race (qv) at Devonport (more routing details later). Then around to Okahu Bay. All lectures cancelled due to lack of interests. All questions Studass., Motorcycle Club pigeonhole, or Tony Reynolds in Engineering School somewhere or ring David Benson (?) 4 or ring 498-323 (but only if I'm home, ring first to find out. Love and kisses too).

ENVIRONMENT GROUP ACTIVITIES

Thurs 24 April, 1.00, Exec Lounge, Denys Trussel of Friends of the Earth speaks on the future for exotic forestry in NZ
Tues 29 April, 1.00, Lib B10, films 'All We Need' and 'Perspective' on NZ and worldwide energy requirements.

Weds 30 April, 7.30, Lib B10, Forum on LPG storage and distribution. Speakers and film.

SCIENCE FICTION SOCIETY

Every Thurs. and Frid. at 1.00, rm 202. Studass. Games Evening Thurs. 1 May, 7.00, OGB.

INTERNATIONAL MUSLIM STUDENTS ASSOCIATION

AGM: Sunday 27 April, Womens Common Room, 1.00.

MANTRA MEDITATION

Every Tuesday, 6.30pm, Exec Lounge.

PLANNING A CAPPING STUNT??

Then register it! Unregistered students will not be backed up by AUSA, ie we won't bail you out. Students must be registered at least a week ahead. Register at AUSA offices with Darryl Carey, Stunt Controller. Leave a note!

GRADUATION SERVICE

MacLaurin Chapel, Princes St, Weds 7 May, 1.10 pm. The preacher will be Professor George Seben, Head of Department of Mathematics.

DEAN'S LECTURE

Weds 16 April, 12.00, Robb Lecture Theatre, School of Medicine. 'Health Care for the People - Cuban Style', speaker Ms Ruth Bonita BA, M.P.H.

MALAYSIA-SINGAPORE STUDENTS' ASSOCIATION MAY CAMP

Tira Hou Marae, Panmure, 9 - 11 May, cost \$8.00 per person.

'An opportunity to know more about Maori culture - a new experience that you will always remember.'

For further information, contact Ng B.L. Phone: 769-905.

SRC MEETING

Weds 23 April, 1.00, SRC Lounge. Sex, drugs & rock-n-roll, & other promotional gimmickry.

FRENCH CLUB

Cafe' - Television bus les jeudis, Rm 022 OAB. Venez pour boire du cafe, bavarder et voir de vrais Francais. A jeudi alors. 564-819

URGENT

A large group of students is needed to help run the underprivileged childrens party (500 strong) on Sat 3rd of May - reading, driving, transport, food production, playing games in Rec Centre, helping disabled children, general organising.

Help will also be needed on the days before with decorations etc.

Anyone or group who can help with entertainment would also be welcome.

Please contact Bob Lack or David Rose Ph 30-789 (work) or 53-48512 (home) as soon as possible.

Candidates

John Palmer
Standing for Senate Representative

Currently studying MSc/PhD in Chemistry, and has been a Student and Faculty Representative for many years, as well as Senate Representative and member of the Safety, Academic and Discipline Committees.

It is my plan if re-elected to continue with my representation of students on Senate and its committees with the same dedication and support for students' rights I have shown over my previous terms. It is only after experience that it is possible to fully use and understand the mechanisms of University Government, and the ways in which the student body can best be served by existing procedures, and only with such thorough understanding do the short comings of the system become truly apparent.

In addition to my position on Senate my positions on Safety committee, Academic committee and Discipline committee depend on my re-election to Senate.



Susie Collier

Standing for position of Senate Representative

I am 27 years old, educated at Tokoroa High School, and then at Hamilton Teachers' College am currently studying Masters English. I was involved with Education Fightback last year and this is still an area of great concern. I am Class rep. in the English and Classics Departments and Faculty Rep. for the English Dept.

I feel that the position of Senate Rep is a vital liaison between students and the University Administration. I believe that my motives in standing for the position are altruistic ones. I am especially concerned at the difficulties encountered by overseas students, but this does not mean that I am unaware of the struggle many New Zealand students have to enter and remain at University. I will strongly resist any efforts to restrict student intake to those whose parents can afford a university education for their children.

I am also interested in the area of internal assessment and would like to see all departments operating a 50/50 plussage system or, for language and science courses, a three way division which will give credit for laboratory work.

I will endeavour to competently report decisions of S.R.C. to senate, and to represent individual students to the best of my ability. Finally, I can faithfully promise to treat the position conscientiously if I am elected.



Wayne McIntosh

Standing for Senate Representative

A fifth year law student, and our current Sports Officer on Exec. Wayne aims to ensure that AUSA's interests are known to Senate members, and to maintain a free flow of information between ourselves and Senate.

I.A. COMMITTEE MEETING

Weds, 23 April, 5.30, Council Room, Studass. Any queries to I.A.O, rm 111.

CATERING CO.

Great Reductions
in Food Prices again
this week!

Make your Bursary cheque
last just that little bit longer
by taking advantage of
this week's Catering specials:

Cold Sewery

Filled Rolls reduced from 35c
to 30c

Health Bar

Round Bread Rolls reduced from
30c to 25c

Hot Sewery

Hamburgers reduced from 65c
to 60c

The recent involvement of the Security Intelligence Service in the expulsion of Soviet ambassador Sofinsky and the naming of (suspected) members of the Socialist Unity Party has once again brought the SIS into the focus of public attention. This article attempts to explain the rationale behind the existence of the SIS and the powers which are given to the SIS in order for it to perform its function. It also attempts to comment on whether the SIS is functioning within the requirements of the Security Intelligence Service Act and whether its existence is in the interests of democracy in New Zealand.

Section 4(1) (a) of the Security Intelligence Service Act defines the principle function of the Service: 'to obtain, correlate and evaluate intelligence relevant to security, and to communicate such intelligence to such persons, and in such manner, as the Director (of the SIS) considers to be in the interests of security'. The interpretation of the word 'security' given by the Act extends the interests of the SIS to 'the protection of New Zealand from acts of espionage, sabotage, terrorism and subversion' and investigating 'any new area of potential espionage, sabotage, terrorism and subversion'.

While espionage, terrorism and sabotage are defined as crimes by either the Crimes Act or the Official Secrets Act, subversion is not. Nowhere in the New Zealand Statutes is subversion defined as a crime. Indeed, the only appearance of this term in any New Zealand legislation is in the Security Intelligence Service Act where its definition is one which makes it not necessarily a crime. For instance, it is not criminal, although it is subversive, to advocate the undermining by unlawful means of the authority of the state. When it is taken into account that the SIS have the power to investigate areas of 'potential subversion' the vast extent of its interest becomes evident. Any person or organisation which is seen as a threat or a nuisance by the government of the day can be considered an area of potential advocacy of the undermining by unlawful means of the authority of the state, and can thus be the subject of surveillance by the Security Intelligence Service.

The entire concept of a counter-espionage agency in a democratic society produces aspects of conflict. An increase in 'national security' can be achieved only at the expense of some invasion of the privacy and rights of the citizen. In order for it to perform the duties delegated to it a security service must take a stance of distrust of all members of the society. Such a stance is basically anti-democratic and as such is incompatible with the values of a freely governed society. If such a security service is to function adequately as an organisation which shows an interest in any activity which may be a threat to the security of the society its interests must be wide-ranging - probably as wide-ranging as those granted to the Security Intelligence Service by its Act. It is therefore not the extent of the powers given to a security service which must be called into question, for if the security service is to perform its stated function these powers are necessary. This was evident at the time of the 1977 amendments to the SIS Act which gave the SIS the power to investigate 'potential' threats to security and to undertake mail-opening and telephone tapping. Muldoon, in 1977, convincingly argued that these extensions of power of the SIS were necessary if it were to perform its task.

It is therefore the entire concept of a security service which must be brought into question. A society must decide if the increase in its security brought about by a security service justifies the invasion of privacy and individual rights which necessarily accompanies the existence of such an organisation. It is the opinion of the writer that in the case of New Zealand it does not.

New Zealand is a country with a strong tradition of democratic freedom. At no stage in the history of this country has there been any totalitarian regime rise to power or even threaten to rise to power by way of force. We are not a country of extremist political factions battling for power. Any extremist groups in New Zealand are small, lack public support and have little chance of increasing their strength to a level which would enable them to attempt to overthrow a democratically elected government or unlaw-

I WANNA BE A SECRET AGENT



fully undermine its authority. Any such action in New Zealand would be rapidly suppressed without the involvement of a security service. Furthermore, New Zealand is not a country in which great military or technological advances are taking or have taken place. There is little potential for espionage since there is little for foreign powers to spy on.

There has been a notable lack of prosecutions in New Zealand for the offences which it is the duty of the SIS to investigate: espionage, sabotage, terrorism, treason and sedition. Indeed, the only court action brought as a result of SIS investigations (Regina v W B Sutch) proved to be a gross embarrassment to the SIS and resulted in the acquittal of the defendant. Such an absence of convictions for these offences would indicate that either the SIS are not needed in New Zealand because these offences do not occur or that the SIS are so incompetent that they do not discover such offences. Neither of these possibilities does much to justify the existence of the SIS.

This must be weighed against the possibility of any New Zealander engaging in legitimate political activities being placed under surveillance by the SIS. Such surveillance can include gross intrusions upon personal privacy such as tapping telephones, opening mail and installation of listen-

ing devices. No-one has the right to know whether they are under surveillance, and the only indication which the public gets of the activities of the SIS is a brief and uninformative report tabled annually in Parliament by the Minister in charge of the SIS. The weak arguments used to justify the existence of a security service in New Zealand do not face up well to these anti-democratic consequences of its existence.

Further to these arguments, the SIS has demonstrated that it is not capable of effectively performing the task which it exists for. On the two occasions in recent years when the SIS has been forced to 'go public', the trial of Bill Sutch and Muldoon's naming of Socialist Unity Party members in the trade union movement, it has assumed an aura of bumbling incompetence. During the Sutch trial it became clear that the SIS could not get its own evidence together into any coherent and credible form. Agent Kit Bennetts gave evidence at the depositions hearing that all that he had in his possession during a surveillance exercise was a walkie talkie radio. Later in the Supreme Court one of his colleagues testified that Bennetts also had in his possession a camera, and after considerable cross-examination by defence counsel Michael Bungay, Bennetts himself was forced to admit that he was also carrying a pair of binoculars. Confusion such as



this surrounded much of the SIS evidence and plagued the prosecution's case during the Sutch trial.

SIS incompetence was also apparent in the Muldoon revelation about members of the Socialist Unity Party in the trade union movement. The list released by Muldoon, a list which Muldoon himself stated was compiled by the SIS, contained so many inaccuracies that it was facetiously rumoured in some quarters that it had been prepared by the weekly newspaper Truth. There were errors as to the positions officials held in unions and the unions they were involved in. Several of the named union officials denied membership of the SUP and one was even dead. This is the sort of efficiency that the New Zealand taxpayer gets from the money that is poured into the Security Intelligence Service.

The 'Muldoon naming names' caper also brought home stronger than ever that the activities of the SIS are very much subject to the whims of the Minister in charge of it and of the government of the day. This is extremely dangerous when, as is the case at present, the Minister in charge of the SIS and the government appear to be somewhat synonymous with each other.

There is considerable potential for a government to use the SIS to spy on its own political rivals. The recent suspicious break-ins to the residences of several prominent Labour Party personnel may even be cases of this already happening. Muldoon has openly admitted that the SIS has been investigating the Socialist Unity Party, a legitimate political party also although not an immediate political threat to his National Party. This sort of activity is on the absolute periphery of that which is permitted of the SIS by the Security Intelligence Service Act. Of all the activities which the SIS can legitimately investigate, the only one which the Socialist Unity Party can be suspected of is 'potential subversion'. The Labour Party could hardly be reasonably suspected of even this. Yet this seems to be the area in which the SIS have recently been active - spying on political party activities. Surely if it has nothing better to do than operate on the absolute periphery of its field of interest the SIS's existence is difficult to justify.

The events surrounding the expulsion of the Soviet ambassador Sofinsky heightened awareness of just how little the public gets to know about the activities of the SIS. The Minister in charge of the SIS (Muldoon) chose not to reveal to the public any of the information upon which the decision to expel Sofinsky was made. It is possible that much of this information could have been a total fabrication, either by Muldoon himself or by a senior official in the SIS, in order to embarrass the Soviet Union. But the public will never know. It is not only the SIS that has too much power - the Minister in charge of it does. He is not required to be answerable to the public for the activities of the SIS since the public knows only that which he wishes to reveal about these activities. It is frightening to recall that Muldoon acted as judge, jury and executioner in the Sofinsky expulsion. Sofinsky had no right of appeal against the Muldoon decision. Events such as this have no place in a democratic society.

This article has demonstrated that there is little justification for the existence of a security service in New Zealand and that the SIS is not in the interests of individual rights and privacy. It has shown up some of the incompetencies of the SIS and some of the dangers to democracy that it presents. Recent events, especially the naming of suspected SUP members by Muldoon, have illustrated to New Zealanders that the SIS has no place in our democracy and that they must unite in opposition to this anti-democratic organisation and force Government to do away with it.

Ivan Sowry

References:

Joe V.L. Chappie: *Around the World By Clockwork Ferret.*

Isaac Strikers: *The Broadbean Sandwich Through History.*

Wynstan Dunnow: *Word-Wanking—A Zen Perspective.*

Anne L. Gesic: *Uses and Misuses of the Timebomb Parrot.*

Bevan Vague: *The Phallic Symbol as a Democratic Member.*

TROLLEYS—WHY NOT?

The 'Trolleys' item in CRACCUM of March 31 contained a number of errors, omissions and distortions.

The Auckland Regional Authority met on St Patrick's Day, Monday March 17, which turned out to be a great day for the Irish, especially those living in Auckland. In the early hours of Tuesday March 18, the ARA reversed the 8-2 recommendation of the transport committee, and decided by 19-12 to order twenty new Volvo B58 trolleybuses instead of twenty MAN SL200 diesel/methanol buses. The ARA transport controller envisages that the new trolleybuses will operate on a figure-of-eight route covering Parnell, Newmarket, Ponsonby and Herne Bay, and will not be confined to the Herne Bay route as your contributor states. Twenty buses would be sufficient for a 2minute headway on the Herne Bay route.

The \$2,000,000 cited as the cost for overhead wiring has been reduced to \$1,750,000 on the advice of a Swiss consultant, although firm tenders have yet to be received for the overhead reticulation.

The trolley bus type finally chosen will be made up of a New Zealand Hawke body on a Swedish Volvo chassis with Italian Ansaldo electrical equipment, each unit costing \$138,000, not the \$155,000 quoted in CRACCUM, which was for a trolleybus fitted with Swiss Brown-Boveri equipment including an auxiliary diesel generator.

The cost of the MAN SL200 diesel/methanol buses, of which sixty were ordered last November, is \$93,722 each, not \$155,000 as stated in CRACCUM, whose contributor may have been confused by the cost of the MAN SG220 diesel articulated bus, which costs \$153,711. The ARA also ordered 20 of them in November.

There was no Government decision to assist the ARA by paying 78% of the cost of diesel buses and 61% of the cost of trolleybuses. Rather the ARA took advantage of the existing bus replacement grant scheme, which provides a flat subsidy of \$73,300 per bus for purchase of diesel buses of whatever type, and \$95,000 for each new trolleybus bought. The percentage of subsidy for this trolleybus purchase thus becomes 69% of the cost price.

With a price differential of \$22,500 per bus, taking the Government subsidy into account, the initial extra cost to the ARA is \$450,000 for the purchase of twenty trolleybuses, excluding provision for overhead wiring, and not \$600,000 as appeared in CRACCUM. An extra \$4 million will be required over the next 13 years to cover the costs of reticulation, interest charges and the higher initial purchase price of the trolleybus option.

A net saving in trolleybus purchase and operating costs will be realised by 1995, by which time diesel/methanol buses bought now would need replacement. The net saving will be realised progressively earlier than 1995 with each successive rise in the price of petroleum fuels. The trolleybuses will have double the lifetime of diesel/methanol buses and will not require replacement until 2005 at the earliest. On the basis of the lifetime of the vehicle alone, the trolleybus is the favoured choice over diesel/methanol buses.

The overhead wiring may add \$100,000 to the cost of each trolleybus, but further trolleybus purchases will spread this cost over a larger fleet of trolleybuses, narrowing further the cost comparison between diesel and trolleybuses. Inevitable rises in the price of oil will also tend to compress the overall purchase and operating cost differential between diesel and trolleybuses, until a point is reached where an enlarged trolleybus fleet will realise net savings over diesel bus operation in the short-term, rather than over 15 years as is now the case.

Your contributor, Mark Kerly, stated that the ARA will have to find an extra \$500,000 above the costs of the methanol buses each year for at least another 15 years. This amounts to \$7,500,000. The additional amount of \$500,000 for twenty trolleybuses is a once-only cost, not a continuing one, and both vehicle and reticulation costs will be spread over a lifetime of at least 25 years. Ignoring interest charges, these additional costs amount to \$2,500,000 or \$100,000 per year for

vehicles and overhead wiring. This is much less than the amount required to purchase twenty diesel/methanol buses now and replace them 15 years hence at a total purchase price of \$3,750,000 in 1980 dollars.

The CRACCUM article claims that the additional initial cost of trolleybuses provides no benefit whatsoever for passengers when it could be used in providing an additional 17 methanol powered buses. \$2,500,000 would buy 26 extra methanol buses, not 17, giving a total of 46 diesel/methanol buses for the price of 20 trolleybuses plus their overhead wiring, which options are roughly equivalent in terms of the respective bus type lifetimes. The ARA would be hard-pressed to staff such extra buses at peak times and would have difficulty filling them in off-peak times. Certainly peak-time overcrowding would be eased while off-peak empty running would increase. The problem of uneven demand for bus services is a separate issue, however.



That there is no benefit whatsoever for passengers in the extra money required for trolleybuses is not a valid claim. Passengers get the benefit of a silent, smooth, swift, pollution-free bus service, as opposed to a noisy, jolting, air-polluting diesel bus service.

The statement that Herne Bay residents will have no bus service while the overhead lines are being installed is completely without foundation. Under the terms and conditions of the relevant passenger service licence the ARA is obliged to run its timetabled services except in circumstances beyond its control.

The dependence on overhead wiring is hardly a major disadvantage for trolleybuses as is contended in CRACCUM. Trolleybuses can fully utilise a three-lane carriageway where the wires are suspended over the middle lane; the fixed nature of the overhead wire is not a drawback, as bus users expect buses to conform to the advertised route. The so-called tendency for trolleybuses to come adrift from the overhead wires has as much significance as the propensity for diesel/methanol buses to run out of fuel (an isolated event in this restricted sense but an increasingly probable occurrence in the wider outlook). The contention that trolleybus desires can only add to congestion in the Herne Bay region is patently absurd. The new, low-maintenance, synthetic cable overhead wire suspension system allows higher trolleybus speeds through overhead special-work, as the lightweight components do not exert as much downward deflection force on the trolleybooms as the present system, thereby reducing the likelihood of dewirements.

Among the advantages claimed for methanol powered buses over trolleybuses is that methanol buses will use natural resources, namely the Maui gas condensate. Methanol is obtained commercially from the conversion of the methane component of natural gas with some considerable energy input. (Gas condensate is not a ready source of methanol). Electricity is equally a natural resource (what would be an unnatural resource?) and, furthermore, hydroelectricity in particular is a renewable energy resource, which is directly used by the trolleybus in a highly efficient, 70% conversion of electrical energy into mechanical work, whereas the direct efficiency of internal combustion engines is about 15%.

The article claims that methanol does not release any harmful pollutants into the atmosphere. This may be true if the various oxides of nitrogen produced in any internal combustion engine are discounted. However, methanol is a highly toxic and inflammable substance in itself, requiring a special degree of care in handling and usage. In any case, the methanol buses would start their careers as diesel buses with their offensive odour and exhaust emissions containing oxides of nitrogen and sulphur, as well as harmful particulates.

There is no obvious advantage for preferring methanol buses on the grounds that they are cheaper to run. New Zealand methanol production will be primarily export-oriented and local supplies, if available, will be priced off the world market level as happens with meat and butter. In other words, OPEC will effectively set the price of Maui products, and methanol bus option will cost the ratepayer dearly in the two or three decades it might be available.

The Auckland Regional Authority is to be congratulated for acting with such far-sightedness in the long-term interests of Aucklanders, in deciding to continue with electric traction for public transport. The fictitious sum of \$9,500,000 extra for twenty trolleybuses that the CRACCUM article quotes could well be spent in replacing more diesel buses with trolleybuses, and realise yet further savings over petroleum fuelled buses, giving Auckland's bus services a sustainable future.

Brett Cunningham
Convener, Transport Action,
P.O. Box 39-065, Auckland West.

GRADUATION BEDE PHOTOGRAPHS



BEDE PHOTOGRAPHY

For appointments

Phone 370-341
Queen Street

Phone 34-404
Symonds Street

A Reply To Brett Cunningham

The first thing that I should point out is that in both my original article and in this reply that all of my figures are rounded off to the nearest \$5,000.

I cannot confirm Mr Cunningham's figure of \$138,000 as the price for one trolley-bus. The price of \$155,000 I quoted was also confirmed in the New Zealand Herald of March 18.

The price for the diesel/methanol buses is indeed about \$95,000. This figure appeared in my rough copy but for some reason appeared as \$135,000 in the copy I submitted for typesetting (not the \$155,000 quoted in Mr Cunningham's article) I apologise; an error on my part!

When taking advantage of the Government's bus replacement scheme the Government does have to approve each submission made to it, usually in the form of 'rubber-stamping'. The subsidy percentage of 61% for trolley-buses has been confirmed by both the Herald and 8 o'clock of March 22.

The price differential per bus works out at \$35,000 taking the purchase price of \$155,000 for each trolley bus and the figures that I was given for the Govern-

ment subsidy i.e. \$70,000 per diesel/methanol bus and \$95,000 per trolley bus. The figure of \$600,000 I quoted should in fact be \$700,000.

The figure of \$500,000 p.a. above the costs of the methanol buses refers to operating costs and not to re-payment of the buses themselves. Spread over fifteen years these costs of re-payment would be very low but the operating costs work out at \$7,500,000 which is also quoted in the 8 o'clock of March 22 (in the Mayor's column, too).

The amount quoted as the price of purchasing 20 methanol buses and replacing them in fifteen years time does not take into account the government subsidy. This price falls to \$1,000,000 if one does so.

The figure for the additional number of buses able to be purchased was based on the \$500,000 excess costs that trolley-buses would require. Taking the government subsidy into account this gives a figure of 20 buses (the previous figure of seventeen was erroneously calculated).

I very much doubt whether the trolley-buses 'added comfort' is worth \$500,000 per year. While the inner-city roads are as badly surfaced as they are no system of

transport will give a truly smooth ride.

Herne Bay residents will not have a bus service while installation of new power-lines is going on. Mr B.K. Berg, Chairman of the A.R.A. passenger transport committee, was quoted as stating that while the installation work was being done, the existing Herne Bay service would be dropped.

The dependence on overhead wires means that the trolleys do not have the same degree of manoeuvrability as their diesel/methanol counterparts. My main objection here is that without further expense the bus-route cannot be extended or changed and thus takes no account of future population trends.

Trolley-buses do come off their overhead wires quite regularly but this point was only used to illustrate delays that can and do occur with trolley-buses.

There is no guarantee that methanol will be priced at OPEC rates. Even if it is priced at these rates, surely the A.R.A. would have the sense to apply to the Government to get methanol at a lower cost. There is of course a precedent for this with Comalco's cut-price power. Besides, has not electricity been subject to enormous price rises within the last six years?

The sum of \$9,500,000 is not at all fictitious. It was obtained from the figure of \$7,500,000 quoted earlier as being the excess running costs of trolley-buses and adding the \$2,000,000 overhead wiring costs. Even if the possibility of a reduction in this cost is allowed, the extra that Auckland Ratepayers will have to spend is still \$9,200,000 whereas by choosing the MAN SL 200 buses this figure would not need to be spent.

Finally, whatever either of us says, the A.R.A. will probably not change their mind now that it has ordered the trolleys. My main criticism was intended to be on the A.R.A. for overturning a supposedly expert opinion made by the transport committee and putting a \$9,500,000 burden on the ratepayer that they otherwise would not have had.

Mark Kerly

WORD FROM WELLINGTON

Simon Wilson, President of NZUSA, spoke to Katherine White about education, the state of the nation, and his life and hard times.

Simon, NZUSA seems to be facing a lot of difficulties at the moment, not just flak from the Government, but within its ranks. Would you agree?

I don't know how true that is. We've got a very strong Education Fightback campaign going at the moment; it has a lot of support from other education groups and various interests within the community. That campaign seems to be getting a lot of support from students who realise all too well that cuts to the university system and the TSG are not in their interests or anybody's interests. Given all that, I think actually we're in quite a healthy position.

There's been mention in the past of some of the campuses considering pulling out of NZUSA. Do you see this happening now?

No talk of it at the moment. I think people realise that a strong national association is vital if we're going to act in the students interests.

From individual students I have heard the comment that they don't personally feel they need any more money, everyone's having to tighten their belts at the moment and students should too.

That's not a comment I hear very often. I've been to all the campuses now and spoken extensively to students, not only at forums, also in the hostels; I've met a wide variety of students and the feeling very definitely is that the TSG system with all its faults and administrative hassles is a ridiculous way to administer bursaries, and is not providing adequate finance to most students.

Do you think our Education Fightback campaign could possibly be concentrating too much on student bursaries and not enough on what is happening to Universities as a whole?

This term with the campaign we're looking at the TSG, and we have to do that. It's a matter that directly affects students, the first year that it's been introduced, and it's very much in the limelight. But we're also looking at universities, with the inadequate levels of funding announced in the quinquennial grant, and we're trying to keep these two areas in parallel.

Are you getting much support in this from the Universities; Colin Maiden, our Vice-Chancellor, has been particularly tight-lipped on the subject.

It varies from University to University. The feeling in all the Universities is that the funding is not adequate; on some of the South Island campuses they can see that they will be facing very serious consequences, with the quality of teaching and research and the options open to students being severely curtailed towards the end of the 5 year period. We do have support from the Universities in what

we're saying with regard to the TSG: Universities last year opposed the introduction of the TSG and have continued to do so this year.

On the other hand you don't hear much press comment on this. Do you think perhaps they are looking to NZUSA for a lead?

Well you've got to realise that Universities aren't going to operate in the same way as a Students Association. It's very important that we do operate in the way we're doing, to lobby, and to provide the public with information. The very nature of the Universities means that they're going to be more reticent in making their grudges publicly known.

Do you feel that the amount of time that NZUSA is having to spend on internal monetary matters at Universities is detracting from our other activities, particularly political?

Yes, we spend just about all our time on educational issues at the moment - the TSG and the quinquennial grant funding. I think that's unfortunate, because there are a number of other areas that NZUSA could be more involved in. In terms of what is happening generally in the country, in South East Asia, the South Pacific, and the world overall - and I think it's quite proper that we should be involved in those areas. However, because of the attacks on students and Universities, it would be wrong of us not to spend the time we are spending on education, and we're really quite clear about where our priorities are.

I tend to feel that as you get a more right-wing feeling coming through the Universities - the radical days of the 60s now being well and truly gone - that students are going to be a lot more apathetic, more concerned simply with matters that affect them personally. Do you think the current economic difficulties and the financial squeeze on Universities could be accentuating that trend?

You could very probably argue that students are less idealistic; I don't think it follows that students are less concerned about what is happening. The argument is often advanced that the heady days of student demonstrations in the time of the Vietnam War and the anti-apartheid movement are now gone. I don't think that's true; last year on Education Fightback the marches out on the streets were the largest student marches ever seen in four of the university cities. And that's very significant. I think next year with the proposed Springbok tour you are going to see a resurgence of an enormous anti-apartheid campaign; I would hope so at least. I just don't think it's true that people are becoming less concerned or less prepared to do something. What is happening is that those who argue that we shouldn't be involved in anything controversial are getting more organised.

Right - when the Minister of Education can come out and say that students shouldn't be involved in politics



That's right. He says more than that, in fact, he says that while he does admit that bursaries are a legitimate area for our concern he will not accept that the university funding is a legitimate area - in spite of the very obvious effect it will have on students. It's ridiculous.

How about public response to the Education Fightback campaign?

I should explain that the campaign we're running is a two phase campaign; in the first term we're looking at what's happening to students and universities. In the second term we want to broaden that to look at what's happening to education right across the board and get a much greater degree of public involvement and support. The first term has been planned specifically to involve students - in the organisation of the campaign as well as marching - so that in the second term we will hopefully have a large body of students who can go out to the public and explain the issues.

How have you found public reaction to the Prime Ministers denouncement of you as an 'avowed Marxist'? Do you think this has been damaging to NZUSA?

I personally find it amusing; I don't think that it has a damaging effect at all. I think people are quite capable of seeing a red herring - I'll rephrase that - quite capable of seeing a diversionary tactic when it appears, and are also quite capable of

judging their elected representatives on the basis of what they do. I don't think it's had any significant effect at all. One thing it does show up is the obvious incompetency of the SIS: when they announced the list of 32 SUP members there were a lot of mistakes in that, and the organisation I'm supposed to belong to hasn't existed for over two months now.

Has the Minister reconsidered his position at all - is he on speaking terms with you again?

No, the Minister won't speak with NZUSA. It's not clear why; we are quite happy to speak with him whenever he'd like to. He's taken it into his head that our actions so far this year have been inappropriate, especially with regard to the Cabinet document, and I presume he sees it as an insult. I would argue that it's quite irresponsible of him to do so - the information that we released should not have been secret in the first place. That argument has been backed up by a variety of opinion, and I would also argue that he has the responsibility to discuss matters with the representatives of 42,000 students. He doesn't understand consultation at all well, it would seem; that has been the experience of a lot of education groups.

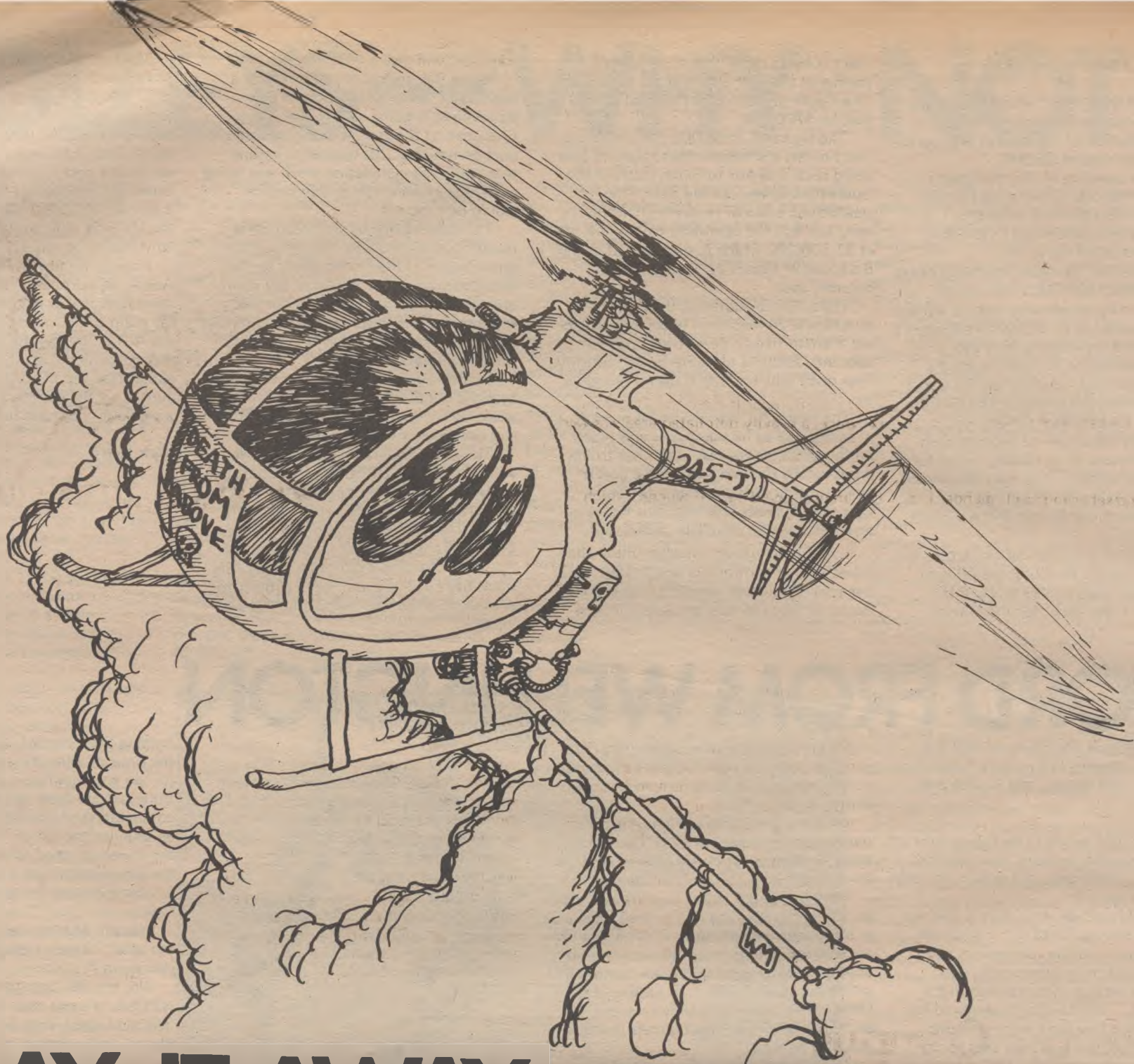
We're now getting close to the stage of speculating on the 1981 elections. Do you think students could expect anything better from a Labour government?

It's difficult to speculate on that sort of thing. The Labour Party has now committed itself to repealing the discriminatory \$1500 fee on overseas students, and we hope that if they win the election they will maintain that promise. You've got to remember that the last Labour government promised a decent bursary system and it wasn't until election year in 1975 that they brought it in. And its worth noting

that students marched three times that year to get that bursary system; the sort of pressure that was put on through up-front campaigns was effective. I think it would be naive of people to expect that the Labour party is going to be the students' best friend simply through anything innate in the Labour party. What we have to realise is that the pressure has to go on whatever party is the Government to try and get them to face up to their responsibilities to the Universities.

Do you find that you have to be constantly aware of what are your own political biases?

Yes, I would feel that any student politician who doesn't act on the basis of student policy or ignores it should be run out of town, and I would hope that if I deviate from the policy of NZUSA it would happen to me - and I do - but it means that its all there would be areas of NZUSA that I would disagree with, but carry them out. So far there do to be any complaints.



SPRAY IT AWAY 2,4,5-T & 2,4-D

'I'll be around for ... ninety-nine years'.

'Agent Orange' Red Mole.

150 years is the present average for the large tracks of land cleared by American forces in Vietnam with the defoliant 'Agent Orange'. Agent Orange is a 50/50 mixture of 2, 4, 5-T & 2,4-D and derives its name from the orange stripe on the drums it came in. Both 2,4,5-T and 2,4-D are phenoxy herbicides and are synthetically produced; that is they do not occur naturally, and both are contaminated with the highly poisonous toxin TCDD or dioxin. It is this drug and its effects that are the centre of deep controversy.

The Background

After their discovery in the 1940's the phenoxy herbicides were in general use by 1950. In the US they have been used since their introduction for weed control on rangeland, pastures, and right-of-ways, also in forestry to cull unwanted shrubs. In New Zealand 2,4,5-T is used to control gorse and blackberry on hill country and 2,4-D is used on pasture land. Both are used by local councils to control weeds in parks, road sides, reserves, and along ditches. In Vietnam it is estimated that a total of five million acres were sprayed with Agent Orange and are now waste land, such was the magnitude of the operation.

2,4,5-T and 2,4-D are sold mainly in liquid concentrate form over the counter. Although they are generally applied by helicopter, both can be applied by hand held equipment. For aerial spraying a pilot must, in accordance with the Pesticides Act of 1979:-

- (a) Attain the age of 18 years; and
- (b) Satisfy the A.C.B. * that -

- i. He has completed such course of studies and passed such examinations (whether written or oral) as may be prescribed by or under regulations made under this Part of this Act; and
- ii. He has had sufficient practical instruction to apply or otherwise use safely every controlled pesticide for which the licence is sought; and

- iii. He is in all respects a fit and proper person to be entrusted to apply or otherwise use safely every such controlled pesticide.'

* The A.C.B. is the Agricultural Chemicals Board.

There are no such regulations for ground operators.

Why The Controversy

In the very late 1950's and 1960's the 'wonder drug' thalidomide was brought on to the market before its full effects were known. The ensuing cases of birth deformities caused one of the longest court actions of its type; it should have set a precedent for all other drugs to be tested thoroughly before being released. Unfortunately the interests of the large chemical corps are purely commercial.

The major manufacturer of 2,4,5-T and 2,4-D is the Dow Chemical Company of America whose N.Z. reps are Ivon Watkins Dow. In 1969 the Bionetics Research Laboratory produced evidence that 2,4,5-T contaminated with 30ppm (parts per million) TCDD had caused foetal defects in mice exposed during early pregnancy. This report plus reports from South Vietnam of increased numbers of birth defects, prompted the use of 2,4,5-T in waterways, recreational areas, and on food crops for human consumption to be suspected in 1970. The U.S. Department of Defense announced that the use of 'Agent Orange', in Vietnam had been suspended. By late 1970 the use of 2,4,5-T in the defoliation programme had also ceased.

Court action by two major manufacturers brought the formation of a board of scientists called the ACS to review its safety. In 1971 the ACS submitted its report to the newly formed Environmental Protection Agency (EPA), which recommended 2,4,5-T only be used in forestry, rangeland and rights-of-way provided the dioxin content did not exceed 0.1ppm. The EPA ignored recommendations that the spraying of food crops be resumed, as this had conflicted with the views of several prominent scientists.

In 1972 the Agricultural Chemicals Board (ACB) released a report on 2,4,5-T. They followed the EPA recommendations and reduced the dioxin content from 1.0 to 0.1 ppm. But the only restrictions placed on its use was to prevent it from being used as an anti-drop spray on apricots and that labels should carry warnings against home use and the contamination of water supplies. Earlier in 1971 the board went to great pains to say that there could be little 'risk of causing foetal abnormalities from doses levels which far exceed expected exposure'..... thereby admitting that there is a link between 2,4,5-T and its dioxin content in particular and birth deformities.

The 1972 report was brought about by two Te Awamutu doctors who wrote to the New Zealand Medical Journal suggesting that there was a connection between 2,4,5-T and two cases of Spina Bifida in the birth of two babies on a local farm. The committee could not come up with anything conclusive.

In 1977 a group of Whangarei women, who had given birth to children with neural tube defects, prompted the Department of Health into making a report on three 'clusters' of such deformities. The report itself assumed from the outset that the criteria for any link with 2,4,5-T had to be through direct exposure. That is, the possibility of contamination of the mains water supply by the accidental spraying of water catchment lands. Dioxin is able to survive in the food chain because studies of fish which populated rivers draining land sprayed with 'Agent Orange' in Vietnam have shown high concentrations of dioxin in body tissue. This is particularly frightening as the defoliation programme ruined 10% of the total land area of Vietnam and this included 500,000 acres of cultivatable land, thus the people have found it necessary to increase inland fishing. At the same time Ivon Watkins Dow was spending \$600,000 a year in advertising to keep its product on the market.

The conclusion of the report was that there was insufficient evidence to suggest 2,4,5-T as a causal factor in birth defects. This result is not at all surprising when one considers the way in which data was obtained, what data was obtained, and the way in which the conclusions were reached.

Of the 17 couples (cases), in only four cases were the husbands farmers; these, as well as one man who occasionally helped unload pesticides at his store, were the only ones in a position to come in direct contact with 2,4,5-T and/or 2,4-D. Thus we can immediately remove 70.5% of the sample. Of these five cases three were examples of spina bifida, three of hydrocephalus, and two of anencephaly, that is more than one deformity was present in some births.

The data was obtained in such a way that it ruled out any other possible conclusion, that is it was obtained in such a way as to suggest that dioxin does not become cumulative in the food chain, a question which has many troubling answers.

The conclusions were based on the whole sample, when it is proven that 70.5% of the sample never came in to contact with 2,4,5-T or 2,4-D at all. But taking the farmers and the store owner as the sample we find that 60% of the cases developed spina bifida. This result in itself is misleading since it takes only a very small sample and does not compare the results with those, say, of a group of farmers who have not been exposed in any way to 2,4,5-T or 2,4-D.

The Health Department report thus was in itself non-representational of the facts. It was compiled in such a way as to lead to only one possible conclusion. Also it was from the very outset compiled in such a manner as to disprove any connection between phenoxy herbicides and foetal mutation. The report was a complete waste of effort as it does not consider all possible factors.

Why is it so dangerous ?
The phenoxy herbicides present four different potential health hazards:-
1. Toxicity - the poisonous nature of a chemical.
2. Teratogenicity - the tendency of the chemical to cause malformations in developing fetuses.
3. Carcinogenicity - the tendency of a chemical to cause cancer.
4. Mutagenicity - the tendency of a chemical to cause mutations in the genetic material of an organism.

1. TCDD is probably the most lethal poison known to man. It is **ten times as poisonous as sodium cyanide**. When diluted 2,4,5-T is as lethal as many other agricultural chemicals. But it is not in its lethality that 2,4,5-T stands out, it is in the form of a severe skin disease called Chloracne, which is caused by TCDD.

Chloracne is a disease involving the follicular glands (glands at the base of the hair shaft) and sebaceous (oil) glands. The skin comes out in what looks like a severe case of acne, with skin lesions, large sebaceous cysts and pustules. Associated possible symptoms are the skin going brown and horny, cystitis (infection and inflammation of the bladder, occurring in women), pyelonephritis (a kidney disease), depression, hirsutism (excessive hairiness), fatigue, neurological disturbances, raised cholesterol levels, liver damage, and psychological disturbances. The disease is often very difficult to cure, treatment in some cases continuing for years. 2,4,5-T is also known to affect the thymus gland, which may adversely affect the immune system, thus reducing resistance to many other diseases.

Tests on the teretogenicity of 2,4,5-T did not begin till 1967, 17 years after they were released onto the general market, and nearly 25 years after the phenoxy herbicides were discovered. Once again we have a case of a major drug being released before it has been thoroughly tested. The thalidomide example was, and still has been con-

veniently forgotten about in the search for greater profits. The majority of experiments have been done on mice, with daily doses of 2,4,5-T administered during early pregnancy. Doses 1mg/kg or one microgram for every kilogram of body weight was sufficient to cause severe deformities in fetuses. Thus it would take only 60 billionths of a kilogram of dioxin to cause deformities in the fetus of a 9½ stone animal (say for instance ... man?) The use of agent orange constitutes the largest 'test' of 2,4,5-T and 2,4-D. The AAAS (the American Association for the Advancement of Science) appointed a study team to study medical records available for the period of spraying. The main findings were:-

(1) Birth records from the Tay Ninh province, a heavily defoliated area, showed an increase in the number of stillbirths over other areas. The average for Tay Ninh was 68 per 1000 compared with TU Du, an unsprayed part of Saigon, which was 27.5 per 1000.

(2) There was a considerable increase in the number of cases of spina bifida and cleft palate in 1967-1968.

It is not true that any chemical if given in large enough doses will cause cancer — this is a specific property of certain types of chemicals. However carcinogens do vary in the amount needed to produce a noticeable effect. 2,4,5-T, especially in Agent Orange is implicated with toximea of the liver.

The best example of mutagenicity is the Seveso accident in Italy, where a cloud of dioxin was released into the atmosphere over the town of Seveso. A preliminary study on the chromosomal analysis of hospital patients exposed to TCDD showed an increased number of chromosomal gaps, breaks, and rearrangements in the somatic cells of males and females aged from 2 to 28.

All the available data on 2,4,5-T points to the conclusion that we are in dire need of some form of restraint in the testing of



new drugs. This should have been plainly obvious after the thalidomide episode. I am not trying to compare in any way 2,4,5-T and thalidomide, I am trying to show the comparison between the control the large multinational drug firms have in both cases.

TCDD is acknowledged as the most toxic chemical known to modern man, it is probably able to survive in the lower part of the food chain, it is known to produce birth defects in mice even from incredibly small doses, it is the cause of the skin disease Chloracne upon contact with the skin, it is therefore the most dangerous chemical to the health of the human race. Given such facts it is questionable whether 2,4,5-T should be sold over the counter at all.

It should never be necessary to have the contents of any chemical investigated as the result of public outcry. The Pesticides Act of 1979 clearly states that to register a Pesticide the manufacturers must state:-

“(i) the chemical and physical properties of the pesticide, including its toxicity and efficacy; and

(ii) any residues likely to be deposited in animal tissue by the use of the pesticide; and

(iii) its effect on the environment generally, including its effect on wildlife.”

I call on the Agricultural Chemicals Board to deregister 2,4,5-T; 2,4-D; and all phenoxy herbicides. Also that any future attempt to register 2,4,5-T and 2,4-D follow the above rules to the letter.

2,4,5-T represents more than just a health threat, it is a threat against mankind, it is a threat to the safety of the average person who has no choice other than to trust the likes of the Dow Corporation who are more into making money than a better world.

Philip Bishop
With thanks to Friends of the Earth for their co-operation.

Corso on Campus

In 1970 the people of Chile elected a new President - Salvadore Allende. Some of those who suffered from his subsequent economic policies were the American-based multi-national corporations that made huge profits from Chile's copper.

In 1974 the Chilean military overthrew Allende's government and installed a military junta. This was after a concentrated policy of 'destabilisation' operated by the CIA with the support of the Nixon administration and affected multi-nationals.

Jamaica provides more than half of the aluminium ore consumed by American industry. Hundreds of acres of Jamaica are now owned by multi-nationals for eventual excavation - land that is not being utilised in any way for the benefit of Jamaicans.

A new Prime Minister and Government in Jamaica was instrumental in forming the International Bauxite Association that produced enough pressure to increase the bauxite levy by 700%. Now Jamaica is able to run an active Jamaican Adult Literacy Programme. Will they be the next target for the CIA and multi-national's 'destabilisation'?

Multi-national corporations operate with an equal disregard for human factors in their countries of origin. Peabody Coal, once a subsidiary of Kennecott - America's largest copper company - is busy turning Appalachian countryside into desert by strip-mining.

These are issues examined in 'Sharing Global Resources: Towards a New Economic Order', a slide-tape presentation from the American Friends Service Committee. It is being shown in B10 at 1 pm on Thursday 24 April by Corso on Campus.

Corso is involved in investigating such questions as the need for a New International Economic Order and the role of multi-nationals as an extension of the developed world into the Third World. 'Sharing Global Resources' is one of the many resources being used by Corso on Campus to bring these issues to students; to stimulate discussion and question-asking; to increase New Zealanders' awareness of the factors that are part of true development.

Corso's evolution from old clothes to developmental aid has not been easy. Nor

has it been without long consideration and discussion. Corso's statement of Principles, adopted in 1978, illustrate our belief in the goals and nature of development:

The present world order does not allow the full development of people in either high or low income countries - in fact it is a barrier to the growth of people everywhere because it is based on unequal distribution of wealth and power.

A pre-condition of development is to transform the present world order and not merely promote a transition from economic poverty to the equally inhuman state of over-consumption.

Human development is inseparable from justice and encompasses equal access to economic opportunity, production for people's needs, participation in all levels of decision-making, respect for cultural diversity, and respect for the human rights of all.

Corso's task is to promote total development, by supporting people in both New Zealand and overseas, to work together in transforming the conditions and structures of injustice and the attitudes that reinforce them.

You are invited to join with us, critically or not, in exploring these questions which are related to New Zealand and New Zealanders. Ph Paula King (Sec) TGN 3723.

LATOS Update

As a follow-up to the Latos article of Issue 4, it was intended that we interview someone who is in favour of the scheme. No one with such qualifications could be found. We asked Brian Lythe what he thought of the latest developments on the Latos issue. This is what followed.

It would be easy to believe that we have a victory on our hands on the subject of Latos. That victory, however, would only apply to the Pacific. But it is not as simple as that. Muldoon has sidestepped the issue. By saying that he will put the matter into the hands of the University Grants Comm-

ittee, he is not talking sense. After all, the UGC is a government department and it takes instructions from the Government.

Besides Latos there are lots of other ways to avoid our aid committment to the Pacific. Latos was just an indirect way of doing this. The Government is perfectly capable of setting quotas on the number of students we will allow here from overseas. The other two alternatives would be to cut aid money or to limit the number of places available to foreign students in popular faculties such as commerce.

It is not difficult to distrust the Prime Minister's statements on issues such as Latos. While cutting down expenses on everything else, his department is the only government department which is increasing in numbers. There are now eighty people working in the Prime Minister's department as his 'think tank'. They are employed solely to keep the Government and the Prime Minister looking good. Muldoon's statement re Latos is probably another of their stratagems intended to mask reality and cook the books so the public via the press will be taken in.

We know the Government is not actually shelving Latos. What now? On July 1st applications are sent to OSEC. The Pacific will be among those nations with applications to sit Latos. The test is not to be until September. So it is now that officials in Government will be sorting out what is to be done to change Latos, if indeed a change is intended at all. By May, High Commissions will have to have the information as to what instructions are for the potential students in the coming year.

What critics of Latos hoped for was that Latos be abandoned for students in the Pacific for students who have had an NZ education, and substantially altered for applicants from other areas. They hoped that the Latos test as we now know it would be scrapped and replaced by a new test. This test would be a diagnostic test which would pinpoint the areas of weakness in the student's proficiency in English. The possibility of English remedial courses held prior to the university year was hoped for.

So we are yet to see whether actions will come out of the Prime Minister's words. With only two weeks for information to be formulated and sent to the High Commissions one is sceptical that concrete and constructive innovations will ensue.

Catherine McGeorge

ARE YOU THE ONE WHO IS LIVING YOU NOW?

Take this moment and consider your life. You are struggling for survival, knowledge, immortality, pleasure, and happiness. But — Are you the subject of your own existence? Are you the one breathing your breath, thinking your thoughts, digesting your food? Consider your heartbeat. Are you the thumper, or the thumpee? Did you create yourself? If you consider these questions profoundly, you will realize instantly and clearly that you are not the one who lives you now. Some One, some Being, some Power is living you and the entire world in this moment.

Another question. If you are not the One Who is living and breathing you, what is your relationship to that One? The only appropriate relationship with What is living and being us is surrender. Therefore, the true Way of Life is utter surrender or heartfelt inheritance in the Force, Person, God, or revealed Reality that lives every thing and every one. This Way is taught by Dai (Buddha) Free John and is lived in his Company.

AN INVITATION TO A SPIRITUAL CELEBRATION WITH DEVOTEES OF DA FREE JOHN on Sunday April 27th We invite you to participate with us! For further information, write to: Richard Raeside C.P.O. Box 3185, Auckland, 1 or phone 549 035

PIC OF THE WEEK



Tippling at TTN's AGM: Robert Blance, Christine Bennington, Christine Overton, Alan Blance, Cathy Foe Barke (bottom) and Mike Perkinson- inset.

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 State apartments in Buckingham Palace are opened at 9.30 p.m., and the Court begins at 10.

Ladies carry their train, folded, over the arm until they reach the door of the picture gallery, where it is removed from its wearer's arm by an attendant in waiting, and the lady passes across the gallery with it flowing at full length to the door of the Throne Room, where her card is taken by an official and handed to the Lord Chamberlain, who announces the name.


On being presented, the lady curtsies to the King and Queen, both of whom bow in return. The former custom of kissing the hand is no longer observed. As she leaves the Presence Chamber the lady steps backwards, facing the Royal group. When she reaches the door of the Throne Room an official replaces her train on her arm.



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MAIDMENT ABUSE

Weight Lifters Trash Theatre

STATEMENT OF THE 1980 UNIVERSITY OF AUCKLAND DIPLOMA IN DRAMA STUDENTS

A further call has been made for revision of Maidment Theatre management policy.

This follows a recent incident at the Little Theatre, involving the Diploma of Drama students.

At 10.30 on Easter Monday morning, all 14 Diploma in Drama students, together with the lecturer in charge of the course, Mervyn Thompson, arrived at the Maidment's Little Theatre to continue rehearsals for the Diploma Course production 'Scenes of Parting' - which was to open on the Wednesday.

Many hours work in the week before Easter had seen the theatre set established, curtains hung, props collected, and the lights positioned and focussed.

When the doors were opened on the Monday morning, the stage area was almost bare, the props and curtains were nowhere in sight, the floor was sticky with spilled beer, cigarette butts and peanuts had been ground into the floor, there were crates of beer bottles and single bottles littered all around the theatre, as were plastic wine glasses. The place stank of stale beer. The metal handles on the main Little Theatre doors were bent and one of the floor locks was jammed. The House lights had been left on overnight. Someone had had a booze-up, and had made no effort to clean up afterwards.

The initial reaction of the Diploma group was alarm. Some of the props were valuable items on loan. One student had lent a Persian rug, a present from a close friend. Two other students had lent a family heirloom - an embroidered tablecloth. A bound copy of early 1900's newspapers had also been borrowed. None of these were anywhere in sight. It was further discovered that several of the accessible lights had been refocussed, thus upsetting a lot of painstaking work done on the previous week. The toilet was a mess of paper towels, with urine on the floor.

Some clues as to who the party-goers had been, now emerged. Bottles of Johnson's Baby Oil were found, then a couple of empty jock-strap packets, and finally a programme for the 1980 New Zealand Federation of Body-Builders Championships held in the adjoining Maidment Theatre two nights earlier. A phone call to the Theatre Manager, Mr Frank Hobson, confirmed that he had given permission to the Federation to have a 'quiet drink' in the Little Theatre after the Championships.

Eventually the props were discovered in a back cupboard. The Federation had made some attempt to safeguard the Diploma Production's property. Unfortunately it was not entirely successful: a bell had been broken (it was later repaired) and the heirloom tablecloth had been smudged with black ink from the open inkstand. Later it was discovered that the props were stored away only because Alan Fenner, a Maidment Theatre assistant, had realised what was happening, and had

asked the people concerned to do so.

The Diploma group, having notified the Theatre Manager and the Theatre Technician, decided to clean the place up as soon as possible and get on with the rehearsal work.

An attempt was made to photograph the mess, but the only camera available was unsuited for the low level of the house lights. Mervyn Thompson threw some of the crates of beer out into the quadrangle so that other people around the University notably the Theatre Management, could see what the Diploma Course had had to put up with.

It took fifteen people two hours to mop the floors, clean backstage, refocus the lights, reassemble the props and arrange the set again. In all, twenty crates of beer bottles were removed. A morning's rehearsal work had been lost.

Members of the Diploma in Drama Course are very angry about the incident.

If the N.Z. Federation of Body-Builders had wanted to stereo-type them-



selves as a group of beer-swilling heavies with scant respect for other people's property or work, they couldn't have done a better job. That is certainly the impression that remains with the Diploma students.

But the main grievance must rest with the Theatre Management. It seems incomprehensible that a competent administration would give permission to a large group of people to hold what amounted to a party actually on the set of a theatre production. Alan Fenner's action shows that no instructions were given to take care of the property involved. It seems likewise incomprehensible that the decision should be made without any consultation with the people most likely to be affected, namely the Diploma Course. Insult is added to injury in that Diploma students have done their best to fulfil what seems at times to be very restrictive requirements of the Theatre Management, only to see an outside group seemingly walking roughshod over basic decencies,

let alone administrative regulations.

When he arrived at the Theatre on Monday, the Theatre Manager said that he had given permission only for a 'quiet drink' and that this group would not be allowed to use Maidment facilities again. Later he apologised for the inconvenience caused and announced that in recognition of the work done to clean the Theatre up, the Diploma Course would not be charged for hiring the Theatre on that day.

The Diploma students find this insufficient. It was noted that there was a large sign on the Theatre wall displaying 'bar prices'. This would indicate that from the beginning something larger than a 'quiet drink' was planned. In addition, the Theatre Technician - Stuart Berthelson-Smith, commented that the same group had left a mess last year. If this is true, it must be irresponsible of the Theatre Management to give permission for use of the facilities to this outside group.

The issue of the quietness of the drink

still leaves untouched the other question that at no time did the Theatre Administration consult the Diploma Course about a decision which anyone could have foreseen would have affected their property and their work.

It should be pointed out that the Diploma in Drama is a fulltime University course. It is unique in the country in giving a post-graduate qualification embracing the whole gamut of basic theatre training. It equips students to work in the community or in schools. Part of the training is mounting full-scale theatre productions. For this, access to the Maidment Centre's facilities is a basic necessity.

If the decision of the Theatre Manager in this case is in any way symptomatic of current Management policy - and the Craccum article of March 31 would indicate that it is, then it is clear that not only are student needs being treated as secondary to those of 'outside' users, but that occasionally the teaching role of the University is itself being disrupted.

After sweetcorn and sausage rolls, what more can I say? I think the gin helped to wash it down though, not to mention the marlin steaks and Dom Perignon '53, and the black roe and asparagus entrees. The flaming crepes suzettes brought to our table was such a considerate touch too. Where would we be without our bursary cheques? Where would we be too, without Mark, who presided at high table all through Thursday's festivities, Mandy serving the after dinner coffee, Mike who wandered in from nowhere and proved such a dab hand with the choux pastry, John who fricasseed the stop press delightfully, the Paspriropoulosityness/Hardy Bros specialite du jour, Daryl's works of art with the chicken, Dermot who wrote the menu,

Eugenie, John, Biddy, Selwyn and Victoria polishing the silver, Brian and Daedalus even if they are slimming, Adam who filled up all those last little empty spaces, Anthony and Britt who delivered all the goods from Wanganui, and Paul and Katrina who invited all the guests to the party. Let's do it again next Thursday!

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CRACCUM Volume 54 Issue 7

CRACCUM

EXECUTIVE

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WHY YOU PAY 10 BUCKS FOR 30Z OF VINYL WITH A HOLE IN THE MIDDLE

This year New Zealanders are going to spend on average slightly over \$11 per person for records or tapes. This is more per capita than any other country except Sweden. But as in the past five years our performers, composers, producers, retailers, manufacturers and everyone else involved in the industry will be making very little, if anything, out of it all. As a guaranteed return on no investment or work whatsoever the Government will be taking any money in the industry out as sales tax.

Since the tax was raised from 20% to 40% in 1975 the recording industry in New Zealand has been going downhill. The tax has created an artificial price spiral, with the retail price rising from \$6.50 to \$8.99, an increase of 38.3%. During the same period (1975 - 1979 inclusive) the Consumer Price Index rose 73.2%. Even the latest increase to \$9.99 is not enough to cover costs and inflation, and increasing consumer resistance to the higher prices is making the situation worse. With the release of the Queen Elizabeth II Arts Council report on the New Zealand recording industry the Record Retailers Federation has stepped up their campaign to have the sale tax dropped, with submissions to the Minister of Customs, a promotional package sent to every member of parliament, and the placing of Newspaper ads on the issue. The record companies, under the Recording Industry Association, have also presented submissions.

In its 1978 manifesto the Government acknowledged the need for New Zealand to develop its own cultural identity if it is to become a fully independent nation. The QEII report sums it up very well as; "the existence of a vigorous cultural life in any country enhances the quality of individual existence; produces greater self confidence and morale as a nation; confirms the ability of our artists to interpret New Zealand to New Zealanders; and reduces our dependance on the cultural products of other nations." This applies to recording artists as to any other discipline. But while the commercial dissemination of a cultural produce, ie. recordings, is taxed, and at an excessive rate, the government is undermining or ignoring its own policy. Our composers, performers and producers are being deprived of one of the major and creative outlets for their art by the government. Sponsored decline of the indigenous recording industry.

A book or magazine is not taxed, but a cassette or 'talking book' is. A film is not taxed, while the soundtrack of the film sold separately is. A concert ticket is non-taxable, but a recording of the same concert is: Citizen Bands' posthumous live album is costing more than it ever cost to see the band in person. Almost all contemporary music, of whatever form, has come about directly or indirectly through recordings, whether it be the Rolling Stones listening to Chuck Berry records, Hello Sailor listening to Rolling Stones records, the existence of world class New Zealand

jazz musicians, or the manner in which classical music is played. To tax records at what the Minister of Customs, Mr Templeton has described as being at a rate "pretty close to being punitive" is to adversely affect every person in the country.

The government already recognises that recordings, along with books and films, are cultural products in terms of the Florence Agreement 1950; the Copyright Act 1962; and the Sales Tax Exemption Order 1979. But unless they accept that the cultural well being of the nation is more important than a short term tax grab, to an extent only practiced here and in the Malagasi Republic, then things can only get worse.

A brief overview of the industry would help to highlight the issues.

There are a number of recording studios in New Zealand, at least three of which are of international standard, with a capital value of over \$3 million. The main ones are EMI, Mascot, Harlequin Stebbing, Zodiac, Marmalade and Mandrill. The hourly rate is about \$60, significantly cheaper than the Australian equivalent of \$90, and the US average of \$150. However, many of our best producers have left the country. The usual production costs to make an album in New Zealand range from \$30,000 to \$15,000 compared with production costs frequently over \$100,000 for overseas albums. However, 4c in sales must come in for every 1c in production costs for the record to break even. This means that a New Zealand record virtually

has to go gold (sell 7,500 copies) to break even. With the tight budgets they are working under, most Record companies cannot afford to invest in local acts, working at a loss until a band grows to sufficient stature to start making money, if they last as long as that. So New Zealand recording has been virtually left in the hands of dedicated independents.

For the majors it makes more sense to import the master tapes of overseas releases for about \$200, paying fees to the composer, 5% of the retail price, and royalties to the original owner of the recording, the artist, and anyone else who has got in on the property: The total in copyright fees and royalties is about 22% to 24% of the retail price, all of which disappears overseas. In contrast, royalty payments to New Zealand artists average out to about 6%.

At the moment the price of a record breaks down into this;

Vinyl	.65
Cover (average)	.30
Royalties/copyright	2.10
Cost price into warehouse	\$3.05
Wholesalers margin	1.95
Wholesale price	\$5.00
40% sales tax	2.00
Cost price into shop	\$7.00
Retailers Mark-up	2.99
Retail price	\$9.99

While this is fairly rough it does show that there isn't much left to promote and distribute the records, to pay wages, rent and power etc, and very little to develop new artists. In fact, from 1974 - 78, for which international figures are available, New Zealand production of albums declined by -2.9%, USA rose by 23% and the UK by 22%. For the manufacturers there doesn't seem much point hanging on.

Artists and public bear the brunt of their efforts to stay alive. The range of recordings has narrowed, with companies relying on local MOR artists to their name up the home front. While the success of Sharon O'Neill and Jon Stevens is pleasing, the rest of the broad spectrum of music is just not being covered. One company which five years ago had 15 artists on contract and two producers now has four artists and no full time local product manager.

Wholesalers are trimming their back catalogues, not re-pressing records when they run out of stock. You can't get copies of 'The Harder They Come' at the moment. Specialist records are becoming harder and more expensive to obtain. Some are imported from Australia, and thus are duty free under the Nafta agreements, but are liable for sales tax. Others must come from Europe. For these, 27½% duty is levied on the cost price from the country of origin. To this the Customs Department add a standard 25% for the wholesalers mark up, and sales tax is calculated from this total, with the retail markup bringing the price for an import up to \$13.99. This takes many jazz, blues, folk and classical music out of the price range of most people, and much specialist music is unobtainable here. A ridiculous collectors' market exists for records which should be part of our western cultural heritage, while our indigenous heritage is languishing unrecorded.

For the retailers times are hard. The McNair survey found that in the 10 - 25 age group, 357,000 people bought at least one LP or cassette last year. The 25 - 65 age group had total purchasers of 511,000. Both groups, totalling 868,000 were made up of 50% males and females.

In 1978 the record industry produced 1500 new titles, and had 8000 other records listed as remaining on release. Therefore a retailer must carry up to 9500 titles, catering for customers from 10-65+. Somehow he must find the money to pay 40% pre-paid sales on the lot. A typical retailer would have to stock \$40,000 worth, of which \$16,000 is pre-paid tax. Over the country there are about 800 retail outlets, representing about \$8 million in pre-paid tax.

The record industry is a fashion industry, and records scrapped as outdated are still taxed, representing a total loss to the retailer. The fashion clothing industry, of a similarly volatile nature, has a minimum 60% retail mark-up. But with only a 25% to 40% mark-up the record retailers have no way to recoup losses.

The already considerable consumer resistance to the price of records means that they must endeavour to keep prices down, while spending as much as possible on promotion. Retailers are much more cautious in stocking records, and it becomes increasingly harder to replace older records. The number of records available in the country has probably declined considerably from the 1978 figure of 9500, as you find out when you are told from the warehouse, "out of stock."

Increasingly smaller stores are being bought out by larger concerns with sufficient turnover to tide them through the lean years. Many are closing down. If smaller towns like Raetahi or Waipukarau lose their record shop, this loss of a cultural asset can be likened to the closure of a public library. But with increased inventory costs and falling margins, someone has to lose. And in this case it's everyone.

The high prices for records have also lead to an increase in the sale of blank tapes and home taping of albums. This is a real worry for everyone in the industry, as in many cases it means direct loss of sales, and deprives the composers, performers and producers of their rightful income. While this is something that

record companies around the world are getting highly neurotic about, there has been a significant increase in the sale of cassette players and blank tapes since the introduction of the sales tax, but minimal growth in the sales of records and prerecorded cassettes. And I'm sure not all that many people actually prefer horrible little dinky cassettes.

In the long term the Government is losing too. The record industry has huge export potential. In one year Abba earned more overseas exchange for Sweden than the Volvo auto-giant. In Australia recently the Little River Band secured an \$8 million dollar advance from their American company. Dragon, who left Auckland a couple of years ago for lack of opportunity here, sold 500,000 copies of their latest album in Australia. All earnings from that success stay in Australia, a loss which needn't have happened if the local recording industry had been in a healthy state. The speed of modern communications means that a well-developed New Zealand industry could grab a stake in the megabuck international market. The talent to exploit that market is here, but the local industry lacks the stability and profitability to invest adequately in the development of New Zealand talent.

On the home market, local sales substitute for overseas sales and the subsequent loss of foreign funds. Jon Stevens who had two songs at the top of the

charts for eight weeks, would have saved the country something like \$1500 a week for the first, although the figure for the second single would have been less, as it was a cover. An album would save about \$10,000 to \$15,000 a week at the top. A very facetious argument, sure, but if we have to get down to 'tightening our belts' to halt \$600 million deficits, every little bit helps.

The growth of an indigenous recording industry would also bring overseas acts in, to take advantage of New Zealand's cheap studio rates. This would reduce time when studios are not being used, and as promotional and tourism spinoffs.

Even with a small initial market, New Zealand recording could get itself to the level of Jamaica, where at least 15 singles are released every week, many of them from small two- or four-track machines. As the whole scene opens up there would be even more room for the small independent labels, which are the backbone of indigenous recorded music. You could be New Zealand's answer to Lee Perry.

As part from the sound long-term financial sense in dropping the sales tax, the most important aspect is still its effect on the livelihood and development of New Zealand artists. It is iniquitous that New Zealanders should be forced overseas to develop their chosen field, especially as it is a field which has become an accepted part of any developed

country. It is even more unjust that they should bear the brunt of taxation for the cultural field. The precedent for lifting sales tax off kulture ("Put your gun back, Herman!") has been set with the potters having the tax on crafts removed. The Minister of Customs, Mr Templeton, has said that he was seeking to "...clarify and rationalise the system we are using (re sales tax). Our aim must be to establish rates which can be applied more generally to classes of goods." The Government Sales Tax Amendment Order 1979 was a step towards this, rationalising the sales tax base for all art and craftware at 10%, and establishing the important precedent for the recording industry of recognising that if certain cultural products are to be subject to sales tax, then they should be subject to the same and low rate of tax.

At the moment the three interested parties, the companies, the retailers and the Arts Council, are hoping for some change in the budget, although the measures necessary can be done through an Order in Council. The RIA and RIF are merely asking for the Government to recognise sound-recording as a 'cultural product, and thus have the same protection, rights and advantages as other cultural products, and to exempt them from sales tax. Or alternately, just to subject all cultural products, including sound-recordings, to the same low rate of sales tax.

The retailers are also asking for sales tax credits on tax-paid stock held at the time of any adjustment. The precedent for this is in the transport industry, as when the sales tax on heavy motor vehicles was dropped from 20% to 10%. At that time retailers holding stock they had already paid tax on got sales tax credit from their suppliers. In other words, the Government has to pay back some of what it has taken. If this provision isn't worked into the deal, most retailers would be bankrupted overnight.

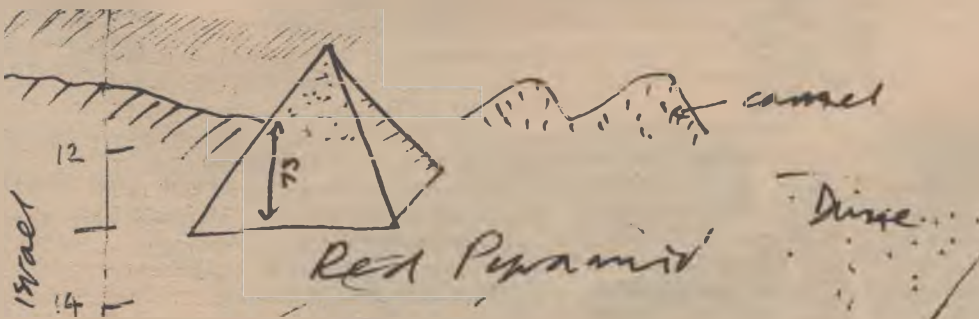
The Arts Council meanwhile had been sent off in 1978 to come back with recommendations which would be treated 'sympathetically' (as in feeling sorry for a sick puppy?). They asked for the sales tax to be abolished or significantly reduced, for reasons of cultural merit and export potential. They also asked for yet another commission to be set up to administer a \$300,000 a year investment fund for 5 years, and then wind themselves down. The R.I.A. and R.I.F. see this as being a ridiculous step designed to guarantee senior Arts Council staff a job if they lose their present political appointments. The industry is quite capable of developing at some speed if the hindrance of the sales tax were removed.

Having got to this stage of the article I suddenly have a stop press conclusion (stop the presses!). The response of the Government to the R.R.F.'s information package of a Paddington Bear record with a 40% chunk taken out of it, the submissions and tax-free Penthouse and Play boy magazines is as predictable as it is ridiculous. With the fervour of a dedicated pornographer the Prime Minister has set his Customs Minister, Mr Templeton, to the task of wriggling out of international conventions which we are signatory to and taxing girlie magazines. And just so that nobody can accuse him of waddling aside from the main issue he has found a new persona as music lover and arbiter of taste. For him, while Kiri Te Kanawa can be called culture, records which are understandable by, and a part of the lives of the vast majority of New Zealanders are merely luxury items. Therefore they should be taxed.

For him obviously the words popular and culture are words that definitely do not belong together. Culture is for the elite, wealthy paid-up National Party members all. Us proles down here exist to work all day, and anything extra in our lives is mere luxury. He's having a good week. Not only as the supposed arbiter of what appears in the country's papers; he is, under the powers conferred by democratic process, sole judge of what constitutes culture. Yet again he has taken simple policy and decision making out of the hands of his Ministers or Caucus. After all, some of them may even listen to 'popular' music. Swine prefer pearls.



Takes a shot at record taxing.



Coming Up

COME - all grunt, peak performance for 5 secs., and a hell of a mess to clean up after - that is the Committee for the Organization of Moral Education. Recently they were donated \$20,000 for films and teaching aids. But how does this affect us? Simple - the Government's treachery is twofold here :

1) the \$20,000 was donated by the Department of Education, and would otherwise have been spent by the National Film Unit to import films and study aids for Health and Social Education/Human Relations. The Minister placed an embargo on the films contrary to the wishes of qualified senior staff in the Department of Education. Off his own back he gave the money instead to a fanatical group who are trying to reinstate the corrupt practice of compulsory religious education in schools. Only a few weeks ago the Minister, Merv Wellington (who else?) gave his 'no' to an increase in sex-education in schools, claiming that it had to be taught in the home (according to submissions made by several NZ clinics to the Dept. of Health only a few years ago, the majority of NZ parents knew so little about sex themselves that no only could they not teach properly, but that what they did inform their children would possibly be so incorrect or misleading as to make that form of education dangerous), and yet here he is claiming that religion, which is infinitely more a hairy and dangerous subject than sex, should be taught in schools, and is actually financially promoting it. When will people learn that New Zealand is not a religious country, and that by teaching it in schools more children will in fact be turned away from it. A simple look at the last two generations of children will show you how much children dislike religion.

2) whose morals ? If Patricia has anything to do with it, it'll be prohibitive, ie Roman Catholic; Bob Lowe, if he works with it will make the morals Anglican, etc. Even by saying that you will be taught the common basic christian ethic, the questions of the children will still lead to some sort of favouritism. When I was at Intermediate School we had compulsory religion (and naturally most kids hated it and were turned right off) by a Presbyterian, Anglican, Baptist and Methodist minister on a roster. The confusion that reigned ! But where will it stop. When confronting my headmaster at the age of eight and asking when the nonsense would finish, he said that when I got to Intermediate I could make a personal decision - no such luck ! Even at College we had prayers every morning AND THIS WAS A STATE SCHOOL ! Luckily in the 5th Form, all religion was dropped from our view, and the kids loved it !

So this leaves a very big puzzle. We know that Merv is not interested in the welfare of students in New Zealand, he has made that obvious. But if he is trying to infect young children by being a puppet to such groups as COME and SPCS and the very small Concerned Parents, at what age will this propaganda and mind-manipulation stop; and to what areas will it carry. In a few years our children may be taught that masturbation is evil (PB: 'I have never masturbated, and do not see why anyone else should have to.'), they may have compulsory confessions and fasting, a short back and sides, no questions; in short the sort of de-intellectualising that got Kampuchea into so much trouble. Your child may be thick but he's a good boy.

Daryl Wilson

ON THE TOWN

- 25/4 Outreach. Paintings by Chris Smith.
- 25/4. Dimensions Gallery (Anzac Ave) 'Road Signs' Silk screen prints by Bernard Salmon.
- 25/4 Moller's Gallery (Queen St) 'Asian Christian Art'
- 26/4 Mercury Theatre (France St) Anton Chekhov's 'Uncle Vanya' directed by Ian Mullins, with George Henare. Tue-Sat, at 8.15pm, except Thurs. 6.30pm.
- 26/4 Mercury 2. Auckland Youth Theatre presents 'The Prime of Miss Jean Brodie' directed by Mary Amore. Tues, Wed, Fri, Sat. 6pm.
- 26/4 St. Mary's Cathedral, Parnell Theatre Corporate presents Raymond Hawthorne's production of T.S. Eliot's 'Murder In The Cathedral.'
- 26/4 New Independent Theatre (Upper Queen St) 'Of Opium and Gold' Directed and devised by Peter Reich Wed-Fri. 1.10pm
- 26/4 Davis Cohn Gallery 'NZ Landscapes 1979' by Jan Jacobson. Concurrently, 'Neil Dawson-recent Series'
- 26/4 His Majesty's Theatre. The Light Opera Club presents Sigmund Romberg's 'The Student Prince' Nightly at 8pm, matinees on 19th & 26th at 2pm.
- 25/4. SNAPS Gallery (Federal St) Photographs by Alan McOnie.
- 28/4 McGregor-Wright Gallery (Customs St) Paintings by Garrick Tremain.
- 30/4. Makers Gallery. Paintings by Wayne Belcher.
- 10/5 Theatre Corporate (Galatos St) Harold Pinter's latest play 'Betrayal' Directed by Paul Minifie, with Raymond Hawthorne.
- Fingers (Lorne St.) 'Precious Little' an exhibition of jewellery by six artists.
- Maidment Arts Centre. Lunchtime event at the Little Theatre (Apr. 16) 'Stages' From 16-26/4, the Green Lion

Cooperative presents 'The Green Lion' at the same venue. In the main theatre, the French Dept. is presenting 'Edgar et Sa Bonne' Apr. 18-21.

Auckland City Art Gallery (Kitchener St) Paintings and Sculpture 1880s - 1950s. Works of the Modern School from the permanent collection until 27/7. .

'Natural and Contemporary Photography' by Kerry Hill. 453 Mt. Eden Rd. Mon-Thu: 9am-5pm; Fri: 9am-9pm.

New Independent Theatre, Simon Gray's 'Molly', nightly Weds-Sat, 8.15 pm.

4/5. St Mary's Cathedral, Parnell. The University Choral Society, University Chamber Orchestra and University Singers in a concert of Parry, Vivaldi and other items. 2.00 pm, admission \$3. Senior citizens \$2, Students \$1.

10/5. The Auckland Youth Orchestra gives a concert of Borodin, Lalo, Elgar and Beethoven at Manukau City Centre.

24/4. North Shore Teachers College. Midday Proms series. Strings, pipes, and whistles. Renaissance and Baroque music for recorders, flutes, harpsichord and cello. Led by Roger Buxton. 12.00. Admission adult \$2.50, student \$1.00.

25/5. Auckland City Art Gallery. 'New Zealand Painting of the 1970's' and New Zealand Portraits: 1887-1978.

29/4-2/5. Auckland Society of Arts. An exhibition of paintings by A.K. Lawrence.

24/4. Unity Theatre. Film Society, 5.30 and 8.00pm. Alain Resnais' incomp- rehensible 'Last Year at Marienbad'.

24/4 University Film Soc. HSB II. 'The World of Apu' and 'Two Daughters' by Satyajit Ray. 7.00pm.

25/4 Real Pictures Gallery. 'Race Meetings in NZ' - photographs by Glenn Jowitt.

28/4 - 9/5. Outreach. Abstract/ mystic painting by Adrian Reading and Pat Grant.

26/4. Alicit Gallery. '50 Raku Forms' by Rick Rudd.

2/5, Barry Lett Galleries. 'Paintings and Sketches' by Kevin Williamson. Also 'Perfect Moments', an exhibition of paintings by Paul Radford.

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COSMIC ENTERPRISES

Raja Yoga

Dr Nirmala is already seated when I arrive, so that I tower over this tiny Indian woman in the white sari, her silver hair bound in a long plat down her back. This is her fifth visit to New Zealand, she has charge of the eleven Australasian branches of Raja Yoga, and divides her time between NZ and Australia. She has been associated with Raja Yoga for 18 years now, at first as a student in India, then as a teacher, and from 1971 as a teacher in various branches overseas - first in London, then Africa, Mauritius, Hong Kong, Australia and New Zealand. For a jet-setting world traveller, she looks as if she could have stepped straight off the bus from New Delhi. I began by asking her to tell me something about Raja Yoga.

Raja Yoga started in 1937, when the philosophy, which is itself quite ancient, was revived in Karachi, in India. From 1950 we have had branches all over India, and at present we have more than 600 branches in India.

Why was Raja Yoga started up ?

The main thing is that although we have many philosophers, philosophies, scriptures, and temples in the world, yet we find that people are becoming more irreligious, unlawful and unrighteous; everywhere people are turning away from religion. Everybody would like to have peace and happiness, but man doesn't go to the root cause of unhappiness; we try to get superficial and temporary benefits from here and there. In order to gain real peace and happiness in life we have to change ourselves - many times it is our outlook and attitude towards a situation that is making us miserable. Through Raja Yoga we get powers to help us cope with a situation, it brings about an understanding of the self, and gives us permanent peace and happiness, which is what every individual would like to have but doesn't know how to get.

When did you first become a member ?

Eighteen years ago. In 1962 I first became associated with the organisation, as a student, and within a few months I started teaching others as well.

What made you decide to join ?

My desire to help mankind; I am also a doctor of medicine in order to help people. Then I saw that through my medical practice I could help a few people for a while, but that for most people their problems were social, economic or psychic, and that medicine can only relieve the disease superficially. I saw that with meditation, psychic and social problems are solved, so I started practicing both meditation and medication. Raja Yoga doesn't believe in a student giving up his usual activities; a business man continues his business and a professional man continues his professional job. If we practice meditation we feel that it helps us to do our job in the best possible way. So I used to have my medical practice in Bombay, and practice and teach meditation in my spare time.

Why did it take so little time before you started teaching other people ?

The main thing is that it's very easy to learn, especially the theory part. It's not an elaborate scripture that needs to be studied hard. We have a preliminary study in seven hours and after that a person has practical experience in meditation for a while. You find that you get a certain peace and happiness from it. The emphasis is on the students sharing the peace with others. Naturally, once you get right into it you feel more like helping other people.

Do you still practise medicine ?

No, because I travel so much and for medicine you need to be in one place and have a steady practice, or it becomes difficult. So I had to give up in 1971.

Do you feel disoriented travelling so much ?

No; there is always a Raja Yoga centre where I go, and I feel at home there. I usually stay at least five or six months in one country. It doesn't make much difference providing you feel at home. I always stay with people who are interested in Raja Yoga so that although they may have a completely different culture and language, because they are interested in the same studies they also appreciate a bit of my culture and my feelings; I never feel that I am staying with people who are complete strangers.

Were many people in Africa receptive ?

The local Africans - not really. In Africa we have centres in Kenya, Zambia and Rhodesia, so that the people who come regularly are Indians who have settled over there. There are some Africans that do come and understand meditation and practise it, but I didn't meet that many. I feel that Raja Yoga needs a more intelligent and cultural society to accept it and make it part of their lives. The Africans are not as disciplined, and for meditation you need this a lot; if you already have such habits you find it easier to adapt to something which is on a higher conscious plane.

Does Raja Yoga have any special disciplines on the way people live their lives ?

Yes; most of the Raja Yogis get up at four in the morning and meditate, and most of them try to attend Raja Yoga classes at the Centre in the morning or evening. They try to have that constant attention so that they are in meditation all the time, and with that they have a vegetarian diet to discipline the mind and control emotions.

People can still continue in an ordinary working life ?

Yes. Most of the Raja Yoga students have their own job, own business, family and so on. They spare one and a half hours each day for study and they pay attention to their mental consciousness so that they are in higher consciousness rather than at a mundane level.

Do you find that when people are in a higher consciousness plane they find it harder to get along with people in their everyday working world ?

Their relationships with their family, or their colleagues at work are improved in that they are more spiritual, more lively - peaceful, happier. They may not be participating as much in discussions, conversat-

ions at a material level. They find they can understand people and their situation, and they can advise them and help them in that situation.

Did you have to leave your family behind in India ?

Yes, especially when I started to have goal, I started to stay at the Raja Yoga centre in the evenings. I still have a very good relationship with my parents and brothers and sisters; when I go to India I visit them and they visit me.

How does Raja Yoga survive financially ?

We don't accept any donations or fees so we rely mainly on the students time and help. All of our activities are free of

charge, be it a course or public lectures. The students consider themselves to be members of this family, and they support this family because they feel that it is part of their life and activity. Otherwise they would waste their time on drink, or drugs or material things; the savings that they have made are used to help other people if they wish. Their main motive is to help others with the time, money, and anything else they have. They are serving their society spiritually. People do offer donations, but we don't accept them.

Katherine White

Genius

Wide, open, eyes and smooth round face, Paul Hunting explains the theories behind his pet baby, Genius. Which is, that everyone of us has the potential to be just that - a genius.

'I'm teaching people about personal growth, self-development, call it what you will. All of us are sitting on an enormous potential which we don't know how to tap into because of our conditioning. I'm showing people how to get past those blocks and belief systems.'

It's something that he's been working on these past few months, feeling his way towards an approach. He uses 'straight' psychological techniques, and 'mystical' meditative techniques, starting from the premise that the rational logical side of the brain which contains our accumulated conditioning and social experience blocks and represses the subconscious potential of the right hand side of the brain.

'A child is a universal vacuum cleaner, and if he's knocked back and told that he's no good at something, then he believes it. Everyone can draw - but most people are prevented by the belief that they can't, because they were put down in their earliest attempts. If you can turn the left side of your brain off - the side that's concerned with logic, language and symbolic interpretation - you can see the genuine visual image as its presented to your mind.'

He shows me a series of pencil sketches, the result of an evening's experimentation with this concentration technique. They are dated - hours apart from each other - and the advances in skill are remarkable.

'You can turn it off - the stuff that causes all the turmoil and blockage in your head. It's like another person drawing.'

He talks of meditation techniques, for going into 'that still, small, quiet voice' within us, and listening.

'I go into my dreams a lot, using altered states of consciousness.'

If you go into an Alpha state, you can talk to your subconscious. With smoking - and he indicates my cigarette - you can find out what creates the need to smoke, and programme yourself to stop; the same with any negative habit. And all this is controlled by the individual himself, as a technique, not by anybody else.

'You find that memory itself has no limits. It makes exams a breeze.'

Which leads on to the whole aspect of ESP and clairvoyance. He maintains that our minds are all universally connected, and that the thoughts which pass through us aren't uniquely our own. The mind can be seen as an amplifier, receiving things in, and it can also act as a transmitter out. 'And you can take that to any level you want'.

Apply this to exams: 'If you come to a question you can't answer at all, then you go into an alpha state and ask the professor or lecturer on a psychic level, and you'll get the answer to the question you don't know. The other person must be receptive for this to work, but you usually find they are. I would say this works 90% of the time.'



Paul Hunting graduated with a B Sc in Psychology from Bristol University 10 years ago, and went to work as a copywriter. He came out to New Zealand two years ago, 'mainly because I was in a bit of a rut in London, and I had quite a few friends out here', under contract to an advertising firm. That lasted about 9 months, and he has worked freelance since then. Here he heard Michael Colgan give a series of lectures 'on this right-side, left-side of the brain stuff'. Then back in London he went 'very cynically and sceptically' on an awareness training course called Insight.

'I walked out of it feeling as if I'd been covered in concrete all my life and 'had had it all washed off. It was the most liberating experience of my life.' Excited by this, he came back to NZ, but the Psychology Department here wasn't interested, and neither was Michael Colgan. He went to a number of training courses, including an American one, Silver Mind Control, before deciding to conduct his workshops here in Auckland. Which is where Genius was born.

'The only difference between a genius and a layman is that a genius uses a special part of his mind spontaneously and naturally. You have to get the ego out of the way.'

'Am I making a living from it ? Going broke from it rather. It's taking off slowly; people are very sceptical and suspicious. Unfortunately I'm going to have to whack the price up to make it realistic. I started out by hiring rooms at the South Pacific, keeping the price down to absolute rock bottom, and charging people \$100 for what cost me up to \$350 in the States. Now I know why those people have to charge so much. You can undervalue yourself by underpricing yourself, definitely.'

But do we want a society of geniuses, where everyone is continually tapping into altered states of consciousness, and producing great works ?

'Well, yes, wouldn't it be nice ? - If everybody was living to their true potential. Most of us only use 1% of this potential. There is no such thing as an energy crisis; the human energy is there in abundance. Life's really very easy, and we make it just so difficult.'

Katherine White



BOOKS

Beyond Reasonable Doubt?
David Yallop
Penguin \$5.95

‘The book that led to the pardon’ it says on the cover. Well, that may be a little presumptuous but there is no denying that Yallop’s book has, since its publication in 1978, been a highly controversial document. Available now in paperback, through Penguin, at a price we are supposed to be able to afford, Yallop gets a chance to explain his theories and parade the evidence of his own investigations before the lower income brackets. Following three hundred odd pages of often convoluted reasoning is a trial at the best of times,; it is evidence of the author’s narrative skill and organised mind, as well as the depth to which the issue is buried in the nation’s collective consciousness, that ‘Beyond Reasonable Doubt?’ makes such consistently fine sense and continually gripping reading.

English by nationality, Yallop’s involvement with the Thomas affair began with a visit to the country of his wife’s birth in 1978, at which time he was asked to write the book. Spurning the assistance of Pat Booth, because of that man’s obviously partisan views on the subject, he commenced his investigations with a completely open mind on the question of Thomas’s guilt or innocence (or so he says). But by the close of his investigations (as he writes), [I had] *a view and an opinion, formulated not by others, but by facts that I discovered by myself, about the strange and horrific nightmare that Arthur Thomas has been living for nearly eight years.* His conclusion is clear and expressed in no uncertain terms: if the evidence — all the evidence — is considered, the objective conclusion all must reach is that Thomas is innocent.

And this is the crux of ‘Beyond Reasonable Doubt?’ Thomas suffered imprisonment for nine years, not because the evidence convicted him, but because only part of the evidence was considered in the first place. Thus BRD is not just the story of an innocent man, unjustly and unjustifiably convicted, it is also the story of deception — police deception, harassment — police harassment, the suppression of evidence and the deliberate obstruction by the combined forces of the Crown, of defence efforts to obtain evidence and information as well as access to witnesses. How could Thomas be with any cause, convicted, if his trial were not in the first place fair?

Its most important conclusion, then, if not its most immediate, is to be found in the author’s substantiated assertion that the legal system of this country and the premises and procedures on which it is based and operated, are inherently unsound, susceptible to distortion and stacked against the defence. Yallop shows why and how Arthur Alan Thomas remained in prison as long as he did despite two trials, two appeals, two referrals and an independent consideration of the evidence by a retired Supreme Court judge. And it is from this position, as a warning of inherent danger, that BRD derives its greatest significance.

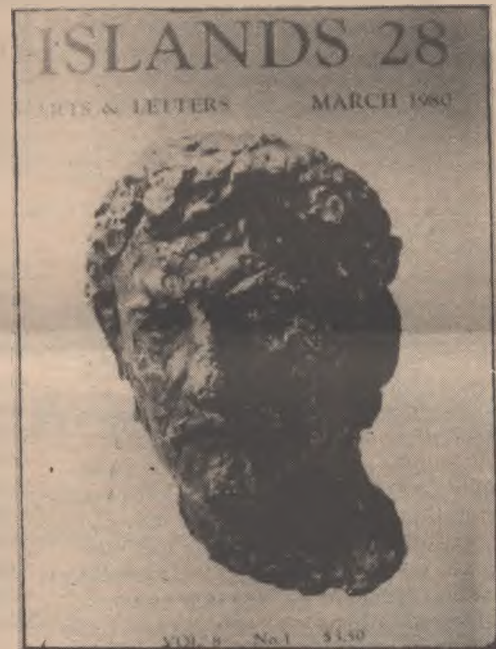
Not that the book is a masterpiece of unimpeachable reason or impeccable style. On a number of occasions, Yallop writes of the evidence as if a conclusion he arrives at is given, as if no alternative exists. For example, in one passage he writes, *‘Before one can accept that Thomas killed Harvey and Jeanette, one must accept that he took two such bullets [gauge .22 pattern 8 — a variety out of circulation for a considerable while] disdaining the box he was currently using, to commit the murders, leaving the third in his garage to be found by Detective Keith. It should be noted that Thomas had some ballistic knowledgehe was aware that bullets have identifying marks.’* Any normal murderer, Yallop is saying, would use their usual ammunition.

Surely, though, if Thomas was the murderer, it stands to reason that he would, in an attempt to avoid subsequent detection, use some old bullets from around the farm, bullets with no connection to his

current stock which would be immediately suspect. That one was left, and found by Keith, could have been oversight on Thomas’s part, given that it was found in a jar of odds and ends, its owner unaware of its existence. Thus what Yallop sees as supportive of his contention is not necessarily so.

Yallop can also wax on the pompous and self-righteous side. At times you can almost see him, fancying himself as defence counsel. But these lapses are understandable. His excitement and enthusiasm, are justified, for BRD marshals an impressive intellectual and actual assault on the forces and reasoning of the Crown. Whatever its shortcomings in logic and style may be, they do not critically impair the force or validity of Yallop’s arguments. And this book does establish, to my mind anyway, that beyond any reasonable shadow of a doubt, Arthur Allan Thomas is not guilty of the murders of Harvey and Jeanette Crewe. His pardon following the publication of the book supports that belief — just as this book in the final analysis supports the cause of true justice. ‘Beyond Reasonable Doubt?’ is an excellent piece of documentation, a thoughtful, persuasive examination of a shameful episode in our nation’s history. It should be required reading for all, not least those who find cause for pride or complacency in the extant institutions of the legal structure in this country.

John Carrigan



‘Islands’
March 1980
\$3.50

I particularly enjoyed reading Rachel McAlpine’s fifteen ‘House Poems’. How do you get on with your house, are you friends? Do you talk? At times it is difficult to distinguish the identity of the house from that of the authoress - *‘little by little the earthquakes loosen my nuts and bolts.’*

Her speech is natural, some would say childish. But it is a clever child who can draw the reader so closely into and through her own web of experience.

In this issue also are some very short childhood anecdotes by Bill Glass which I admire for the simple way he tells them. By way of contrast take a look at Sam Pillsbury’s ‘The Airplane Fantasies of a Tyre Salesman’ which is reasonably clever, overly contrived and quite boring.

The most annoying thing about this edition, however, is the gratuitous inclusion of an autobiographical piece from Kevin Ireland called ‘Beginnings.’ In a publication which should be allowing space to people who have got something to say, Ireland’s story is an indulgence. Self-indulgence, maybe? Ireland seems intent on making himself the New Zealand Kerouac

There’s really not much else of real interest except perhaps Jeff Cheyne’s series of Gateway Poems and one from Cilla McQueen. Also a nicely written article by Dennis McEldowney on typography, of all things. Read it - it’s good.

Ken Grace

The Equal Skies
Norman MacCaig
Phoenix Living Poets

If we are to believe the blurb on the back of this book Norman MacCaig is the best thing in Scottish poetry today. I hope it’s not true. It’s not that I don’t admire many of the poems in here - there are just so many others that are trite. ‘The Kirk’ is a polemical rage against God and irritates me for the same reason that seeing the Old Testament psalms passed off as poetry would,

‘When he’s not feeling too good, the Lord lounging by his infinite swimming pool,

thinks
‘The sins of the fathers will be visited upon the children’

and thanks God
that he is his own ancestor.’

However genuinely the author feels the emotion, this is snide poetry which effectively alienates the reader by implication. He who is not with me is against me.

My other complaint against MacCaig is his predilection for aphorisms. Usually they are snuggled away among images of varying quality, for instance ‘Ends and Means’.

‘The club of Hercules/wept all the time - /it didn’t want/to hurt anything/ Cuchulain’s spear/cursed the magic/that forced it to be/infallible./The brain of Nero/couldn’t sleep for thinking/of the ideas that Ego/formed from it./And what about/the men in armies,/the so many men/in so many armies?’

I give the whole poem because I want to illustrate that everything is spoiled by the final stanza. (beginning ‘And what about....’) The first three are fine, effective imagery. We can see that the weapons are sorry to have no control over the fact that they must destroy. So why does he go and throw in that last horrible stanza? The implication is a) that the reader is too dumb to make the connection or b) that the first three stanzas are too weak to stand on their own.

If a) he is denying us an important privilege (the making of a discovery) and b) is simply not true.

MacCaig does avoid this fault often enough. The collection opens with a series of poems dedicated to a dead friend. ‘In Memoriam’ is very good and I give it in full.

‘On that stormy night
a top branch broke off
on the biggest tree in my garden.

It’s still up there. Though its leaves
are withered black among the green
and living branches
won’t let it fall.’

The intent of this poem is obvious and by leaving the story of the branch alone, by allowing us to make the connections for ourselves, he gives the poem its life instead of squashing it.

So these are the extremes of Norman MacCaig. His mid-range has its moments also. Did you know that the first ape to see Darwin told his brothers to ‘Run’ from this visitor from the past!

I think a lot of people will enjoy a lot of the poems in this collection, my own reservations notwithstanding. Perhaps the biggest drawback will be the price. Steep!

Ken Grace

Superwoman in Action
Shirley Conran
Penguin Books - \$4.95

Superwoman, Shirley Conran’s first book was published in 1978 - the book about housework and how to avoid it, has sold to date a total of 30,000 copies in NZ and this book, Superwoman in Action, is its sequel. To quote the blurb, Superwoman in Action is a book about ‘How to keep everyone happy, especially yourself; How to make the most of what you’ve got; How to Enjoy your family/Friends/Home/Job and how to get away from them sometimes.’ And quite simply this is what it does.

The Superwoman of today ‘doesn’t waste anything, especially not her life’ - this being the essence of superwoman thinking, the book proceeds to set out, in steps 1, 2 and 3, everything you wanted to know about success, self satisfaction and those associated issues. It is what it appears to be, a practical guide for the bored married housewife of NZ on how to successfully entertain herself and more than that, make herself useful and enjoy doing so.

A quick squint at the chapter headings will explain further. Book one includes ‘How to get out of the house profitably’, ‘How to be an Expert’, ‘What to do with the children’, ‘Getting ready for a better job’. It goes one further than with a section about ‘Starting your business’, including ‘Budget and balance sheets’, ‘Your long term aims’ and ‘Your business brains’.

Book Two (the three books are all under the same Penguin cover), has a guide to helpful fun domesticity, explaining in easy lessons ‘Setting up a Home’, ‘Twelve things no home should be without’ and ‘Twenty ways to make your living room look more expensive’ etc - I’m sure you have the jist of this In Action book.

Book Three, entitled Superwoman Takes Off, the book for those ‘Happy Family Outings (whether its an afternoon off or a fortnight away)’. ‘Days Out’ gives a guide to local tourist spots and includes ‘Packaged Picnics’ and ‘Travel Games’, (it could hardly be without them). Of course, as is the essence of this book - this is a ‘How to cut costs’, ‘travel cheapest’ - not to mention - where to go for the longer period and ‘How to go about it’

Well, what else can you say about such a book? Its written with a certain aim and audience in mind (those 30,000 NZ Superwoman who strive towards success and usefulness, in the home and on the job) and it does I believe succeed in its appeal for such an audience. It is practical, easy reading, reasonably well researched and even reliable.

If this is the sort of book you’re after, whatever your situation, maybe you’re in need of a second income in the family, or simply feeling bored and useless (the last of the kids is off to school) - it covers most questions and circumstances admirably. It’s written at a snappy jolly pace ie ‘self confidence can fall suddenly like a soufflé’ for minor reasons, major reasons, or none at all that you can see’. But as a disinterested party, the writer not being middleaged, middleclass or married, consequently found it a predictable bore.

Sarah Dugdale

CONCERTS

Bruckner Mass in F Minor
Brahms German Requiem
Auckland Choral Society
Town Hall April 12

There have been few concerts of such impressive scope and quality as the Auckland Choral Society’s formidable first subscription concert of 1980. I had doubted whether the Choral Society or I could sustain a double bill of Bruckner’s and Brahms’ choral magna opera, and the evening was quite a draining experience.

Georg Tintner, whose interpretations of Bruckner and Wagner are authoritative, conducted an inspired performance of Bruckner’s ‘Great’ Mass. He removed any hint of *longeur* from the Credo and beautifully balanced the forte and piano in the

Sanctus et Benedictus. The Symphonia, under Brecon Carter, gave of their best.

The German Requiem was especially memorable for Wendy Dixon’s warm and poised ‘Ihr, habt nun Traurigkeit’ though there was perhaps a hint of strain in her voice. The chorus, ‘How Lovely Is Thy Dwelling Place’ was rather disappointing. Both chorus and orchestra failed to evoke the graceful architecture of this movement.

The combination of the two works was not very productive for comparison. The soaring ambition and emotion of both these works make it difficult to sympathise with the Brahms vs Bruckner battle that raged in Vienna last century. Nonetheless, the result was definitely impressive.

Tony Busser

ON STAGE

Betrayal
Harold Pinter
Theatre Corporate till May 10

Betrayal is not Pinter's best play. It is not his best but certainly not his worst. Indeed it is possible to talk of it in the same breath as 'The Homecoming' when it represents such a departure from what he has done before? And anyway, Minifie's production serves it well. In his hands it must surely be one of the treats of the dramatic season.

The charge has been laid against the Pinter of 'Berayal', that he has deserted his earlier nitty-gritty realism for twee, middle class soap opera. Not so, I say, leaping to his defence.

What Pinter has done is employ a different theatrical conceit in exploring themes that run throughout his plays. This time around an adulterous relationship is depicted and dissected in a series of brief vignettes. Emma (Val Lamond) has an affair with her husbands (Raymond Hawthorne) best friend (John Watson). The trick, as Pinter plays it, is in reversing the chronological order of the affair, the play begins at the end and ends at the beginning.

It's an interesting but rather pointless device - a literary affectation almost. Much more effective is the playwright's study of this very unusual, and definitely mortal, triangle. His view is characteristically pessimistic if obliquely so.

In all of his plays Pinter has constructed his work around the dynamics of relationships. People for him don't exist but in relationships; by themselves they stand isolated and stripped from any individuality. We define ourselves, he says, by the way we stand in relation to others. The relentless and frightening conclusion of this is to be seen in the inability of characters to stand up as characters, by themselves - quite simply they don't. We are no more than the sum of what others conceive us to be.

Pinter also reveals in Betrayal, his old inability to come successfully to grips with a female character. Though he has written fairly large parts for women before (notably Ruth in 'The Homecoming'), none is quite as extensive as the role of Emma in this play. But though he seems to exhibit a real sympathy for her in the first scenes, she fails to develop as a person of any depth. This reflects no discredit on the performance of Val Lamond in this difficult role; she is altogether more convincing, more involved than she was in 'Tartuffe' (odious comparison there!). But Pinter seems to view women not as contributors to his dramas merely as catalysts, a necessarily limited conception.

It is between Raymond Hawthorne as the wronged husband and John Watson as the lover-and-best-friend-in-one that provide the sparks here. Both are excellent, though Hawthorne might even rank a 'superb'. Pinter's bleak view of our inability to communicate with our fellows is nowhere more graphically expressed than in the scene in a restaurant where Hawthorne, visibly upset by the recently acquired knowledge of the affair (knowledge, that his friend is unaware he possesses), teeters on the edge of an emotional outburst and veiled innuendos only to fall back on a safe business topic when the other begins to give him strange looks. Honesty is fine for those who don't know, or don't have to live with each other.

Again in another scene when Watson departs and husband and wife are left alone - they pause and then embrace passionately, he standing, she sitting. For all our verbal and intellectual sophistication we are sorely limited by our language, certainly by the way we use it, for it acts as a barrier to communication, not an aid, and the only moment of close contact, when it comes, is a physical one: it is truly searing for it sums in an instant what other writers might spend a lifetime trying to express. This is Pinter's genius.

On this communication theme, 'Betrayal' again treats us (though in somewhat smaller doses from might be expected or wished for) to some of the verbal fireworks that made this playwright famous. He doesn't

have to say anything about these people - they condemn themselves out of their own mouths. He doesn't have to write in 'funny' lines - these people are hilarious (if only they knew it). But the lessons are sobering, for if we are to take Pinter seriously we must eventually see them in relation to our own lives. No amusing prospect, that.

Director Paul Minifie's subdued production and Judith Crozier's customarily excellent set design contribute measurably to the success and effect of this fascinating play. It was truly disappointing to see almost half the theatre empty on second night. Even more disappointing in the light of the production itself; as usual with the company, this play can be almost unreversibly recommended.

John Carrigan.



Uncle Vanya
Anton Chekhov
Mercury Theatre

The opening night of the Mercury Theatre's latest presentation, 'Uncle Vanya' by Anton Chekhov, left me with mixed feelings. The play itself, like much Russian Literature of the period, is a moody, melodramatic piece. As an exploration of the prevailing social and emotional climate it is certainly without compare. One cannot lose sight of the fact that it was an age of melodrama and over-emotionalism and as such, 'Uncle Vanya' certainly presents a believable picture of the upper class of the period.

The action of the play takes place at the family home on the Serebryakov estate, a setting given a very sensitive treatment by Chris Booth's set design. Although the play takes place in four acts the curtains remain drawn throughout and a sense of continuity is evoked by the presence of actors on stage at all times and through the use of incidental extras as labourers to perform the necessary set changes. The lighting is also well done, although a couple of cues were a little slow and a little out of position.

With plays of this type, the greatest difficulty is to maintain a balance between melodrama and cold realism. This is the tightrope which must be walked, and I sensed the actors here striving to maintain a balance between the two. Especially believable were George Henare as Doctor Astrov, and John Atha as Professor Serebryakov. April Kelland, a capable actress turned in a consistent performance as Yeliena, the youthful wife of the aging professor.

Delivering slightly less consistent performances were Jenny Ludlam as Sonya and George Pensotti as Uncle Vanya. I felt that they were slightly less able to maintain such a fine balance in rather demanding roles.

The play however reflects the main characteristics of Russian literature, namely turgid and over-emotional prose style. All in all, a difficult play to perform and certainly a challenge to director Ian Mullins. A tough challenge successfully met.

David Ulrich



FLICKS

The Europeans
James Ivory
New Berkeley Theatre

James Ivory's film of Henry James' short novel, 'The Europeans,' hasn't been taken too kindly by local critics, who have given the impression that it is an over-faithful, over-wordy adaptation; rather like one of those lifeless BBC series, where the actors sit around in rooms, and reel off every word of the original.

In actual fact, this is not true at all of this rather enjoyable film. James' novel tells of the dramatic effect of the visit by two European cousins, amateur painter, Felix Young, and his married sister, Eugenia, on their New England relatives, the puritan Mr. Wentworth and his children, Clifford, Gertrude and Charlotte. Also included in the family circle are a rich neighbour, Robert Acton, and the local Protestant cleric, Mr. Brand.

This visit particularly brings to the foreground Gertrude's latent feelings of rebellion against her Puritan background, and leads her to reject the suit of Mr. Brand in favour of Felix. Script-writer Ruth Prawer Jhabvala (who has worked on many films with Ivory, and producer Ismail Merchant) provides a real lesson in adapting a classic to film; while remaining true to the original, she has cut down the novel to the essentials (eg. right from the start, she jettisons the first, introductory chapter), giving full rein to Ivory and his cameraman, Larry Pizer. The film, to its advantage, takes place in autumn (as opposed to Spring in the novel), which gives it a very beautiful visual quality, with the small, clean, white New England houses set against the browns, yellows, oranges and greens of the autumn leaves.

I felt the film faltered somewhat after the resolution of the Felix-Gertrude romance (for that is what the film centres on) but for the most part it flows very nicely indeed under Ivory's clean direction. It most successfully brings out the comedy in the situation (particularly the scene where Felix asks Wentworth for Gertrude's hand, and other characters start turning up; or when Charlotte and Mr. Brand cross a ford, both reading aloud from a religious work); and the film's conclusion satisfyingly avoids the explicit nature of the novel's.

Ian Johnston

'Manhattan'
Woody Allen
Cinema 1

'Manhattan' is quite simply the best film by Woody Allen that I have seen, and a superb film in its own right. I've never been able to share the outright enthusiasm shown for films like 'Annie Hall' or the cult 'Play It Again Sam'; they've always seemed to me to be films containing very good isolated gags joined up by almost dull longueurs. I've no such reservations about 'Manhattan' - here the humour is perfectly a part of the narrative.

The characterisation and story are what we've come by now to expect from Allen. The Woody Allen character is once again a jittery, anti-intellectual New York Jew: Isaac Davis, a comedy writer for a nauseating TV programme called 'Human Beings Wow!' His wife (Meryl Streep) has recently left him for her lesbian lover and is now writing a book which will 'tell all' about their life together (including Isaac's attempt to run down her lover with a car); and Isaac, hitting 40, is now having an affair with 17 year old Tracy (Mariel Hemingway, who proves herself a much better actress than her sister Margaux). Diane Keaton (she has to come in somewhere) is Mary, a WASP journalist from Philadelphia ('we still believe in God') who is having an affair with Isaac's married friend Yale (Michael Murphy).

From this set-up, the film follows the permutations in Isaac's relationships with the other characters, and in particular his fragile affair with Mary (which, as we would expect, eventually falls apart). Allen himself, as script-writer with Marshall Brickman, uses the film to fire off some very effective pot-shots at his personal pet-hates, in particular intellectual snobbery. The film's camera style is assured and effective, with lovely static long and medium shots, and some wonderful tracking shots in the outdoor scenes (a consequence of this is that the dialogue has an Altmanesque quality at times: a couple of conversations taking place at the same time, with humorous results; as such it is a subtle reworking of the split-screen device of 'Annie Hall'). Special credit must be given to Gordon Willis' beautiful black-and-white photography (strictly speaking, it was shot in Technicolor and printed in black-and-white); I remember being particularly struck by the lovely visual quality of the scene in the planetarium; but there are many others just as striking. The Gershwin music seems to be the perfect final adding-touch. A very funny, very beautiful film: an absolute must.

Ian Johnston

INTERVIEW

The Taken as an Art-Political Statement

Text by John Carrigan — using Nine Questions on Art New-Zealand 1980

Billy Apple is not only the subject of the latest issue of Art New Zealand, he was largely responsible for its design, as well. Whatever the secret of its success, though, it must be said that the latest issue of this pioneering magazine is one of the best of its kind ever done, a triumph of layout and design, that must surely qualify it to be of international standard. Just before this issue was released, John Carrigan of 'Craccum' spoke to Ross Fraser, Paul Little and Sheri Keith (editor, assistant editor, and advertising manager, respectively) of Art New Zealand, to find out a bit more about the magazine, and what goes into making it.

C: When was Art New Zealand established? What were your aims in setting it up and how far do you think it has gone in living up to its aims?

RF: Well we, that is Peter Webb and myself, had wanted to publish something in this area for quite a while. We both had out backgrounds in the arts, having worked at the City Art Gallery together. We felt that there was a lot of talent around, talent that wasn't receiving the recognition it deserved because there was this kind of communication gap. There was no publication or periodical that dealt in any depth with what was happening in the visual arts scene in New Zealand.

SK: Yes, part of the reason for its existence, was the fact that there was very little coverage of this area - as far as the press goes, the daily press do reviews of art shows, but they don't often reproduce paintings, and if they do, they're in black and white, anyway.

RF: We wanted to show what was happening. But we also wanted a magazine that enjoyed a very high standard of production so that it would provide a permanent record of what was happening in the visual arts. Colour reproductions and in-depth articles were something that had not been readily available before.

SK: We've been tempted from time to time to cut down on the quality of the magazine as far as paper and printing goes, but this is something we've always resisted, because we thought that there was no point at all in having an arts magazine if it wasn't of a very high standard as far as its production went. The maintenance of quality is necessary if the magazine is to retain any credibility or validity. And I think that, probably, Art New Zealand, as far as printing and content go, is one of the best magazines produced in this country.

Art New Zealand now has a print run of 3,000 copies, quite a comedown from the numbers printed when the magazine was first published in 1976. Indeed it

was these grandiose ideas about size and distribution and how many people would buy it that got the magazine into something of a financial scrape in its first few years of publication.

RF: We worked on a shoe string to begin with, Peter and me. I was responsible for editing and production. Our main aim was, as I said, to provide a good coverage of contemporary N.Z. art - not just what's happening in Auckland but what's on throughout the country. We also wanted to look at artists of the past, those who contributed to the beginnings and development of movements in this country. We look at the history of art using new research.

C: What about your selection of subject and your writers?

RF: We tried to publish what writers there were - are - around. There are a number of regular contributors, experts in their fields. Tony Green, John Caselberg, Wystan Curnow among others.

We've tried to steer away from those artists who haven't had any publicity at all and also those who've had too much. Paul Hargitan, Gordon Crook, Tony Fomison, Dick Frizzell - none of them were widely known but by reviewing them and giving their works critical consideration we helped them.

I wouldn't give a long article to anybody's first show unless it was really exceptional. This reflects editorial bias I suppose but some judgement comes into it. After all, there's always a surplus of material and we have to miss a lot of people. An artist who is good but still developing will be passed over.

PL: Besides if they're still developing, they'll come to the fore, anyway. You've got to see that they persist and, I guess, that they're really genuine about what they're doing.

RF: Sometimes we get criticized because we generally run favourable reviews, and omit bad ones. But then, if a show's bad, why waste space reviewing it, when our space is so limited and there's so much else going on. We'd love to be twice as big and perhaps more often, too.

C: Could you tell us something about what's in the new issue?

SK: Well, there's a large article in it about Billy Apple, written by Wystan Curnow. Billy is a New Zealander who lives in N.Y., and has established quite a reputation there as a conceptual artist. He's been in NZ for about 3 months now, and he's done a fantastic amount of work from one end of the country to the other in different art galleries, including the National Gallery in Wellington, the Auckland Art Gallery, and various dealer galleries in the city. Anyway, for an

artist to come and have one man shows in all these galleries within this very short space of time is really quite amazing.

It's an area of art which is still probably fairly controversial, and a lot of people will wonder what he's on about. There is also an article by John Caselburg, who's an art historian, entitled "Art Havens", which is about historical art in Nelson and Dunedin. There are also reviews of current shows, general discussions of what's going on in the arts. There's a review of the work of photographer Paul Gilbert, who had a show recently at Real Pictures Gallery. There's a discussion on the opening of Real Pictures Gallery, which is a new one in Auckland.

C: Could you tell me a bit more about the article on Billy Apple and what he's been doing in New Zealand?

RF: As Sheri said, he's done a tour of the major galleries - his work has a sort of alteration theme. He takes space and alters it in some way. Now he's done Art Zealand; he's done away with the cover by starting the article on it. He challenges our assumptions about art by changing or altering the foundation on which these are based. What people expect art to be, he takes as his starting point and replaces or alters some aspect of it. It can cause quite an effect. It's the politics of aesthetics, almost.

But Art New Zealand does not deal exclusively with paintings and painters. Indeed, at one stage it was decided to expand into, and devote more space to other areas - specifically drama - not strictly within the confines of the visual art label. However, the Arts Council (which supports Art New Zealand with a small grant), reasoning that this diluted the content of the magazine, and diverted it from its expressed emphasis on the visual arts, made its objections known, and subsequently the magazine reverted to a more conservative format.

"Also we found that it didn't help us financially. We didn't get lots of new subscribers, and we didn't find that we got any more advertising. So we cut back in that area." However, performance ("because that really cuts across from drama to the visual arts - it's a bit of both") and film are still dealt with.

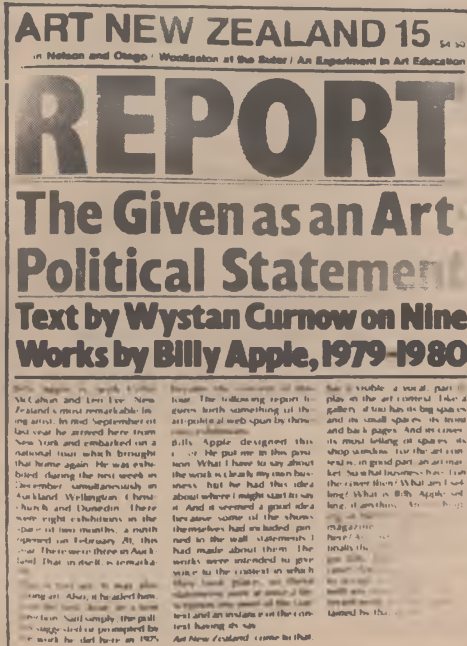
C: How do you approach each issue? Do you have a different theme along which each is organised?

SK: Well, we do special issues from time to time, in fact the one after the one that's about to come out is going to be a special Frances Hodgkins issue, and that will involve new material, new research - hitherto unpublished stuff. Yes, you know we've planned the year already, largely what's going to be in each issue.

C: How do you see yourself in relation to other magazines? Like say PHOTO-FORUM and ACT. Are you complementary, or is New Zealand so small that it can't afford to have more than one magazine dealing with more than one area at a time?

SK: We can't even afford one! PHOTO-FORUM we have a good rapport with. They deal strictly with photography, and we overlap a bit, because we also do a section on photography, in fact some people who write for PHOTO-FORUM write for Art New Zealand. There's no conflict, though. They advertise with us, and we advertise with them.

It's like the lady says, then. A commitment to the artistic future of this country does not mean sometime attendance, in fox-fur-and-pearls at a Symphonia concert or the occasional gallery opening, though that may be part of it. More importantly, it means supporting fringe events of seemingly marginal import or interest. It means extending your involvement in artistic activities, extending yourself and the horizons of your critical appreciation. But it also means, on a more concrete level, supporting publications like Art New Zealand, Climate, Photo-Forum, because they make as considerable a contribution as any, to the arts scene in this country. Considering the quality of the production, and the standard of the articles therein, Art New Zealand is good value at the price. It's not just that you're supporting the arts and all that in buying it - you're doing yourself a favour, as well.



RECORDS

FRISBEE
'LINCOLN'
Under license thru Lincoln

Personally I could have done without the gimmickry. Red vinyl is cute, and leaving out the hole in the middle was novel yet hardly necessary. 'Frisbee' has already outsold Saturday Night Fever, Rumours and all the other industry heavyweights, enjoying as it does almost universal appeal. Punk, disco, MOR, classical, folk - there's something of all of these in this winner from Lincoln. Lincoln have been around some years and seem to have finally got their act off the ground with this latest output.

Production is superb, although as usual, the producer-like the band members themselves - is unnamed. There has been the usual 'KLAATU' bullshit about Lincoln being a secretly reformed Beatles, based primarily of the fact that each of the Beatles has at one time or another driven a Lincoln Continental, and 'supported' by the fact that John Lennon's mother knew someone called Abraham at school. Forget it. One spin of this disc and you'll realize that Lincoln are as far removed conceptually from the Beatles as the Captain and Tenille are from music (Little in-group humour, there).

Basically 'Frisbee' is minimalism:
Made under licence.
Play catch - invent games
To fly flip away backhanded
Flat flip flies straight
Tilted flip curves-experiment
Pat. Pend.

These lyrics are embossed on the album. The album is the lyric is the album. And if the rough-and-ready appeals, forget Stiff Little Fingers - Frisbee is where its all happening, but don't look for this one at your record shop - Lincoln insisted on 'Frisbee' being distributed through toy-shops and department stores (Chic consumerism). And where else can you get a 3-D picture-disc for less than three dollars?

D. Cooke

Just Like You
Bill Quateman
RCA

If you're having a quiet dinner party soon and you want some laid-back music by an artist your friends have never heard of, then Bill Quateman's the answer.

Quateman hails from the American mainstream soft-rock tradition, currently populated by bands like the Doobie Brothers, Toto and Chicago. In the States, especially the Mid-west, he has built up a sizeable following, and played support for people like Frank Zappa and Styx (currently America's No. 1 band, they say).

Equally 'impressive,' (Let's be positive for a change) is the support Quateman has on the album: Neil Larsen (keyboards), Steve Pocaro (Synthesizer/member of Toto), David Hungate (bass/member of Toto), Michael McDonald (support vocals/Doobie Brothers) and Jeff Baxter (Rhythm guitar/Steely Dan and the Doobie Brothers). Indeed this line-up accurately reflects the foundations of the music, which varies from the softer, lyrical songs, to more rocker numbers in which the vocals are dropped back to try and achieve a stronger rock sound. But Quateman seems to reach uncomfortable boundaries here, and happily falls back into the easy melodious tunes such as (notably), 'It's Alright' and 'Judging by the Light'.

As a lyricist Quateman won't win any prizes for incredible intellectual depth, but instead his lyrics are simple and natural, without becoming insipid. He has a distinctive voice, somewhat like a smooth Joe Cocker, and uses it well to give his songs that edge of memorability.

'Just Like You', his fourth album, but the first to be released in New Zealand, is good, pleasantly infectious pop-rock. It's not made for the Top 40, or for demonstrating how many decibels your stereo can push through the walls, but when you're feeling mellow, it's the next best thing to classical.

Michael Lamb

Mick Taylor
CBS

After leaving the Rolling Stones in 1974 to pursue his own musical preferences Mick Taylor spent the next five years recording this album.

Of the several styles of guitar music he has included, the most successful are those backed by his distinguished history - firstly with John Mayalls Bluebreakers and the Stones. Its these types of tracks which make up the first side. 'Broken Hands' is a good example, clearly showing the influence of Keith Richards. It is blessed with a driving, dirty, two chord riff that powers the song along, only to be let down slightly by Taylor's need for a stronger singing voice.

'Alabama' however finds Taylor's vocal well matched for the 'on the road song' that owes a great deal to Little Feat. Subtle acoustic picking is used as a base for a striding electric slide, to make this into a light but funky southern boogie and the strongest all round song on the album.

Things unfortunately go astray on the second side where the all too familiar jazz-rock recipes are wheeled out, dusted off and let loose - going on and on, for far too long - ending up nowhere. Three-quarters of this side is rendered lifeless by banal instrumentals which feature Taylor playing nothing Jeff Beck hasn't done before and better.

The other drawback is a pair of inane love songs in the mode Clapton now seems to prefer. Suffering from simpering lyrics like 'Baby I want you and I love you more each day', whined repeatedly, it is pure slush that reminds me of Frampton's worst.

That aside, 'Mick Taylor' is a pleasant enough album marred only by the extreme blandness of the second side.

M. Holdsworth



..... And I Mean It!
Genya Ravan
RCA

Genya Ravan is a 'dish' that is made by taking Linda Ronstadt crossed with Suzi Quatro, spiced with a taste of Patti Smith and even Donny Osmond! This is heated for 40 minutes on black vinyl with a tried and true rock formula garnished with 3 decades of blues and rock and roll.

The cover is exciting and gives the impression that it is the cover of some new Rachel Sweet or 'Virgin' record. Yet as we were all taught by our perceptive primary school mistresses, you can't judge a record by its cover. The insides of this sleeve are oblivious to the new wave of music and are entirely early rock in conception.

The music is technically tight and well produced but lacks variation and experimentation. Linda Ronstadt got away with it by calling it country rock yet Genya Ravan has somewhat misfired and though the music is neat and with power it does unfortunately become boring over two 12" sides of a 33 1/3 r.p.m. disc.

It is easily digestible but the taste does not remain for long and you've tried it before somewhere, possibly MacDonalds. As an entree its OK but after a full meal you will probably feel slightly ill.

Paul Grinder

GOOD CLEAN FUN NUF NAELC DOOG
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GOOD CLEAN FUN NUF NAELC DOOG

The Swingers are a trio of young men who play fast pop music in pubs and schools in the Auckland area. The members are Phil Judd (ex Split Enz), Buster Stiggs and Bones (both Suburban Reptiles) and their music is very derivative of their former bands, ie. the high pitched singing is very similar to Enz and they do several songs straight from the S.R. repertoire. Nevertheless the numbers are tight and lack nothing in quality due to having only three instruments - probably because they have an excellent sound system which gives good reproduction at high volume. They don't draw huge crowds but can always expect a healthy enough attendance because they always turn out a competent standard of well practiced performance - as slick as their haircuts and cutesiepie matching shirts

They have everything going for them - they are straight toothed, square jawed white males and that is basically all they are about (plus the ensuing privileges of being rock stars). This is a valid - if shallow - point of view and has produced some good dancing music; but at the same time their lyrics exhibit some incredibly sexist and damaging elements which serve no purpose but to inflate their own disproportionate egos and very effectively put a knife in the back of the already oppressed majority of women, an incredibly intrepid feat.

Phil Judd is responsible for the bulk of the lyrics which include lines like "*she can't say no*" (continually repeated), and in the same song, "*I come to her face and there's an empty space*" - well wank wank, smart boy Phil can get fucked every night and laugh about it; well so can plenty of hookers and be paid for it. Even so they exploit the groupie aspect of the rock'n'roll business and apply it anywhere that women are concerned, eg. lines like "*cootchie cootchie coo, I love you*" don't really show a very high regard for women's mentalities.

They seem harmless enough and it could be argued that other local bands are far more sexist eg. the Spelling Mistakes sing a song called 'Rena's Piss Flaps' and Lip Service do nothing but very cumbersome cock rock; but groups like this are very blatant about it and therefore straightforwardly ridiculous, whereas because of the Swingers' Donny Osmond good looks and musical skill they are acceptable. This opens a channel for being as self indulgent as they please - so they sing the odd bitter piece about their past affairs when they haven't come out on top, eg. 'Louisa', and expose themselves as fitting very neatly into the term 'men babies'.

It all goes down very well with the promoters and the record companies as it fits into the mould of what will sell in the already sexist saturated market and reinforces the rather narrow availability of local music. So its all good clean fun, no risk and it makes money.

Elizabeth Leyland



PROFILE

THE CROCODILES

Formerly a Wellington based band, the Crocodiles have recently relocated themselves in Auckland where their destiny has been placed in the hands of Mike Chunn, former Enz and CB bass man, now turned manager and recording entrepreneur. With this move to Auckland has come a degree of success. The band have just released a new album, entitled 'Tears', the mandatory single (a track going by the same name) and they have recorded some new video material which is apparently going down a storm, southwards. The album has ten tracks, all penned by members of the band (worthy of special mention - 'Tears', 'New Wave Goodbye' and 'Young Lady in Hot Cars') and was produced by Glyn Tucker Jnr.

So who are the Crocodiles? The female contingent consists of Jenny Morris(vocals) and Tina Matthews(bass), both from 'The Wide Mouthed Frogs'. Similarly experienced are Fane Flaws and Tony Blackhouse, who tend to guitars and Peter Dasent, Croc's answer to Eddie Raynor. Former 'Blerta' stalwart, Bruno Laurence rounds off the band with some strong drumming.

The band are now touring New Zealand but hope to be back in Auckland by May. They are also involved in a secondary school lunchtime concerts promotion (engineered by Mike Chunn who pioneered the concept with C.B.), in an attempt to reach the lucrative teenage market.

At this stage in their development it is live work the Croc's need to concentrate on most. Up until now they've exhibited a certain inconsistency in performance, but they have the collective experience and personality to achieve greater things.

In the long run they plan to leave New Zealand in July, heading for Europe, where they are planning to meet up with producer Kim Fowley. They are a pop band with a nice Kiwi style which will hopefully not stop them cracking the overseas market.

Brett Mason

P.S. If you're an up-and-coming band and you want some free publicity or you want to see a band covered in this column, anything, then come up to Craccum and give us a contact number.

GIGS

Spelling Mistakes
Gluepot
Tues 15 April

The Spelling Mistakes have changed since the good old days when they played at the Occidental. With a good year of regular playing behind them, the Mistakes have developed into a tight band that delivers the goods cleanly and efficiently. Fresh from success at the recent 'Battle of the Bands', Mistakes played with confidence, and the vocalist injected that much needed element of humour - an asset that has gained the group many fans.

For a Gluepot gathering of mainly media personages, the Mistakes paraded their colours with a mixture of covers and originals.

Now for the bad news. SM need an act. Watching the lead singer bouncing around like a demented parrot, between the two guitarists who refused to do so much as bend a knee, can get tiring. The pedestrian light show didn't help much. Dropping the weary covers in favour of a set of completely original material, would do more to prove their worth.

So, all the Spelling Mistakes need is someone with a few pictures of an early Enz concert, and to realize that a gigging band doesn't only play music but presents a show as well.

Michael Lamb

LETTERS

Dear Craccum,

An ancient Sioux Indian prayer goes: "O Great Spirit, help me never to judge another until I have walked in his moccasins for two weeks." (It seems that those 'heathens' were actually praying before Christianity came along) These words are for the benefit of the arrogant, non-gay homosexuality 'expert' Graham Upton, who has chanced upon the only 'real' Bible and from this has so self-righteously expounded the only 'real' truth on homosexuality. (Craccum - March 31). We must remember that there are many, many 'faiths' and sects in the world, each with its own infallible 'Bible' - and each professing to be the only 'real' truth! How easy to have all your thinking done for you by a single book of words - and that most conveniently written and translated (lumpten times) by fellow-heterosexuals, obviously! I cannot accept that any considerate 'God' (and I defy anyone to prove or define accurately just what G.O.D. is - a word so glibly tossed about by these so-called 'believers') would destroy the human mind by making it so rigid and unadaptable as to depend upon one book for all the answers. And I do not wear a Christian or any other such restrictive label as I believe that every religion, philosophy and culture offers much beauty of thought with which we can all be enriched.

But presumably then, if his Bible had told him that the only non-sinful (physical) relationships were those between men, G.U. would blindly comply and repress his own 'natural' attraction to women (presuming that he is not a latent homosexual).

Ridiculous, you may think, but hopefully, this analogy will help him and other heterosexual 'Christian' non-thinkers to appreciate the absurdity and invalidity of their one-eyed, judgemental standpoint on homosexuality - which is equivalent to a celibate Pope dogmatizing on marriage, sex, abortion, etc when his knowledge of these subjects has no empirical basis whatsoever.

And I would maintain that it is these people, and not we homosexuals, who have to make a wilful choice - that between being either true Christians, which, by definition, surely means simply following the (love-based) teachings of Jesus Christ (who incidentally never ever condemned homosexuality), or Old Testament-ians (the saga of violence, lust, intimidation, cruelty, threatened vengeance, curses, fear, etc contained in that anachronistic tome could not be more un-Christlike).
Yours sincerely,
Robert Hart

Dear Craccum,

Over the Easter break I had the disturbing experience of watching three birds - one pigeon and two sparrows - dying from poisoning outside the room in which I study near Rex Court on Symonds Street. I noticed a man from a 'pest' killing firm placing poisoned grain around Rex Court where many pigeons and sparrows live. I presume that the University has employed these people to kill birds because their droppings make a mess on Rex Court and the adjacent new Human Sciences building.

I strongly object to this line of action for various reasons:

1. In these times of steam and vacuum cleaning equipment, I fail to see why birds' excrement cannot be regularly cleaned away.
2. There is little enough animal life in the city, without killing off the few birds that inhabit the area. The pigeons and sparrows have brought me and others a lot of pleasure as they are attractive and friendly.
3. Killing the birds won't solve the problem - more will come to inhabit Rex Court. (will that mean they will be killed off regularly?)
4. Using poison to kill birds adds to the pollution of the area.
5. Rex Court is being neglected to the extent that I suspect it is going to be demolished, so why kill the birds that live on it?
6. The policy of poisoning birds is cruel and shortsighted. Too many problems are 'solved' by the 'bash it on the head' method. I hope that this poisoning will not continue.

Yours sincerely,
Alison Jones

Dear Katrina,

It's about time you published a fan-letter, for yourself. I'm sure you must have thousands (dozens) by now. Here's another one anyway. I think you're by far the Cuddliest Editor that Craccum has had, at least since the Craccum Editor for 1959 (now known as Jonathan Hunt MP for New Lynn, Senior Opposition Whip).

Also you are far more intelligent, coherent, seductive, lucid and salubrious than anyone else so there. And my Gran says you're dead nice. You really should publish more of your fan letters, why hid your tight under a bushel? You rascal you. Why I could just take you and hug you and whisper anecdotes about my childhood obsessions into your delicious ear.

Yours lovingly,
Clint Eastwood

Dear Katrina,

Whoopee! If I didn't see it with my own eyes I would not have believed it; you used c o l o u r. I was beginning to wonder where all the character and charm had gone to from the pages of our beloved student bible, Craccum.

Messrs Clean and Smither-Jones have raised a good few points regarding the editorial practices of the paper Craccum. Without stooping to the depths of bad language they used, I would like to go a little further.

The splash of colour in the March 31 issue showed that you are not totally lacking in imagination which you have, for some curious reason, seem fit to keep from our gaze this year. I'm sure that if recruitment of Girl Guides was dependent on your 'advertising' skills, the Boy Scouts would become the largest uni-sex knot-tying organisation in Auckland.

C'mon Kate, pure black and white may appeal to zebras and road-marking employees but not to me (a view held by many others too). I welcome your change in attitude, just keep it up till Christmas! Signed in hope, Samson & Dulux P.S. I bought four packets of Girl Guide biscuits last Saturday- yummy!

Dear Craccum,

Why should we picket McDonalds when the Cafe sells food which is, nutritionally speaking, on a par with the Big Mac, fillet-o-fish and dare I say it - the quarter pounder.

Also on the list of gripes is El Fresco Orange Juice being sold from the Milk Bar on April 11th, in bottles stating clearly 'Must be sold before April 1st' or somesuch. As for what that sediment ('goo' to Art Students) was at the bottom of the bottle

Finally could you please tell us what the next week Cafe/Coffee bar specials are as well as this week's ones. When Craccum is delayed by rail fuck ups until Thursday, it's a bit pointless telling us what we could have had cheaper on Monday, Tuesday, Wednesday.

Yours with botulism,
Ronald McDonald

Dear World,

Despite the justified complaints about the state of the coffee dispensed in the machines in the Cafe and Coffee shop, not a thing has been done to improve it from its insipid, gritty condition. At 25c for a cup of the crud, it's no wonder a body's got to whip 2 cups out for the price of one when the attendant's not looking - and the buggars are lucky to get anything for it at all. Come on, drongos, how about complaining and bitching to the attendants every time you buy a coffee, about its cruddiosity - we might get some results if we wear them down enough.

It has recently come to my notice that there is a small group of subversive individuals on campus who didn't vote Labour at the last election. These people know who they are, and if they don't want trouble, they should write a full apology to CRACCUM post-haste, declaring all contact they've had with other self-confessed Blueys, Fascists, National Socialists and fence sitters. If not, myself and my many Brothers will cease to tolerate their irresponsible and potentially threatening opinions.

This Campus lacks many things - a clock in the quad, a Men's Common Room, a clock in LIB G12, a fountain in the area between the Rec Centre and the Maths/Physics Bldg., radio in the coffee shop, etc., more lecturers like Neil Francis, a pet goat, colour, Fat Freddy's Cat cartoons, and last of all, Social Psychology Tutorials on Wednesday 2-3 fortnightly without courtesy of Liz (don't look for me, I don't exist) Harding. The people concerned know what I am talking about - the Management Studies Dept couldn't manage a pea-sized crap. Buck your ideas up Harding - our tutorials count for 10% of finals - it's been 4 weeks since we first obediently and expectantly gathered in the Orange Room and twiddled our thumbs in anticipation, concern, wonder, boredom, and eventual disgust - when you failed to materialise. After repetitions of the same, we're all a bit pissed off.

Otherwise, you've all done very well!

Italian Stallion

It's about time all you letter writers out there realised that your letters must be submitted TYPED and DOUBLE-SPACED by the Monday of the week before publication. Must must MUST!

Frankly we're sick and tired of deciphering letters from the original Greek. Any letters not conforming to these standards wil NOT be published and MAY be used for roll papers. That is all. Continue reading...

Dear Craccum,

Recently I have been pondering a question on my mind and wondering whether I should bring this to the attention of the student body at large.

During the last few weeks there have been several approaches to me around and on the campus, by women wishing to supplement their incomes through physical means, that is prostitution dare I say. The first time it happened I was standing outside the university book shop during orientation week. A well endowed lady came up, and after a brief, fairly superfluous introduction and conversation, blatantly propositioned me. What was I to say? I mean it's the first time I have been to Auckland, having recently arrived from Taranaki. At first I was quite taken aback by such a forward approach, of course I did not succumb to her advances. However, I dismissed this as a rare occurrence and gave the matter no further concern.

Last week this ugly situation once again arose. Another lady (who I have seen many times around the Law department) propositioned me in much the same way as her colleague. While I have no concrete proof, I am certain there is a group working within the campus.

The whole purpose of this letter is to warn fellow students against these outrageous activities. Whilst I was offended, my principal aim is to provide a notice of caution to other young, vulnerable and indeed unaware students. Finally, if you are on the receiving end of such a deal (their prices are outrageous) there is no body to whom you can appeal if the services received are unsatisfactory. What is this establishment coming to?

Yours faithfully,
P.G. McDonald

Dear Editor of Craccum,

I wish to draw the public's attention to the vicious smear campaign which is at present underway against a reputable member of the civil engineering department. This campaign is having serious effects on his work. It is being waged by a group of jealous immature students who as yet remain anonymous. The subject of their campaign is the degradation of a beautiful relationship between a budding engineer and a sweet innocent young girl called Wendy.

I appeal to the persecutors' sense of moral decency and request that this senseless humiliation cease forthwith.

Signed
Concerned Friend

Dear Katrina,

Even though you're a woman, I still hope you'll publish this letter, being as it is a complaint against the rampant sexism perpetrated against the male student population. I don't mind a female Craccum editor - after all we've had them the past three years - I don't even mind having to walk further to the men's basement loos than the women - the end positions being occupied by the ladies loos. I suppose it's just an indication of men's superior control of their - ahem - bodily functions. My gripe is about the Studass buildings:- why is there a Womens Common Room and not a Men's Common Room? This strikes me as blatantly discriminatory and I call upon the executive or somebody to either remove the WCR from the clutches of Lesbian feminists or to designate and set aside an area, not smaller in size or accessibility, for the men of this university.

Yours anytime,
Dermot Cooke

Dear Sir or Madam,

We have witnessed on the South Island train and the Inter-Island ferry the disgusting spectacle of 100 (approx) students acting like drunken pigs, committing vandalism etc and generally acting like uneducated street louts and similar scum. Any convicted re the above should be automatically barred from continuing at University.

The same students and others then have the nerve to ask for larger cash handouts and special consideration etc from the Government and the public!

Re Auckland University, we see week after week in Letters to Craccum more examples of the low level of many students' education etc.

The consistent use of four letter words; re sex and the human body etc appears to be the only way they can express themselves when disagreeing with other letters and views.

They seem to think it's so clever to write these words. Sucj a big deal! Reminds one of 5 yr olds trying to impress by using four letter words. A childish way of gaining attention, and a legitimate way for very small children.

It becomes very boring when it becomes very boring and rather sad when coming from big children.

Yours sincerely,
(Mr) L'Bevin.



Siehe, ich sage euch ein Geheimnis Wir werden nicht alle entschlafen.

(Behold, I tell you a mystery. We shall not all sleep: Brahm's German Requiem, 6th Movement)

HAGUE'S RAVE

Hello everyone. As I write this I am chairing an Executive meeting-this busy life.

Indeed, if Katrina hadn't sent down threatening messages via the Int. Affairs Officer, I wouldn't be writing this at all.

Earlier this week we held a highly successful Education Fightback march. Tomorrow is the Library Study-In. I hope we can count on a continued support for the campaign. Some of the ideas which we must get into are lots of letters to newspapers, and to the big-shots in Wellington. Suggestions which I am keen to follow are letters to Merv informing him that you refuse to speak with him because he is not a vegetarian, he is married, he has a wart on his nose etc. Remember that letters to Ministers do not cost you any stamps.

The other one is something that is breaking the law, and consequently I will not incite you to do this. The suggestion is that a corner be cut off every \$1 note that passes through your hands. (The corner with the 1 on it). This will emphasise to the public the large number of students there really are, the falling value of the dollar, because of inflation, and will also accelerate the change from notes to coins



Phallic symbol? What's a phallic symbol?

(did YOU know that was going on?)

Any other ideas would be most welcome. That's about all there is for now, since my meeting is drawing to a close, and after the tea and biccies I have to go and write my next week's column specially early, to make sure I get it in on time. See you in my office sometime, baby.



CLUES:

Across:-

1. BOAC on strict organised flight, the snake! (3, 11)
10. Cor! It's a big bird! (3)
11. He was the first who 'ad 'em. (4)
13. Revelation written in 1066? (8 4)
15. The shortest denial (2)
16. Reverse french nude (2)
17. Cut the tide (4)
19. A nation of jerks (5)
20. Rock notes? (5)
21. Poe, etc. in abnormal place. (6)
23. Pony went for an old worthless coin (8)
25. Only (3, 2) (7)
28. Sounds like a dirty old man to allow a dear frenchman
30. Huddle up to a coffee (6)
33. Half a look, behold! (2)
34. Trape a candle (5)
35. He'd gesture to the bushes (6)
37. Advises deers (5)
39. Wrote of a rook (5)
40. Hid each bright spark (4)
41. Short Public Relations (1, 1)
42. Gold alternative (2)
43. Swap sore hips for tars' disease (5, 7)
45. Onto urgent business, like a trip (4)
47. Obtain (3)
48. Worry before your time? (14)

Down:-

1. Naughty herb upon a ballgame (9)
2. Soon a mixed up mousy is nameless (9)
3. Either child fine Einsteinium actor with swollen sore
4. Attempt a football carry (3) (5, 6)
5. Public transport in decay has energy (6)
6. Coin statue (4)
7. What god said to the jews about his free commandments
8. Undo short overdose (1, 1)
9. No train, so met a friend (3, 4)
12. Bit of dust in a motel (4)
14. Able Body transmitted what wasn't there (6)
18. Opposite of 8. (2)
20. Ideal opponent for a sportsman (11)
22. Getting around one or on two (5)
24. Born editor in want (4)
26. Gate purex to clean up (9)
27. Blow-off around to waste time (4, 5)
29. He lost the boarding house (6)
37. Doe-prey to get rid of ocular infection (7)
32. Her teat for an act (7)

36. Grande floral arrangement? (6)
37. End of a patriot, has a revel (4)
38. Ed back to take away (2)

CLASSIFIED

For Sale:

Double bed, base and mattress (innersprung) \$30. Please ph Marilyn 696-187.

House Wanted to Rent:

4 bedrooms, near central city. Ph 687-262.

Flatmates Wanted

For \$14.00 you get; two gorgeous lion tamers, freshly refurbished half-house and a loo with light-switch on a 'leather-string' as well as being one zoned. What we want, need and would love to have are 2 female flat mates for a Mt Eden house. Ring 689-785 before, during and after hours. P.S. we're not into boredom.

PUNTING

Trots this week at Cambridge on Tuesday night and on Friday afternoon in Auckland. Gallops at Avondale on Saturday means that punters have a busy week. Galloping picks are Judena, Silver Dee, Myownie, Williedee down South, and Gold Hope. Hartin our track watch from the Te Awamutu district mentions Impressive and Merman as two worth following while Royal Fencer, Prior's Luck and Bayshore look close to winning form. On the trotting scene follow Game Captain, Del Again, No Regrets, Flora Dor, Scottish Loch and Wejover Rose. Three specials at Cambridge are Commander Brydon, Sheer Nandina and High Smoke.

The current balance of the account is in surplus of \$1.25 with one bet outstanding. This week its \$5 win on Game Captain and a \$2 win - \$3 place on Doctor Dee. One for the upset this week goes to the galloper Shahwon who will probably run at Awapuni on Friday.

B. Gamble

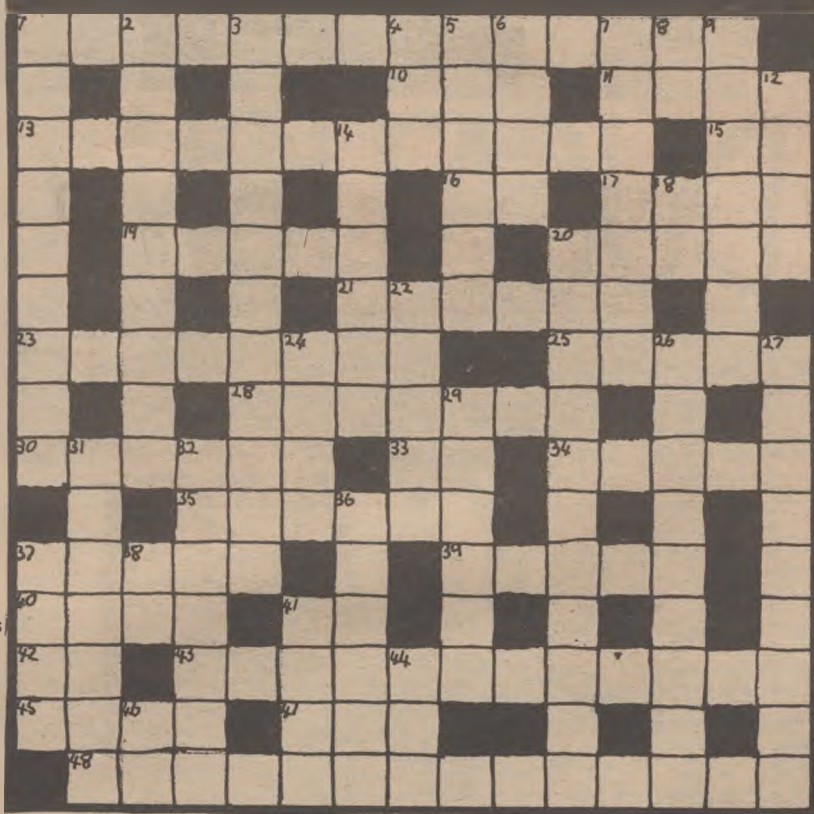
SOLUTION TO MUCCRAC:

Across: 1. Merv Wellington; 7. Rowling 8. Mint; 9. Scare; 10. Clever; 11. A lot; 12. operate; 14. Go; 15. S.C.; 17. No; 19. U.E.; 20. opulent; 22. boor; 23. Mentor; 24. Maths; 26. Crap; 27. Cabinet; 28. Student Bursary. Down: 1. Miracles; 2. Raw deal; 3. Write to your MP; 4. logs; 5. Incarnate; 6. Notation; 8. Meanest member; 13. Education; 16. Cut-back; 18. Overstay; 21. Get an MA; 25. Scab.

SOLUTION TO LAST WEEK'S XWORD:

Across: 1. Gold nugget 6. to 8. Turn 10. Acne 11. Ironie 13. Masticate 14. Enjoy 15. Egence 16. Dear 18. Ash 20. Poe 21. Tsarina 25. Run 26. Lie 27. GEC 28. Descant 30. Sic 31. Hot 32. East 34. Talcum 37. Venerable 40. Thesis 42. Bias 43. Hers 44. Em 45. Seedy cages. Down: 1. Graveyard 2. Long John Silver 3. Ursa 4. Gentle 5. Twicers 6. Tri 7. On cue 8. Tote 9. Unenlightening 12. Rag 13. Myopia 16. Delta 17. A test 19. Sue 22. Accuse 23. Neo 24. Actresses 29. Nemesis 33. Stable 34. Tithe 35. Cess 36. Uni 39. Lady 41. Hem

CROSSWORD



41. Half an Island capital? (4)
44. Epsom Teachers' College, and so on (3)
46. Sounds like you are an ancient city (2)

SCRUM

REPORT ON THE EASTER TOURNAMENT IN MASSEY FROM THE UNIVERSITY VOLLEYBALL CLUB

The Volleyball group of 20 students consisted of one men's and one women's team, plus coaches and manager.

Unfortunately, our preparation for tournament was inadequate - virtually non-existent - due to the lack of gymnasium space over the first two weeks of term. Hence, we did not approach the competition expecting to do very well.

The women's team played particularly well throughout the tournament with some very close games against stronger opposition, such as Otago (who finished first). The whole team played well, and two of them - Coral Knightbridge and Betty Morris - were selected for the squad to train for the 1981 World Student Games in Brazil. In addition, Coral was chosen for the 1980 New Zealand University team. The women finished 4th.

The men's team also played very well considering the lack of preparation, finishing 2nd to Victoria after a very close five set game. I feel that this loss reflected the lack of training as we were unable to sustain the necessary pressure in the last set, even though leading 12-4. I hope that such a situation will not reoccur! Three of the men's team were selected to both the N.Z.U. team and the squad to train for the 1981 World Student Games in Brazil. They were Alan Knightbridge, Bill Barker, Gary Anderson.

In Summary, we were very happy with the tournament and the excellent organisation by the Massey people, the A.U.S.A., and our Sport's Officer, in providing such an enjoyable and cheap trip.

STOP PRESS

Last week the Executive voted themselves taxi fares home at the conclusion of each meeting. Seems not unreasonable since the meetings go on very late at night due to the huge number of matters to be discussed. If you don't have your own transport and you've ever tried to get home from University after the buses have stopped you'll know how they all feel.

The major aspect of the executive meeting held on 17th April was the discussion on who should be sent as AUSA delegates to May Council down at Victoria. David Benson wanted to be a Women's delegate but after being the recipient of threatening gestures from the Women's Rights Officer he withdrew his nomination. Two executive members offered themselves as Finance and Administration delegates but the President didn't want them and suggested that the Resource Officer and the Treasurer be sent. They were duly selected. The rest of the selections were very tedious but in the end the Executive chose twelve people to represent Auckland.

At this stage I got bored and went out to the Quad for a breath of fresh air. In the process I came across a group of people tearing down Education Fightback posters. Shame on you. No wonder the Auckland campus is so difficult to motivate even though there are large numbers of people available.

The Executive later put a sales tax of two cents on each can of beer purchased through the Association. However at the same time they removed the 10% surcharge that is currently being levied. So all the beer you buy should now cost less. Neat eh!

This year Capping Day is being spread over two days (sounds funny doesn't it?) and as a consequence there will be two Capping Balls so that people can have a ball on the day they are capped. The Thursday ball will be at the Mandalay and the Friday ball at Trillo's. Five hundred tickets will be available for each one at a price of \$17.50c each. (i.e. \$35 double). They will probably be on sale for two weeks prior to capping.

J.G.B.

Stardom & Heraldry on \$23 per week.



Once you actually get it (1)...



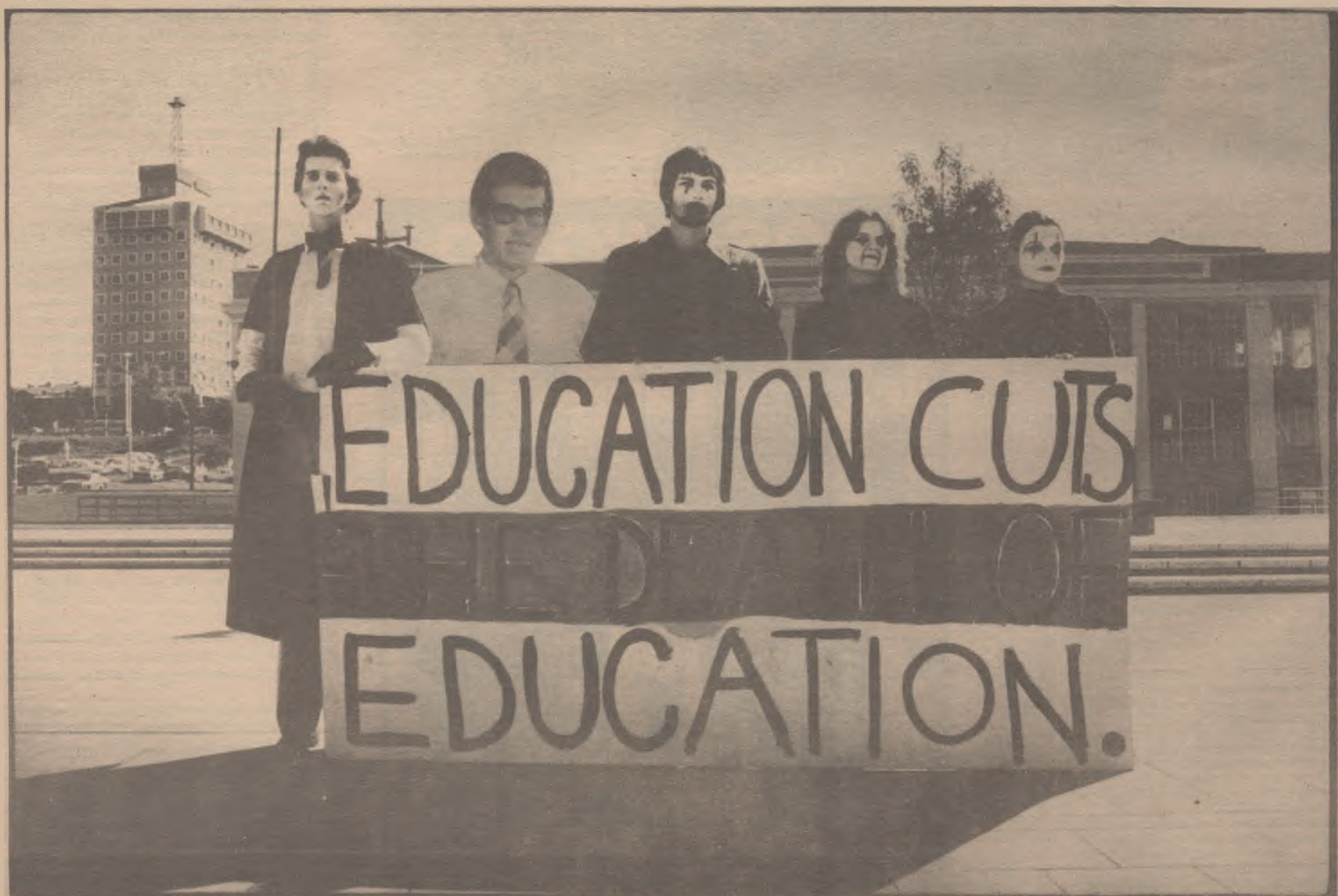
...bank it immediately (2).



Then go on the march (3).



Aotea Square, April 16th, as viewed from Craccum Executive jet (4)



At least we made the front page of Craccum! (5)

Photos by Elizabeth Leyland.