

CRACCUM



UNIVERSITY OF AUCKLAND
26 JUN 1990
GENERAL LIBRARY



101. Ignorance - N. ignorance, unknown; lack of news, no word of; unconsciousness 375 n. comprehension, obscuration; error; lack of knowledge

June

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

October

S	M	T	W	T
		1	2	



COURSE ASSESSMENT:

Papal Infallibility
vs
Continuous Assessment

Page 3.

NOTICE BOARD

Craccum would like to apologise, on behalf of the Railways, for yet another enormous delay last week in the arrival of the paper. Craccum is printed by Wanganui Newspapers, who have given us many years' valuable service, and is freighted back up on the night express. The problem is, of course, the wondrous efficiency of the Goods and Parcels Depts, who between them have managed with consistent ease to mislay all 7,000 copies of Craccum among their treasure trove of storage sheds and warehouses, for up to two days at a stretch. Adding insult to injury, I bet they don't even stop to read a copy. So the next time you are waiting on Tuesday morning for something to mop up the coffee spilt on the caf tables, or the next time they run out of paper in the ladies loos, don't blame Craccum! Remember Good Ol' No. 1 in Freight, taking it across the nation, and realise that Craccum has in all probability been promptly delivered to Taihape.

KENNETH MAIDMENT THEATRE

Open day Saturday 14th June. 11 am and 3 pm 'Antigone' by Sophocles. Presentation by the Classics Department.

Saturday 14 Saturday 28 June, 8.15pm (Excluding Sundays) 'After Magritte' and 'The Real Inspector Hound' by Tom Stoppard. Murder, mirth and mystery in lonely Muldoon Manor and along the Ponsonby Road. Two plays by Tom Stoppard, England's funniest playwright. Presented by University Theatre Workshop. Book at KMT Box Office 12.00 to 2.00 pm Monday to Friday. Tickets \$3.00, Students \$2.00.

LITTLE THEATRE

Sat 14 June, 12 noon and 3pm, Three Short memory plays by Pinter and Beckett directed by Darryl Wilson and presented by University Theatre Workshop in conjunction with the English Dept. Also at 1.00pm 'Opening Up' Live Poetry reading by Staff and students including Riemke Ensing, Wylan Curnow, C.K. Stead, Kendrick Smithyman.

Sat 14 June, 8pm Suzanne Court. This very accomplished performer who gained an overseas reputation presents a Classical Guitar Recital.

UNIVERSITY ORCHESTRA

Meets every Monday, 6.30pm, at the back of the Music Dept. (Princes St, opp. Old Arts Building). Everyone with a suitable instrument welcomed, no auditions, any standard accepted. Contact Bhaady Miller, Cultural Affairs Officer, Studass, or Katherine Gebbie ph. 768-018.

FLICKS

Tues 10 June, 6.30 pm SRC Lounge. 'Don't look now' and 'Play it again Sam'. Licensed refreshments. Admissions \$1.

DEAN'S LECTURE

The next Dean's lecture will be on 'Medical misadventure and the Accident Compensation Commission' by Mr Ken Sandford, Chairman of the Accident Compensation Commission. The innovative Accident Compensation Commission has a special problem over whether mishaps and errors, during medical management of patients, constitute an accident. This lecture is sponsored by the Medical Protection Society. Venue: Robb Lecture Theatre, School of Medicine, on Wednesday 11th June at 12 Noon.

INTERNATIONAL AFFAIRS COMMITTEE MEETING

in the Council Chambers, Student Complex, Tuesday 10th June, 5.15 p.m.

SEE PUMPING IRON and film of the WOMEN'S and MENS N.Z. BODY BUILDING CHAMPIONSHIPS. Thursday 12th June, 7-00 p.m. in Choral Hall 1. Put on by the Strength & Health Weighttraining Club. All Welcome. \$1.50 admission.

LUNCHTIME ENTERTAINMENT featuring University Dancers, Slick Stage and Violent Theatre Co. And it's free!

Wednesday June 11th 1pm LITTLE THEATRE.

FOOD CO-OP PRICES FROM 5th June:

Beetroot 4½c each (small); Broccoli 10c per 87g; Brussel Sprouts 10c per 126g; Cabbage 40c each; Capiicum 22c each; Carrots 10c per 614g; Cauliflower 43c each; Celery 40c each; Courgettes and Cucumber very expensive; Garlic 10c per 41g; Ginger root 10c per 33g; Kumara 10c per 130g; Leeks 25c each; Lettuce 49c each; Marrows out of season; Mushroom 10c per 25g; Onion 10c per 990g; Parsnips in season; Potatoes 10c per 612g; Pumpkin Crown Butternuts supplied; Pumpkin Butternut 20c each; Rhubarb 5c per stick; Silverbeet 10c per 287g; Spring Onion expensive; Swede in season; Sweetcorn out of season; Tomatoes 10c per 81g; Mandarins in season; Tamarillos 5c each; Kiwifruit in season; Apples 8c each; Bananas 4c each; Pears some about. Prices are up this week due to the wet weather.

DON'T PLAY WITH YOURSELF

Why doesn't anyone come and play in the University Orchestra? There must be hundreds of people wandering around the University who CAN play musical instruments, but who don't because there's nothing to play for. Haven't they heard of us? Has the title 'University Orchestra' scared them off? - Do we smell?

There is something wrong somewhere and I can't figure it out. Perhaps it should be made clear that you DON'T have to be a brilliant musician to come and play. You DON'T have to be taking a music course. In fact this orchestra exists for those people who don't take a music course (but you're welcome if you do). And probably most important of all: you don't have to go through that ghastly process of an audition.

All you have to do is turn up with your instrument at 6.30 on Mondays at the back of the Music Department, and we'll show you a good time sweetie. Especially if you play a string instrument. And double especially if that string instrument is a violin, because we are ludicrously short of violins.

You see the trouble is, we're in a fix. We have the enthusiasm of a large Viennese orchestra, we have a good conductor, Philip Clarke, but we jes don't haav de nombars man, we need mau musishins.

It's got to the stage where I'm getting bitter about it, and think to myself as I sit in the library trying to avoid my essay, or lurk around the notice boards by the overbridge watching people walk past, 'You rotten swine, I'd stake my life on it that you play the cello, I can tell by the way you walk, and what's more I bet you never tell anyone in case someone in the orchestra finds out and asks you if you'd like to come along.', or if I'm really convinced about someone 'If you don't play the bassoon I'll burn my mother rotter'

So for those modest musicians among you (however modest), I end this notice with the usual pathetic appeal for those who are interested, etc, etc, etc.....

Katherine Gebbie

SPORTS COUNCIL MEETING at 7.30pm this Tuesday (10th June) in the Clubrooms, Rec. Centre.

Could EVERY Sports Council Rep PLEASE attend this meeting. Handing out of Sports Blues Nomination forms and Nomination Guide forms will be made. In addition, the Sports Grants Sub-Committee will be letting you know much money your sports club will probably get. So come along for all the goodies.

Wayne McIntosh, A.U.S.A. Sports Rep.

SPORTS BLUES MEETING at 7.30pm Wednesday 2nd July. Sports selectors should attend from 7.45 onwards.

Nominations MUST be in the hands of the Sports Rep by Wednesday 25th June at the very LATEST, and fully completed. Nomination forms can be collected from: 1) Studass reception; 2) Sports rep office; 3) Sports rep. noticeboard in the Rec. Centre.

Wayne McIntosh, A.U.S.A. Sports Rep.

AMNESTY INTERNATIONAL (AI) Monday June 9, 1-2pm. Room 237, Second floor Studass.

Topics: Brief Review of NZAI AGM

Plans for protest vigil against President Videla of Argentina

Contact Paul Robertson. 874-503 if interested.

Open Day June 14

The public will have a chance to see research activities and equipment, and intending students will be able to discuss courses and career prospects when Auckland University holds an open day on Saturday 14 June. The 50 teaching departments on the main campus and at the Medical School will be open from 9am to 5pm and the two sites will be linked by free buses.

There will be hundreds of working exhibits, talks, forums, films and audiovisual shows on topics ranging from Ancient Egypt to the American Presidential elections. The arts will also be well covered with plays, music recitals and art exhibitions.

Such major open days are a fairly recent innovation at the University and are held only every two or three years because of the disruption to teaching and research, especially in the science and engineering departments which mount elaborate displays in their big laboratories.

AUSA will also be contributing to Open Day. There will be displays on the environment and on the Education Fightback campaign in the Quad. Several of AUSA's cultural clubs will be performing and the International Affairs Committee will be showing films and displays. President Kevin Hague is to address the public about the role of AUSA and there will be two lectures on government cuts in education spending and their effect on the University and its students. On a more lighthearted note, 'Executive Games' will be held in the Quad in the afternoon.

STUDENT UNION, 34 Princes Street. Environment Group Display - Quad - All Day. Education Fightback Display - Quad - All Day. International Affairs Display and Films - Lounge, Student Union - All Day.

Cultural Activities - a potpourri of Dancing, Music, Theatre - Quad - 11am to 1pm. Student Information Office - In Quad beside Bookshop - 'Come and ask' - Open all Day. Lectures on Students' Association and Education Fightback - Room 237, Student Union, 11.30am, 2.30pm.

Presidential Address - Kevin Hague, President of AUSA, will speak briefly on University education today and the prospects for the future - Quad - 1pm. Executive Games - a bit of frivolity after the President's speech. This will be lighthearted entertainment for your lunch-hour. Bring the kids - Quad - 1.30pm.

STUDENT CHRISTIAN MOVEMENT (SCM)

Thursday June 12, 1-2pm. Room 143, First floor Studass.

Stephen Payton continues his review of the Melbourne World Council of Churches Conference. Contact Stephen P, 549-305.

CLASSIFIED

Lost: Grey/Black shoulder bag left outside Science Library on Tuesday 3rd June. Contains one term's psychology notes and textbook, purse containing ID's, bank book, drivers license. Ph. 602-283.

CATERING CO.

Introducing

TWO MORE NEW FOOD LINES
FOR YOU
AT BUDGET PRICES

SHELLFISH PATTIES

IN THE HOT SERVERY

REDUCED FOR FIRST WEEK FROM 30c to 25c

HOME-MADE PATÉ

IN THE RESTAURANT

WILL SELL AT \$1.20 REDUCED TO \$1.00

Specials

HEALTH FOOD BAR

DUE TO POPULAR DEMAND

HOMEMADE SOUP AGAIN

REDUCED TO 20c PER CUP

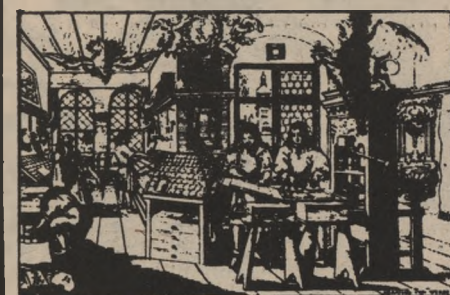
COLD SERVERY

BACON AND EGG SLICE

REDUCED FROM 40c to 35c

CRACCUM

CRACCUM Volume 54 Issue 11



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

Editor	Katherine White
Technical Editor	Paul Barton
Advertising Manager	Anthony Wright
Assistant Editors	Mark Kerly
	Daryl Wilson
Legal Advisor	Don Mathias
Photographer	Elizabeth Leyland
Distribution Manager	Brian Gray
Typesetter	Barbara Amos

Things were getting pretty hectic up at the nerve-centre when Mek-Quake terminated the credits droid. So its left up to me to extol the virtues of Naomi, John, Mark, Daryl and Anthony. The Int. Stell. Fed. were no match for Dermot, Adam, Paul, Michael and Terry the Custodian. The Jugla Empire were defeated once again, this time by Don, Bidy, Ian, Brian and Andrew. Yet another Droon Timequake was thwarted through Katrina's valiant efforts. And I'd be a silly droid if I left out Helen.

Just for the record- 3 blind jellyfish.

'It is something graded by universities, eggs are graded every, is untrue. variables determine size and its fresh pretty accurate. The quality of a however, determine example, memo thought, articulations appear), no accurately expressed to each student accurate grading the student.

Assessment one of the major number of years possible to have the year count some department with very heavy year, and due ations could st the final ex the work done ed for nothing questions pose cases the work work than the final exam.

Student pre and throughout recognition given tentious point much recognition coursework. T land University courses which ion to coursew few courses wh of coursework year Architect The majority o in the 25-40%

Assessment student with fr understanding also give an ob which the stud learning which

There are tw the examination continuous sys system obvious requirement for it gives the stud along arbitraril have learned. H they are curre

nothing in tern system by whic papers returned comments mar to evaluate the light. Currently indications as t any individual merely receive B, C, D, or E.

Feedback on student is esser any real or tang Without feedback in the dark as t for the course a on rote learning course.

Examination that they can o discussed throu yet to be design in three hours i knowledge gain course. Examin the advantage t capability to pe situation which world of busine perform well u likely that you examinations.

Continuous, is more benefic all-important fe occurs in sor are merely give and not meanir they may not b points of the to ment is no bett. With on-co also the tenden being grade-c work which is r student's, or fr This does not p fair chance to u but rather disc

ON COURSE

**Assessment assessed,
Terms tested,
Plussage priced,
and Exams examined.**



'It is sometimes claimed that students are graded by universities in the same way that eggs are graded by packing stations. This, however, is untrue. There are only two important variables determining the quality of an egg - its size and its freshness and both of these are pretty accurately controlled by packing stations. The quality of a student's exam performance is, however, determined by a mass of variables (for example, memory, clarity and originality of thought, articulateness, luck as to which questions appear), none of which is on its own accurately expressed in the single grade awarded to each student. Thus from the point of view of accurate grading the egg gets a better deal than the student.' A.P. Ratensis

Assessment is an issue which has been one of the main concerns of students for a number of years. Until recently, it was not possible to have work done throughout the year counting for your final grade. In some departments, students were faced with very heavy workloads throughout the year, and due to the archaic 'terms' regulations could still miss out on actually sitting the final exam. What is worse was that the work done throughout the year counted for nothing and often was irrelevant to questions posed in the final exam. In many cases the work required involved more work than the actual preparation for a final exam.

Student pressures in the late sixties and throughout the seventies finally saw recognition given to coursework. The contentious point which still remains is how much recognition should be given to coursework. To my knowledge, at Auckland University there are virtually no courses which do not offer some recognition to coursework. There are also a very few courses which offer 100% assessment of coursework, such as some of the first-year Architecture papers and Maths 210. The majority of departments have settled in the 25-40% region.

Assessment should ideally provide the student with feedback on their progress in understanding their course, and should also give an objective guideline against which the student measures the level of learning which he/she has retained.

There are two basic forms of assessment - the examination based system and the continuous system. An examination based system obviously fulfills the second requirement for an assessed scheme in that it gives the student a grade which shows, along arbitrarily defined lines, what they have learned. However examinations, as they are currently run, offer absolutely nothing in terms of feedback. Perhaps a system by which students had their exam papers returned to them and had comments marked would enable students to evaluate their course in a different light. Currently, you don't receive any indications as to how you performed over any individual question in the exam, but merely receive an arbitrary mark, be it A, B, C, D, or E.

Feedback on the progress of the student is essential if a student is to gain any real or tangible benefits from a paper. Without feedback students are both left in the dark as to precisely what is required for the course and are simply left to rely on rote learning in an attempt to pass the course.

Examinations are also disadvantaged in that they can only test a portion of work discussed throughout the year. There has yet to be designed an examination which in three hours is capable of testing all the knowledge gained by students in a year's course. Examinations do, however, have the advantage that they test a student's capability to perform under pressure - a situation which can occur in the outside world of business. However if you do not perform well under pressure it is very likely that you will be handicapped by examinations.

Continuous, or on-course assessment, is more beneficial in that it allows for the all-important feedback to occur. However, as occurs in some departments, students are merely given a grade to assignments and not meaningful comments as to where they may not be picking up the relevant points of the topic. This form of assessment is no better than the final examination. With on-course assessment there is also the tendency for students to regard it as being grade-orientated and to submit work which is not their own, be it another student's, or from a textbook, or whatever. This does not provide the student with a fair chance to understanding the course but rather disadvantages him as he/she will

not have had a chance to submit their own work and thus cannot fully understand that particular part of the course. Regarding the aim of a course as being to get as high a grade as possible is not the right way to approach a course of University study. When used properly continuous assessment is a very good system and fits in well with the learning process. It allows the student to be more individual in his/her approach to learning and allows for a system of learning other than the 'parrot-fashioned' rote learning.

As was stated earlier, assessment of coursework at Auckland University falls mainly between the 25-40% level. The system which has been promoted most vigorously in the past is a system known as '50-50 plussage', whereby a student has the option of choosing whether to take their final grade from the exam or from a 50-50 balance of coursework to exam result. In courses where laboratory sessions are held, there would of course be a system where lab work counted equally as well.

The plussage system enables a student to decide early in the academic year whether he/she will take advantage of the large apportionment given to coursework, and as a result provides a great inducement to participate in the learning process promoted by continuous assessment. It can enable a student to decide that they want to opt out of the series of tests, assignments and exercises and yet still pass the

final examination, and thereby the course, simply by working steadily at their own pace through the year and relying on their own learning abilities; a method which is full of traps for the unwary and is not really recommended. This system also has a great advantage in that students who do not react favourably to exam pressure have the relief of knowing that good coursework will see them through.

The danger of badly designed forms of on-course assessment occurs in departments which do not use the plussage system and in addition have subject material such that an understanding of the course is not gained until well into the year (often coinciding with tests as it happens). This is more an example of badly-designed course planning than anything else. In German 102 for example, the final mark is obtained by straight 40-60 apportionment between coursework and the exam mark. Management Studies 200 obtains its final mark by a straight 50-50 system. Management Studies is further prejudiced by the fact that there is no Stage I paper in that subject and getting to grips with the course can take quite some time. For a realistic system of continuous assessment to be of value plussage must be a necessary part of the package.

Few departments have in fact implemented 50-50 plussage. It is pleasing to note that the principle of plussage is slowly spreading but with different percentages

operating students (and staff) can get confused as to how much continuous assessment is being given to any particular paper. Where on-course work is light, as in Stage I Japanese, a system such as 25-75 or 30-70 plussage can and does work well. However such a system applied to some of the heavier workload papers can prove to be totally unworkable and unfair.

Other departments have concessions to coursework which are really little more than an extension to the final examination. Accounting 200 is a good example of this. Students here have to submit 40 assignments through the year which are worth $\frac{1}{4}$ mark each if they are done satisfactorily. There is also a two hour terms test worth 15% and the final exam is worth 75%. As plussage does not operate in this paper and the archaic 'terms' still have to be obtained it is obvious that this paper requires much more consideration to the work that students have to submit. At least the situation is better than last year when the same coursework counted for nothing.

Terms tests, as they are called, are mere extensions of the final examination. As was stated before, these can provide the major proportion of coursework that is considered for the final mark. Surely a series of assignments in the form of previous finals questions, to be done as part of the assignments required for continuous assessment purposes would be more advantageous to students. It would give the students an idea of what to expect in the forthcoming final, and they would get the obvious benefit of feedback without the unnecessary tension of an exam situation. As the time that students devote to assessable work is mainly spent on assignments this would make even more sense.

Terms are easily the most ludicrous of the restrictions currently imposed on students. These ancient throwbacks existed in the days before continuous assessment and served merely as a check that students were doing work that could be to their advantage for the finals. Most departments (mainly those that have introduced plussage) have realised this and have, to all intents, waived the terms requirements. However some departments have also realised that they can force students to do large amounts of coursework for little or no reward by keeping terms. They can ensure that minor pieces of the course which get little or no attention in the final exam have to be done - occasionally to excess - before they will grant terms. It is my opinion that terms are a waste of everyone's time and should be scrapped immediately. They simply have no relevance in a system of continuous assessment and are only pieces of obsolete over-legislation.

Co-ordination between papers in departments and throughout different branches of a course should also be improved. In papers such as Maths 210, which is entirely internally assessed and has 9 assignments through the year, it is obvious that every attempt should be made to get due dates for these assignments placed as evenly as possible and not clashing with other subjects, whether Biology or Indonesian or whatever.

The overall assessment situation in Auckland University is still requiring attention to bring it more into progressive thinking. There is not a lot of co-ordination between departments and indeed between departments and students. For students in general to benefit from a course of University study it is vital that consultation between student representatives and department heads takes place, not only on the contentious issue of assessment but also on ensuring that coursework during the year is both beneficial and fair. In the past both students and departments have benefitted from this kind of exchange and surely if discussion is beneficial to both parties then it should take place.

To summarise, then, assessment as it is now is still far from in accordance to student wishes. If you feel that a paper or papers that you are taking offers inadequate assessment bring it up with your Class Rep, or failing that with the lecturer or head of the department concerned. Such an exchange of views must prove beneficial for all.

Mark Kerly

Sources:
NZUSA Assessment supplement 1976
NZUSA Report on assessment, August 1979.
AUSA Anti-Calendar, 1979 and 1980.

NAMIBIA'S STRUGGLE FOR LIBERATION

South African scholar Gilles Kati talks to NZUSA

THE SCHOLARSHIP

The Southern Africa Scholarship was established by NZUSA to provide education opportunities for students from Southern Africa who because of their political beliefs or activities are not able to continue their education to tertiary level.

THE 1980 SCHOLAR

Gilles Kati was born in Ovamboland, Namibia, South West Africa in 1947. After completing his secondary education Gilles joined the liberation struggle in Namibia under the banner of SWAPO (South West African People's Organisation). From 1967-1969 he served this movement as Assistant Political Commissar of the People's Liberation Army (PLAN) in Tanzania, as well as an interpreter.

In 1971 Gilles represented Namibia at the 23rd International course on Labour and Co-operatives at Tel-Aviv, Israel. Between 1972-1976 Gilles worked with the Co-operative movement in Kenya and the Fredrick Ebert Foundation in Nairobi. At this time a need arose to set up a single cohesive Namibian national students' union to co-ordinate efforts by progressive youth movements at home and abroad. This was accomplished, and Gilles was elected Deputy Secretary General of the Namibian Students Association.

Gilles completed a two year course in Social Work at the School of Social Welfare in Accra, Ghana, in December 1979. In 1980 he commenced his studies at Victoria University in Wellington towards a Diploma in Social Work as the 1980 Southern Africa Scholar. Colin McFadzean, General Vice President of NZUSA, interviewed Gilles shortly after his arrival in New Zealand from Ghana in March this year.

NAMIBIA

Namibia is a country that many New Zealanders will know little about. I have included this background information because some parts of the interview with Gilles make reference to the past history of Namibia.

Present day Namibia, is the product of colonisation at its most extreme and, for over a century and a half, has known and suffered the worst kind of exploitation.

From about 1815, traders and missionaries began penetrating the area and upsetting the local societies and their economies. In 1884, during the 'scramble for Africa' era, Germany formalised its presence in the area by making Namibia a colony. German rule lasted until 1915, when, during the First World War, South African troops invaded and took over the territory on behalf of the Allies.

At the end of the war, the League of Nations declared Namibia a 'mandated territory' (as it did with other ex-German colonies) and South Africa was entrusted with its administration. After the Second World War, the League of Nations mandate passed to the United Nations. With the process of decolonisation after WWII an increasing number of Third World countries pushed for the decolonisation of South West Africa as well. In 1956, the UN General Assembly unilaterally terminated the mandate and declared the territory the direct responsibility of the United Nations. South Africa has consistently refused to accept this, despite the overwhelming condemnation of the international community.

Nevertheless, the strength of world opinion and the resistance of the Namibian people have forced South Africa to realise that it cannot indefinitely hold onto the territory. Its present tactic is to set up a

puppet government through manipulated elections.

Gilles Kati was born in Namibia, grew up there, joined the struggle to free his country, and will die there - either as a free man or at the end of a gun.

NZUSA: Gillies could you tell me something about yourself.

Gilles: I was forced to leave school as early as possible and join the liberation struggle because the racist South African regime created conditions which made it impossible to study seriously. I have been at the front until a few years ago, when I travelled to other countries to study social work. At the moment the struggle in Namibia has reached a climax whereby both parties, the progressive forces and the racist forces, are daily engaged in clashes. We are not carrying out the struggle outside Namibia because we are engaged in a people's war which depends on support from the broad mass of the Namibian people. This means that the struggle has been intensified so that it reaches every part of the country. The South African forces are feeling the heat from the barrels of our guns. Day after day our guerilla fighters are forcing the South African troops to abandon their bases. Events in Vietnam have shown that sophisticated weapons, like those used by South Africa, cannot match the strength of a determined heart.

NZUSA: What is the situation in Namibia today - especially in relation to South Africa.

Gilles: The South African Government has been obstinate all along. It has refused to comply with requests from the international community to leave Namibia. I believe that they are intensifying their tactics to terrorise and harass the population of Namibia. The South African Government wants to perpetuate its claim to Namibia but it is not finding it easy because nobody will obey the apartheid policy. Daily there is reaction against the suppression by the South African forces.

"The South African forces are feeling the heat from the barrels of our guns"

NZUSA: How does apartheid work in Namibia.

Gilles: Contract labour is one obvious area where apartheid operates in Namibia. It is directed at people living in rural areas because the racist regime wants to recruit cheap labour. People living in the urban areas and cities are not affected by the contract labour system. The government has an organisation to which the employer pays a fee to recruit cheap labour in the rural areas under the contract system. People are transported from the rural areas to the cities and work there until the contract is finished. At that time they are forced to return to the rural areas - they are not given any choice because it is compulsory to return. The most remarkable aspect of this system is the fact that once someone is recruited to work in the city he is treated as a visitor in the city without social or political rights. He has to remain at the place of employment. Other than that a travel pass is required for all travel - even for one mile. On conclusion of the contract all papers are revoked. That means that if you have been given a pass

to live in the city because you are working for a particular employer that pass becomes invalid when the contract finishes.

NZUSA: What is the political situation in Namibia at present. Does South Africa control the government or is it a popularly elected government. Are there political freedoms or is there a denial of civil rights and political prisoners.

Gilles: At the moment South Africa has stepped up its campaign to terrorise the people. Thousands of Namibians are locked up in jail without trial. There is no popular government. The presence of South Africa in Namibia is illegal and it is only by force that South Africa maintains its presence in Namibia. There is opposition to South Africa from all quarters. To remain in Namibia requires police all over the country terrorising and harassing the people, forcing them to accept a situation they don't want. At the moment we are involved in a struggle for survival. There is no democracy at all in Namibia - it is absolute suppression under the racist regime of South Africa.

NZUSA: Can you tell me something about Namibia's population, natural resources, and so forth.

Gilles: The population of Namibia stands close to a million. The country is vast - 318,000 square miles. One factor that has contributed greatly to our slow population growth was the war of extermination by the fascist German colonists when they came to Namibia in 1884. For example, when the Germans first arrived the numbers of one particular tribe stood at 100,000 but at the end of the war of resistance they were reduced to 10,000. Ever since there have existed conditions of oppression and slow economic development.

At present many of the Namibian people live in the rural areas under quite primitive conditions. Poor health facilities result in a high infant mortality rate - maybe only 40 out of every 100 children born will reach the age of 15 years. The



Gilles: The independence won in Zimbabwe through armed struggle is remarkable in terms of the overall situation in Southern Africa. Zimbabwe is the latest addition to the list of countries liberated from enemy domination. It is only by adding other countries to this list that the struggle for the total liberation of Southern Africa is strengthened. We believe that the liberation of Zimbabwe is an encouragement and an opportunity to the liberation forces in Namibia and Southern Africa as a whole to step forward and use it as a base to attack the enemy.

NZUSA: What would an independent Namibia be like.

Gilles: An independent Namibia would be governed by a democratic government that serves the interest of every Namibian - black or white. There will be a clear demarcation between the present situation and the future independent Namibian state.

We want a free society where every citizen is free to express himself, to exercise his ability, and build towards the prosperity of the whole country. Whether Namibia will be socialist or otherwise will be directed by the interests of the Namibian people.

NZUSA: How close to independence is Namibia.

Gilles: Obviously Namibia will be the next country to be liberated but when that will be is another question. It could be today, tomorrow, or at any other time - I wish it could be in the next minute. We believe that the liberation of Zimbabwe has given us another strategic point to work from. How soon Namibia will become independent will be determined by the barrel of the gun.

NZUSA: The Springboks are planning a tour of New Zealand in 1981. If that tour goes ahead how will it be interpreted by the black population in Southern Africa.

Gilles: If the tour goes ahead I believe that it will add to the ill feelings the liberation movement has towards the New Zealand Government. We believe that the situation in South Africa must be condemned. We believe that it is only through the total isolation of South Africa that it can be forced to face the reality that apartheid is a diabolic system. All along we have seen a close relationship between New Zealand and South Africa. If it continues there is bound to be suspicion among the liberation movement that the New Zealand Government and people support the perpetuation of the apartheid system.

NZUSA: What sort of support can the New Zealand Government give to the liberation struggle in Southern Africa.

Gilles: We expect the New Zealand Government to identify itself with us - to give us moral support by explaining its stance towards the liberation struggle. Secondly, we need material support - anything that will help us to go on fighting. Also at this moment we have students in refugee camps in Angola and they are looking for educational opportunities. If the New Zealand Government wants to help it can provide assistance for these students to come to New Zealand to study.

NZUSA: There has been a lot of talk about changes in South Africa recently. Have things changed substantially.

Gilles: I don't think this is the case. What we need is a total liberation in South Africa - not just the scrapping of certain regulations. As long as the rights of a black man are not recognised in South Africa the situation has not changed. As long as the apartheid system has not been abolished it means that there is no change - the black man still suffers and is oppressed by the white man.

NZUSA: We are told that there are multi-racial sporting teams in South Africa and that this indicates change. Does it.

Gilles: When we say that apartheid still exists we mean that all the laws that constitute apartheid are on the statute books. If a black man goes into a place reserved for whites for some reason that doesn't mean that apartheid is abolished. As long as the apartheid laws are on the statute books apartheid exists. Maybe some black men have been recruited into white teams for propaganda purposes but this is only a few cases out of thousands, it is propaganda designed to confuse the issue.

Colin McFadzean

CONSCIOUSNESS RAISING

New York, 1969, some members of New York Radical Women organized a collective of women intended to be a militant, feminist group. The group soon became actively involved in political battles fighting against the oppression of women they called themselves; 'Redstockings'.

But quite quickly the direction of the group shifted from political activity to consciousness-raising, perhaps in an attempt to educate and encourage more women to critically assess the society they lived in and their role in it.

'Redstockings' developed a theory of C.R. and their analysis could be considered the foundation of C.R. as we know it today.

The basis and indeed, purpose of the C.R. group, as perceived in the 'Redstocking manifesto' is so women can get together and discuss experiences and problems encountered in today's society and through this act of mutual communication discover that 'individual' problems are actually shared by all women thus are social problems, in need of a collective solution.

The role of the C.R. group is not that of a 'Therapy Group'. Its role is to bring women together in a supportive environment, to inspire a greater understanding of ourselves and our society, to bring the theory of feminism into practice, and to bring us closer as women.

Women often feel alienated from the feminist movement because of radical ideologies contained within it. Thus another role of the C.R. group is to create an important link between the movement and women.

A typical C.R. group is composed of anywhere between five and fourteen women (more or less). These women meet either once a week or once a fortnight. Between them they decide the structure

of the group. On the extremes there are two types, the 'structured group' and the 'unstructured group'. The 'structured group' follows five strict rules: 1) a discussion subject is decided upon the previous week; 2) every woman has ten minutes to discuss her feelings on the subject; 3) no interruptions; 4) no criticism; 5) no talking outside the group about discussions within the group not even with other group members!

Some women find the 'structured group' too formal, too inflexible and in many ways it is an exercise in restraint but there are many things to be learned from this type of group, such as how to listen to others, respecting other people's feelings etc.

The 'unstructured group' is exactly that there is no formal structure whatsoever, though a structure does develop through natural dominance. Most groups find a comfortable situation between these two extremes.

Because every C.R. group, like every individual is different, any attempt at definition is purely personal interpretation. To give an all-round impression it is important to include the perception of others

The C.R. session is my weekly revitalizer. C.R. is finding that worries and fears you thought were your own are shared by many others and are not an inability in yourself to measure up to the male definition of 'woman'.

C.R. is talking about our ideas and feelings as woman finding out who we really are and coming to understand the demands of the feminist movement, leading perhaps to our own involvement in that movement'

- Catherine Matheson

'At the beginning I didn't feel quite at ease opening up to other group members. However it was encouraging to find others shared feelings and experiences similar to mine, and no one in my group is critical or condemning. I find it very helpful to talk about difficult experiences with other women. From participating in a C.R. group I've found a bond with other women and gained a better understanding of myself and where I'm going'.

- Karen Bos

'A time when I can be open and honest about everything and know I am accepted. A time when I put trust in other people and they put trust in me. A time when I can grow to know other women on an intimate basis and a chance to grow, through sharing thoughts ones that I don't usually voice with other people.'

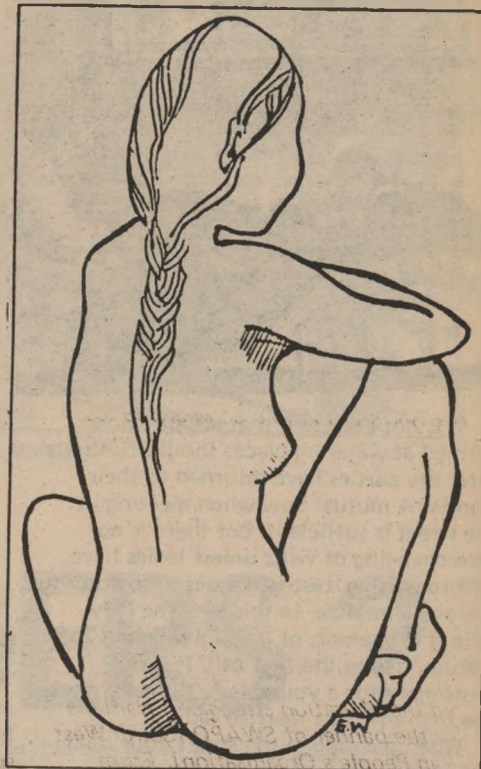
- Jane Adams

'The changes that C.R. groups can create in women's lives are really exciting. A woman in my Mum's CR group said 'I feel like I've been born again!' C.R. can also give women encouragement through support and sharing to start going and liking themselves. Once a woman has gained self-respect she is not so likely to put up with put-downs or abuse she is not so likely to get herself involved in a relationship which is degrading or which requires that she give up her identity'.

- Susan St. Claire

If you are interested in getting a C.R. group together phone Erica Ph 588-490 or drop into the Womens Resource Room anytime. Support University Feminists!

Erica Week



Lead in Your Head

Do you know how much lead is in you, in your blood and brain? It is probably half that amount which causes symptoms of chronic lead poisoning. The most widespread source of this atrocious contamination is the 300,000 tons of lead pumped into the air by motor vehicle exhausts.

Lead enters us by :-

1. Air contaminated by exhaust (human lung is an excellent lead absorber).
2. Absorption from contaminated food and water (lead is in sheep and corn on farms by highways).
3. Absorption from old paint. (Inhaled dust and direct eating by children).
4. Absorption from petrol by skin contact or inhalation (petrol sniffing).

HUMAN BLOOD LEAD LEVELS ug lead/100ml blood

- 0.01 - Natural lead level before man began using lead.
- 0.20 - Child safety level (US National Academy of Sciences).
- 0.216 - Average level of a group of Auckland children
- 0.25 - Suggested danger level for children.
- 0.28 - Average New Zealand adult level.
- 0.40 - Level where symptoms of poisoning appear in industrially exposed adults (e.g. garage mechanics).
- Level exceeded by 5% of children (1973 Christchurch survey).

LEAD DESTROYS HEALTH

1. Chronic exposure causes lead encephalopathy in the brain. In adults this presents as dullness, restlessness, irritability, headaches, tremor, hallucinations, memory loss and concentration loss.
2. In children hyperactivity and mental retardation can occur. 'The majority of British children have been materially harmed by lead pollution.' - London symposium on lead pollution. The behaviour of hyperactive children and their I.Q. has been shown to improve when lead is removed.

3. Lead causes malformed and stillborn babies.
4. Lead causes liver and kidney damage with gout and uraemia resulting.
5. Lead causes blood enzyme changes affecting the synthesis of haemoglobin the oxygen carrying pigment of red blood cells. Anemia can result.

Lead Damages Cars

Lead in petrol causes spark plug erosion and fouling by deposits, exhaust valve erosion, inlet valve burning, piston ring sticking and lead deposits in oil. To counteract these effects lead scavengers are added. These however degrade sump oil, erode exhaust systems, and cause cancer (ethylene dibromide is a potent carcinogen).

Lead poisons catalytic converters when these are used to reduce air pollution from exhaust gases.

Lead causes incomplete combustion. It causes 50 - 60% more uncombusted Hydrocarbons to be released in exhaust and therefore greater air pollution.

It would be cheaper to run a car on lead-free petrol - (Standard Oil of Indiana) due to longer life of the engine, components, and lubricating oil.

New Zealand adds more lead to petrol than any other country - a standard set by the oil companies. Other countries such as Japan add virtually no lead. Lead levels in New Zealand air frequently exceed standards proposed by other countries.

What Must Be Done (before our I.Q. drops too low).

All lead must be completely eliminated from petrol by -

1. Modifying the Marsden Point Refinery to maintain fuel at present octane ratings.
- OR
2. Maintaining the same level of efficiency by adding methanol or ethanol to petrol. Adding 15-20% methanol is a good low pollution option based on our own resources.
3. Develop and distribute Compressed Natural Gas.

CNG is a cheap indigenous and readily available resource. It burns completely causing little pollution. As well as offering a 10-50% energy advantage over petrol it is much less inflammable than petrol or LPG.

What You Can Do

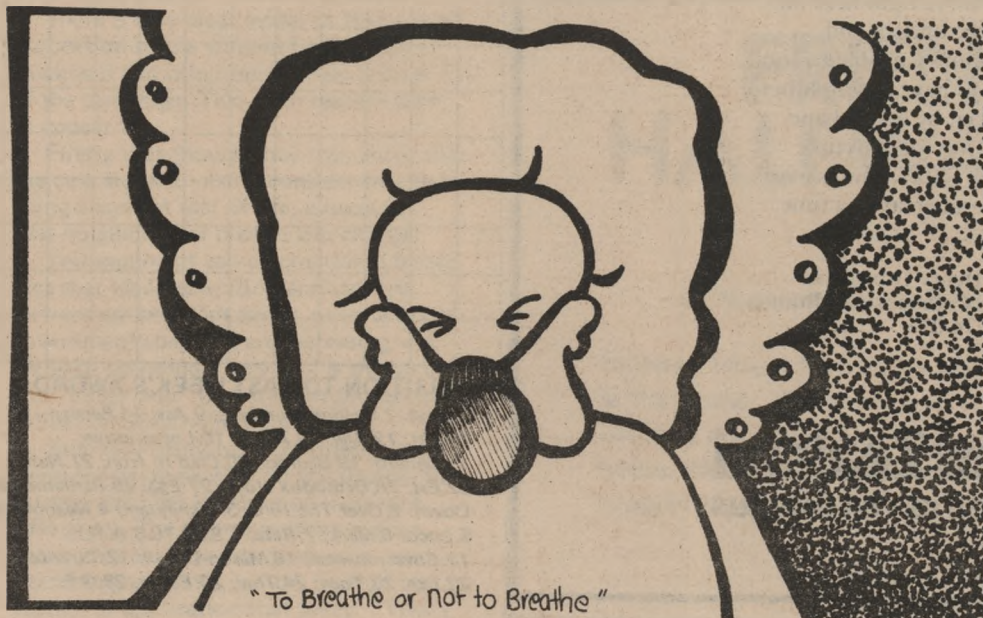
1. Support groups concerned with lead pollution. FOE (Friends of the Earth), EDS (Environmental Defense Society), Clean Air Society, Action for the Environ, N.Z. Values Party.
2. Contact your local M.P., Oil companies, N.Z. Refining Co., Minister of Health, asking for removal of lead in petrol.
3. Inform and involve groups associated with children: - plunket, playcentres, P.T.A's and the local G.P.
4. Write letters to the paper and inform others.
5. Avoid unnecessary car use, support public transport, buy a bike, use a hand-mower.

Of all the social crimes against the individual lead poisoning is one of the most clear cut. Its causes and its cure are easily identified. Without you arising from the apathy of the status quo and opposing its use, lead will continue to heavily pollute our bodies.

Resource Material

1. Friends of the Earth (FOE) Craccum supplement 'Our Daily Lead'
2. Environmental Health Criteria 3 (Lead) W.H.O. Geneva 1977
3. New Scientist p 348, 1977 and July 1977.
4. Graham E.E. & Judd BT Methanol/gasoline blends as a motor fuel for N.Z. Engineering 33: 180-188 1977.
5. Kjellstrom TJ et al : Lead exposure and effects among Auckland preschool children, University of Auckland Dept. of Community Health, Auckland 1978.

Environment Group Auckland



KATRINA'S HANDY HINTS



It is not expected that all intimacies formed at watering-places should continue after the parties have returned to their homes. A mutual bow when meeting in the street is sufficient; but there is no interchanging of visits unless ladies have, before parting, testified a desire to continue the acquaintance. In this case the lady who is the senior, or palpably highest in station, makes the first call. It is not customary for a young lady to make the first visit to a married lady.

When meeting in the street your milliner, dressmaker, or anyone you have been in the habit of employing, always recognize them. To pass without notice servants whom you know is rude and unfeeling, and they will attribute it to pride, not presuming to speak to you themselves unless in reply.

PIC OF THE WEEK



Caught between capers at the Folk Club Ceilidh last Weds. night: Liz Sommerford, Margaret Edge, Jackie Nieman, Kenneth La Trobe né Agincourt and Caroline de Gruchy.

JUST ROUTINE, SUCKER.

In a democracy, any citizen is perfectly free to take a nocturnal stroll through the streets, if they so wish. Of course, if you try this in Auckland after 11 at night you're likely to be stopped by the cops and questioned extensively as to your motives. But don't let trivialities deter you from your path. Things get a bit more complicated when its cops taking a stroll, having a look at the Student Union in the course of their evening beat. They are not just there to take the evening air. The University and the Students' Association have an unspoken agreement with the police that they refrain from coming on campus unless they notify us in advance, to save any unnecessary antagonism.

So when Kevin Hague and several other members of the Exec. intercepted 2 plods checking out the scene in the Quad around 11 last Thursday night, he naturally asked them what they were doing there, and would they mind leaving. Policemen nos. 7075 and 7061 did not take kindly to this suggestion. 'Routine Patrol'... 'This is public property, sir'... 'Surely there is no reason why you should not want us on campus- Unless You Have Something To Hide'...

After these fairly grubby insinuations the aforementioned officers moved off to the other side of the Quad to make further observations, and then disappeared into the night. If the cops are bored with their nightly beat, then they should check with Central before they change it.

At last, your Bursary Cheque. You can bank it on campus.



The Bank of New Zealand is right on campus to help you with banking services. When your bursary cheque arrives there's no need to wait until you're down town. Call into our on-campus office. If you haven't already a cheque or savings account with us we can very quickly open one. You'll find it so much more convenient to bank with the Bank of New Zealand.

Because we're right here on campus we understand student money problems too. We always have a sympathetic ear, backed by helpful and practical advice. Anytime you'd like to talk things over just call and arrange a time.

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



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

CROSSWORD

THIS IS A DIAGRAMLESS, which is the same as an ordinary crossword, but you have to supply the black squares. Two numbers have been given to assist you. The puzzle is symmetrical and there are NO cryptic clues and answers.

CLUES:

Across:

1. Snapshot (abbrev.)
6. Salivated
9. Stop
13. Road divisions
14. Tin
15. Beers
16. Vigilant
17. Skill
18. Volcanic liquid
19. Goggle-box (abbrev.)

Down:

20. Intended
21. One who fails
22. Snakey fish
24. Ensnare
26. Lengthy
28. Bitumen
30. Bachelor of Law (abbrev.)
31. Soft-drink
34. Masses (of metal)
35. A season
36. An organ
37. Russian News Agency

38. Sheep
39. Space
40. 5th year deer
42. Employ
45. Force
48. Desk
50. Thanks (sl.)
51. Exist
52. Amusement
53. Thespian
55. Paradise
56. Also
57. Hades (Heb.)
58. Nota —
59. Minerals
60. Lathery

Down:

1. Dish
2. Bisect
3. Unit
4. An expression
5. Showy
6. Gossip
7. Portion
8. Termite
9. Solar Ring
10. Alack!
11. Even
12. Emperor
21. Mirror (hyph.)
23. Bigger
25. Besechings
27. Rich cake
28. Bind
29. Some
32. Morning dampness
33. Before
41. Self-dignity
43. Bend down
44. In the small hours
45. Commoner
46. Aligned with
47. Samoan coin
48. Melody
49. Resound
52. Distant
54. Dinner beverage

SOLUTION TO LAST WEEK'S XWORD:

Across: 1. Golden Slumbers; 9. Ass; 11. Persian Carpet; 12. Age; 14. Ahoy; 15. Locomotive; 18. Chianti; 19. Usurers; 20. Clad In Iron; 21. Name; 22. Est; 26. Orthodox cloth; 27. Egg; 29. Parliamentally. Down: 2. Over The Hills; 3. Disneyland 4. Neapolitan; 5. Loco; 6. Mark; 7. Rata; 8. S.S.; 10. S.A.E.; 13. Governmental; 16. Mason-Dixon; 17. Tarantella; 22. Eve; 23. Toga; 24. Thai; 25. Edam; 28. G.P.



"Lazy Slobs"



"Bleeding Marches"

"Which group do you belong to?"

BURSARY BLUDGERS ?

INCREASED UNIVERSITY FUNDING and research materials necessary for its users.

Government has actually increased funding to our University for each year of the new quinquennium. This may sound generous, but in actual fact the Universities have already suffered badly through inflation and understaffing. The increases are no more than nominal and will still result in cuts that will affect you. However, it has reduced the level of the direct government grant and stipulated that each University's income from other sources such as fees (i.e. students) must be increased annually to make up the increased totals.

In other words, Government has directed that students contribute more to the University budget. In addition, Universities have been advised that spending on the broad area of student welfare and on non-academic staff must be cut, and the funds directed towards strictly academic areas.

HOW THE QUINQUENNIAL WILL HURT YOU.

- Teacher/student ratio in the classroom will decrease.
 - in larger lecture classes, more students will mean little difference but in small-group teaching situations you will suffer.
 - number of students in the laboratory or attending tutorials will increase. (This has already begun to happen in the biological sciences)
 - less time will be given to marking your written work and discussing your individual problems because of the pressure of student numbers.
- Vacant non-academic staff posts will not be filled.
 - Government has directed that non-academic staff nationally must be reduced by 50 over the next 3 years.
 - technical assistance in the laboratories will be reduced (already the botany department has reduced technical staff)
 - the planned increase in staff numbers in medical and engineering schools to cope with increased students intakes have not occurred. Resulting in lower teaching standards than should otherwise have been.
 - Non-academic administrative staff reduced; already the Registry has reduced staff; many services may be cut or considerably slowed down.
 - replacement of academic staff will occur on as low a salary level as possible (risking the loss of talented academics to higher paying jobs)
 - the tighter financial controls will make the introduction of new courses that may enhance existing courses even more difficult.
- Quality of research will deteriorate.
 - the University can no longer afford the required levels of up-to-date equipment or the quantity of library books

- Welfare Services Cut
 - Creche fees have increased
 - Careers Advisor's budget is cut
 - proposed introduction of a \$10 levy for next year in addition to existing student fees to assist in financing Welfare facilities.
- Restriction of Entry
 - for the staff/student ratio to remain the same means that restrictions on admission to more courses must be introduced.
- You now pay for :
 - 25% of tuition fees - formerly all fees were covered by a fees bursary.
 - 100% of tuition fees if you earn over \$3000
 - Tuition fees will increase 15% annually from 1981.

WHY EDUCATION FIGHTBACK?

Education Fightback - a campaign organised by students to achieve an adequate funding for all levels within the New Zealand Education system. In the University sector, the campaign is fighting for one of the country's most valuable resources. If you take away the University then you remove the steady supply of people trained to serve a complex and sophisticated community. If there is no money to appoint and promote talented academics, if staff student ratio's worsen, if libraries cannot keep pace with the needs of users, then the quality of University graduates and the University research will deteriorate. Education Fightback campaign is a fight against that.

How did it intend to halt economic recession within the University? By firstly gaining the enthusiastic support of the student masses and then gaining the wider support of the public in general so as to force the Government to reconsider its position. The question is has this campaign achieved either of these prime objectives.

There is very clear evidence that a large proportion of the student body, both in Auckland and other universities remain out of the campaign. Two main reasons seem to appear.

Firstly that though they may agree that the cuts are bad, many consider belt tightening a current fact of life, a necessity that no amount of protest can change.

This argument can be countered by the fact that while education and welfare services are being hit badly, other areas of government spending are increasing, e.g. Defence spending. Further it is shown by the "Latos case" that student protest can influence Government policy.

Secondly many have considered that there are students who do not deserve the bursary they get let alone an increased cash grant. The clear argument against this is that there are students who need hardship grants and it is the fault of the system of application that every "Tricky

Dicky" who is clever enough to transfer the ownership of his car to his parents name can gain access to these hardship grants.

It should also be made perfectly clear that while in 1978 students marches for increased bursary payment alone, Education Fightback Campaign is far more diverse in its demands, and increased bursary payment has only a minor importance. The quality of Education as a whole is what the campaign fights for.

Over shadowing the doubts of some students towards the campaign is its one major failing: that it does not have a bulk of public support behind it. The answer why comes straight from the mouth of the public.

During the last campaign march on 16th April an independent survey of 250

people was taken in Queen Street, gauging public reaction. The one response that shone through the survey's data was that a majority of the public was antagonistic toward the marching students. 72% questioned suggested that they were led by "stirrers" - a stigma which marred the entire protest. 81% expressed the view that the students were marching for themselves and nothing else.

From these figures it is clear that the general public is uninformed of essential issues and feels alienated by the 'stirrer' elements of the march.

The solution is clear: the communication breakdown has to be repaired and the alienating elements removed.

THEATRE CORPORATE
Galatos St Newton Ph774 307

Mon & Tues at 6.15; Wed to Sat at 8.15pm
LIMITED RETURN SEASON

KAFKA'S
METAMORPHOSIS

Directed by Paul Minifie
As Gregor Samsa awoke one morning from a night of uneasy dreams he found himself transformed into a gigantic insect.



FRIENDS OF HALFWAY HOUSE

Meeting 7.30pm Friday 20 June

in Womens Common Room, Student Union Building

Halfway House is a refuge for Women and children from violence in the home. The Friends of Halfway House are a support group which is currently running a play group for the children of the house. We need help to expand this play group and give more support to the house.

Enquiries to Brian, Phone 371-718

AUCKLAND ACCOUNTANTS' STUDENTS SOCIETY

STOCK EXCHANGE VISIT

Monday 16th June

9-10am

at the Auckland Stock Exchange,
CML Building, Queen Street

A talk will be given by

Doug Wright

Secretary of the Stock Exchange

Numbers are limited to 25. So all interested in attending must phone Graham Burnett at 774-760 ext 788 (business) or 765-308 (home)

Altruism or Ignorance

A statistical review of hardship applications by Mike Waghorne Research Officer for NZUSA

One of the problems in assessing the new Tertiary Study Grant is the lack of hard data. Yet in some ways the success of the scheme from the point of view of students is that no student entitled to a TSG and SHG misses out on his/her entitlement. From general conversation around the Victoria campus and tentative figures available from the Registry it was obvious in early April that many eligible students had no applied for the SHG.

It was therefore decided to ask a random sample of TSG holders some questions about SHG applications. This was done by giving to every third student queuing for TSG cheques at the Registry a simple questionnaire to fill out while they were waiting. A total of 597 questionnaires were distributed. A total of 27 students either refused to participate (16) or did not fill in the questionnaire in any meaningful way (11) leaving 570 useful responses.

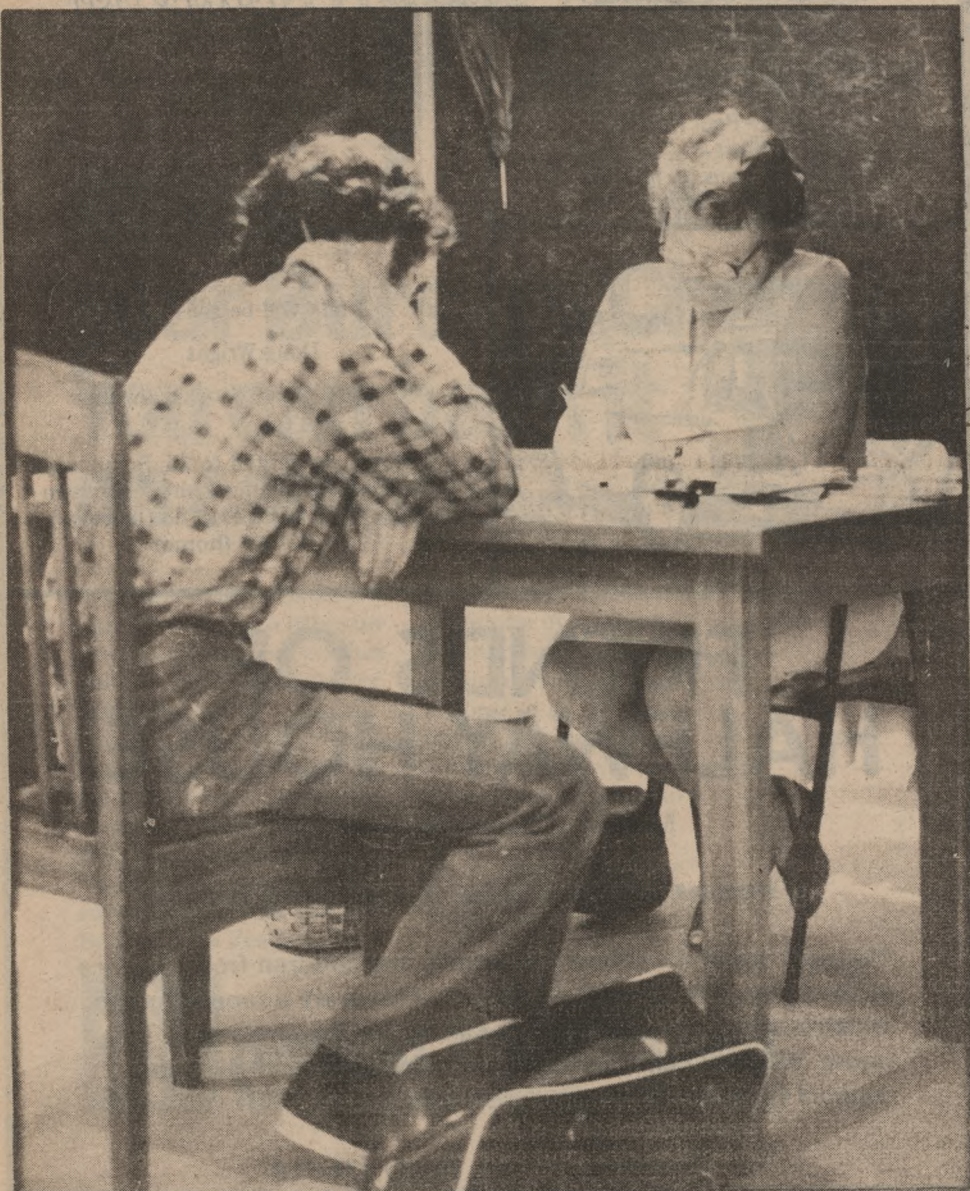
Of the replies 322 (57%) were from students under 20 years of age on Feb 1 1980. Within that age group 191 (59%) were living with their parents; 24 (7%) were living in the same town as their parents but not with them; and 107 (33%) lived in a different town from their parents.

Among the 248 students aged 20 or more 89 (36%) lived at home with their parents, 45 (18%) lived in the same town as their parents but not with them; and 114 (46%) lived in a different town from their parents. This latter category included people now in a permanent relationship such as marriage for whom the question of the parental home was of interest only to themselves and visiting anthropologists.

In particular we were interested in the question of whether students had applied for a SHG. Table 1 shows the percentage of each age/housing group who had applied for a SHG by mid-April.

Table 1: Percentage of TSG holders (by age and living arrangements) applying for SHG

Living arrangement	Under 20 yrs of Age	Over 20 yrs of age
Living at home with parent	13%	22%
In same town as parents but not with them	38%	51%
Living in different town from parents	81%	56%
Total applying	37%	43%



'\$23 a week? Mum spends more than that on the poodles ...'



A question asked of all respondents was: Do you consider your present financial situation adequate? Of those who had applied for a SHG (227) only 60 (26%) replied in the affirmative: 136 (60%) felt that their financial position was not adequate. The rest were not yet sure. Almost exactly the reverse is the case among the 343 students who had not applied for a hardship: 63% (215) felt that they were financially adequate while 29% (99) described their finances as inadequate. It is not clear from the data why of those who had applied for SHG, 26% felt that they were adequately financed: the simplicity of the questionnaire does not enable us to work out whether this response is tempered by having received some hardship notification or discounts this. What is obvious is that nearly thirty percent of those who did not apply for a SHG did NOT feel that their financial situation was adequate. Further analysis of these two 'anomalies' could be done manually if time permitted.

What is a little remarkable is that among those who applied for a SHG in virtually all groups the percentage expressing satisfaction with their finances is very constant with the exception of the under 20 year olds in the same town as their parents but not living with them (only 40% 'adequate') and the over 20's in the same circumstances (55% adequate). Clearly, those who, for some reason (have to) flat find finances a real problem.

For those who had applied for a SHG the variety among the different groups was more marked. Two groups were reasonably

happy compared with the rest. The under 20 year olds from out of town tended to feel more adequately financed than did others who applied (33% feeling adequate compared with 45% not feeling adequate);

Fractionally under 40% of the total had applied for the SHG and a cursory examination of Table 1 indicates that most students are still operating under the assumption that the old abatement principle from the discarded Standard Tertiary Bursary is still operating. Among the 'disputed' group, those who live in the same town as their parents but not with them, the new age criteria has clearly acted to give students the message that they should regard themselves as independent of their parents if they are aged 20 years or more. But it is significant that nearly half of this group (49%) have still not applied for the SHG. Why is it that these, and other groups of students have not applied?

This was the main purpose of the study. Students were offered 10 reasons as to why they had not applied (as well as allowing for write-on responses). These responses are summarised in Table 2. It should be recognised that a respondent could choose more than one reason so the total number of responses is greater than the number of applicable respondents. What should be noticed from Table 2 is that some people refrained from applying on quite erroneous grounds. For example 49 TSG holders thought that holding the TSG disqualified them from applying for the SHG; six students were on studentships/scholarships which in some cases did NOT disqualify them.

Table 2

Reasons for not applying for SHG by age and living

Arrangements	Living with parents		Same town as parents		Different town from parents	
	Under 20	Over 20	Under 20	Over 20	Under 20	Over 20
Reason for not applying						
I thought I had too much income	41	28	6	11	8	13
I thought I had too much money saved	22	16	2	3	-	11
My parents wouldn't sign the form	9	-	4	-	2	1
I object to what I consider an invasion of privacy	16	5	3	6	-	9
I didn't think I could get both the TSG and SHG	27	10	1	-	2	9
I didn't know about the SHG	4	1	-	-	-	-
I live at home and I thought I wouldn't get it	100	32	-	1	-	3
I don't like filling in forms	2	2	2	-	-	1
I was waiting to see what my friends would get	4	1	-	-	-	1
I couldn't be bothered	8	5	-	1	1	4
Lack of information	7	-	-	-	-	-
Political/moral considerations	3	5	-	-	-	3
Parental income related	5	-	-	-	3	-
On a student-ship	-	3	-	-	-	3
Supported by husband	-	-	-	-	-	5
Other	3	9	6	6	4	2

True to
ents had be
privacy and
ition of the
application
over 20 year
fact need a
cal/moral' c
mean the ki
things such
'I don't t
a privilege'
'The go
have to supp
The limit
the lack of r
analysis mak
the relative e
or other resp
All resear
ports to mea
those who ha
they intende
of knowing v
that they int
the study or
anyway. A to
343 who had
an intention
crease the ap
holders. Alth
had too small
cal analysis t
consider app
of any age in
parents but n
Of the 22
for a SHG 58
the Departme
of the survey
significantly
those over 20
town or havin
marital home
Analysis of
some interest
groups as can
clearly the un
home seem to
in which the l
student receiv
to or willing
The converse
the point, is t
age tend to be
most of it. Th
are also receiv
from out of W
hostel student

True to
ents had be
privacy and
ition of the
application
over 20 year
fact need a
cal/moral' c
mean the ki
things such
'I don't t
a privilege'
'The go
have to supp
The limit
the lack of r
analysis mak
the relative e
or other resp
All resear
ports to mea
those who ha
they intende
of knowing v
that they int
the study or
anyway. A to
343 who had
an intention
increase the ap
holders. Alth
had too small
cal analysis t
consider app
of any age in
parents but n
Of the 22
for a SHG 58
the Departme
of the survey
significantly
those over 20
town or havin
marital home
Analysis of
some interest
groups as can
clearly the un
home seem to
in which the l
student receiv
to or willing
The converse
the point, is t
age tend to be
most of it. Th
are also receiv
from out of W
hostel student

True to
ents had be
privacy and
ition of the
application
over 20 year
fact need a
cal/moral' c
mean the ki
things such
'I don't t
a privilege'
'The go
have to supp
The limit
the lack of r
analysis mak
the relative e
or other resp
All resear
ports to mea
those who ha
they intende
of knowing v
that they int
the study or
anyway. A to
343 who had
an intention
increase the ap
holders. Alth
had too small
cal analysis t
consider app
of any age in
parents but n
Of the 22
for a SHG 58
the Departme
of the survey
significantly
those over 20
town or havin
marital home
Analysis of
some interest
groups as can
clearly the un
home seem to
in which the l
student receiv
to or willing
The converse
the point, is t
age tend to be
most of it. Th
are also receiv
from out of W
hostel student

True to
ents had be
privacy and
ition of the
application
over 20 year
fact need a
cal/moral' c
mean the ki
things such
'I don't t
a privilege'
'The go
have to supp
The limit
the lack of r
analysis mak
the relative e
or other resp
All resear
ports to mea
those who ha
they intende
of knowing v
that they int
the study or
anyway. A to
343 who had
an intention
increase the ap
holders. Alth
had too small
cal analysis t
consider app
of any age in
parents but n
Of the 22
for a SHG 58
the Departme
of the survey
significantly
those over 20
town or havin
marital home
Analysis of
some interest
groups as can
clearly the un
home seem to
in which the l
student receiv
to or willing
The converse
the point, is t
age tend to be
most of it. Th
are also receiv
from out of W
hostel student

True to
ents had be
privacy and
ition of the
application
over 20 year
fact need a
cal/moral' c
mean the ki
things such
'I don't t
a privilege'
'The go
have to supp
The limit
the lack of r
analysis mak
the relative e
or other resp
All resear
ports to mea
those who ha
they intende
of knowing v
that they int
the study or
anyway. A to
343 who had
an intention
increase the ap
holders. Alth
had too small
cal analysis t
consider app
of any age in
parents but n
Of the 22
for a SHG 58
the Departme
of the survey
significantly
those over 20
town or havin
marital home
Analysis of
some interest
groups as can
clearly the un
home seem to
in which the l
student receiv
to or willing
The converse
the point, is t
age tend to be
most of it. Th
are also receiv
from out of W
hostel student

Table 3

Amounts of

Amount of

Nil

\$17.00

Other

Even for
are many. T
to what you
been shown
with similar
the second s
should not h
the means to
to a cheme
A 4th year
notified
in rent an
A 3rd year
that he h
assistance
to send h
A 3rd year
that she h
her parent
so her bur
A 2nd year
TSG and h
she had be
appeared c
ready to b
A 2nd year
a letter to
financial p

True to NZUSA predictions 39 students had been put off by the invasion of privacy and a further 16 were in the position of their parents refusing to sign application forms - one of these being an over 20 year old student who did NOT in fact need a parental signature. By 'political/moral' considerations in Table 2 we mean the kind of response that cited things such as :

'I don't think education is a right: it's a privilege'.

'The government/taxpayer shouldn't have to support wealthy students.'

The limited nature of the survey and the lack of resources for sophisticated analysis make it impossible to indicate the relative economic position of these or other respondents.

All research changes the reality it purports to measure. In this survey we asked those who had not applied for a SHG if they intended to apply. There is no way of knowing whether those who indicated that they intended to were motivated by the study or had originally intended to anyway. A total of 38 people (11%) of the 343 who had not so far applied expressed an intention to do so which would increase the applications to 47% of all TSG holders. Although some of the groups had too small numbers for reliable statistical analysis the people most likely to now consider applying for a SHG were people of any age in the same town as their parents but not living with them.

Of the 227 students who had applied for a SHG 58% had received a reply from the Department of Education at the time of the survey. The only group with a significantly higher response figure were those over 20 yrs old either from out of town or having established their own marital home: 75% had received a reply.

Analysis of the SHG's granted show some interesting variations among the groups as can be seen in Table 3. Very clearly the under 20 year olds living at home seem to be heading for a situation in which the basic \$23.00 TSG is all the student receives and parents are expected to or willing to subsidize their offspring. The converse of this, and substantiating the point, is that those over 20 years of age tend to be getting the full hardship or most of it. The under 20 year group who are also receiving full SHG's are those from out of Wellington - presumably hostel students in the main.

and over 20 year olds living at home (30% of whom felt adequately financed and 50% feeling inadequately financed). Most of the others who applied were much more likely to be feeling the pinch (around 75%).

Conclusions

This survey was rushed. While we feel that it is reasonably 'random' in its sampling it was developed very quickly in order to catch the TSG cheque-queues. Without a doubt some of the reasons offered as choices to explain why people did not apply for a SHG were influenced by the categories we nominated and probably a larger number of respondents would have replied 'my parents earn too much' if we had provided that as a category. An oversight on our part.

However the exercise (which could well be repeated in the second term) shows several loopholes in the system. Too many people are operating on misinformation about the system. In spite of Merv Wellington's attempts to blame students' for not advertising his crazy scheme it is clear that many students are as confused about the scheme as are university and departmental administrators. It is clearly NOT removing anomalies or meeting real need. It is clear also that in spite of Mr Wellington's worthless and dishonest promises about all students knowing their income before the start of the academic year a vast number of students still did not know where they stood financially by mid-April. How this is supposed to encourage stability in study patterns when any day a letter from the Department of Education may arrive saying: 'Sorry, sport, zilch' is a marvellous wonder indeed.

Obviously we need much more data before we can evaluate the scheme thoroughly and we can only hope that students will be as co-operative in giving it to us next time as they were last time. It's in your best interests to do so.

My thanks to Grant Liddell for the idea and basic organisation; to Virginia Adams for arranging a team of willing paper pushers to do the preliminary analysis of the data and to those students personally.

And to those of you who still don't know it - **remember you can still apply, reapply or appeal.**

Table 3

Amounts of SHG awarded, by Age and Living Arrangements

Amount of SHG	Living with parents		Same town as parents		Different town from parents	
	Under 20	Over 20	Under 20	Over 20	Under 20	Over 20
Nil	5 (50%)	3 (33%)	1 (33%)	0 (-)	11 (22%)	12 (25%)
\$17.00	0 (-)	4 (44%)	0 (-)	5 (42%)	20 (40%)	17 (35%)
Other	5 (50%)	2 (23%)	2 (67%)	7 (58%)	19 (38%)	19 (40%)

Even for those who do apply, the obstacles lying between you and your bursary are many. The chief problems seem to be the long delay before you are notified as to what you will get, and the discrimination against students under 20 that has been shown. Of 2 students, one 20 and the other 19, both flatting in the city and with similar circumstances, why should the first receive the full hardship grant, and the second \$3, to be told that she should be supported by her parents? Students should not have to suffer these financial anxieties: the long delays, the inequalities, the means testing of those under 20, and the huge administrative costs all point to a scheme that was poorly designed, and chaotic in its implementation.

* A 4th year student, age 22. Applied for the SHG on March 29. Has still not been notified of his hardship grant. All his TSG and holiday savings have already gone in rent and food costs.

* A 3rd year student, age 19. Applied for SHG before enrolment. Notified May 11 that he had been refused any hardship allowance, as he could expect financial assistance from his parents. His family live in Ireland, and are in no position to send him money.

* A 3rd year student, age 19. Applied for SHG before enrolment. Notified May 20 that she had been granted \$3 a week, as she should expect financial support from her parents. In 1979 she had been granted a hardship bursary of \$30 a week, so her bursary this year has been reduced.

* A 2nd year student, age 20. Applied for SHG on March 11. By May 11, all her TSG and holiday earnings had gone in rent and food costs. Notified May 29 that she had been granted the full \$17 a week. However, her name has still not appeared on the list of those whose payments have been processed and are ready to be picked up.

* A 2nd year student, age 19. Her parents do not support her in any way, and wrote a letter to the Education Dept stating this, and refusing to give details of their financial position. Has been refused any hardship allowance.

Katherine White

OBITUARY



Dave Pullar University Registrar

Dave Pullar died of a cerebral haemorage last week at the age of 59. Registrar of Auckland University for the past nine years he was previously Academic Registrar for 10 years after moving to Auckland in 1961.

Dave Pullar was born in Owaka South Otago where he attended three country primary schools and Owaka District High School. Owaka District High was so small that the same teacher taught all subjects in all forms. He moved to Wellington and took up an administrative post in the Navy Office. This was interrupted by five years military service in World War Two with the army. He spent two and a half years on active service in the Middle East.

After leaving the Navy Office he worked in the Transport Department and then for the D.S.I.R. which he

left as Senior Accountant.

From 1953 to 1961 he was on the administrative staff of the University of New Zealand as an accountant. In 1961 he moved north to Auckland where he took up the post of Academic Registrar.

His work at the University was a full time interest and he was always first to arrive and last to leave. He always fought for the rights of the student and was greatly concerned with the cuts in bursaries. He will be remembered for doing his best to ensure that every student had the right to go to university.

Dave Pullar is survived by his wife, three children and two grandchildren. The staff at CRACCUM extend their condolences to his family and friends.

Philip Bishop

It is with considerable sadness that we write in memory of Dave Pullar, a man who made a great contribution to the University of Auckland. Those of us who met Dave in a business capacity always found him amenable and understanding - a tough negotiator but always fair and just. He had a real liking for students and developed hundreds of friendships with them over the years - an unusual trait in a University administrator. At many times in recent years, Dave Pullar was the only real link between student politicians and the University government. He was always accessible - not hiding behind secretaries, and yet he took on an awe-inspiring personal responsibility for the maintenance of the highest possible standards within our University. One instance of this would be

his insistence on the tradition of personally signing certificates for all degrees awarded by this University.

Dave Pullar had a ready smile and jovial nature. His short speeches were a characteristic of many University and Students' Association functions and many people will miss his infectious laughter and none-too-subtle humour.

His abilities will be sorely missed by the whole University, but particularly by the Students' Association with whom he always had close and friendly links. It is difficult to accept that this man has left forever a major part of his life, the University in its entire life, which he served with joyful dedication.

Peter Monteith and Anthony Wright

Learning To Live Without Art

From his eyrie atop of Queen Street Ray Castle espied a definite gap in the life of this town. Throwing open his home to the forgotten members of the shadowy world of art, he has started the 'Closet Artists' gallery. Already its blue floors, pink walls and funky first show have offended the delicate aesthetic sensibilities of the Star reviewer and the new Craccum Arts editor. As a public service, Craccum via miracle of edited transcripts brings you some words from the man himself, Ray Castle, with a little help from his friends.

Ray Castle: "I believe everybody is an artist. Everybody has a right to put something on the wall. Everybody has a right to play a musical instrument, to write or do what they feel. Art has become a dirty word. I think we are all works of art. People don't look at themselves deeply enough.

I think just doing what I've done is helping break down peoples associations. It's created an atmosphere and environment where people can experience art on a human level, rather than out of context in the almost clinical, sterile, starchy archetypal gallery trip.

I've been getting a lot of ecstatic feedback from artists and people who are producing and who are finding a lot of stimulation and rapport with what I'm doing, and the general art public are finding it quite an experience too.

A gallery should be a place where people can really breath and be themselves. People feel really uptight in a lot of galleries. People are afraid to fart or cough or just let their body be a bit looser. Most gallery dealers don't even make themselves available or receptive to being approached and talked to about the work. There's no real sort of communication going on. It's just four walls with paintings or whatever.

I hope what I'm doing does send some waves through the boho arts scene in Auckland and throughout New Zealand. And give some of the other borgeous gallery operators a kick up the arse in terms of tuning in to the times and visuals and energy that's around. A lot of them have lost touch with the realms we live in the '80s.

Murray Mahoney: What makes you feel that you are the one to lead this renaissance in Auckland art?

I feel that everyone else is in dormancy. Either they've left the country or given up. I'm putting my flag up and anyone who wants to put theirs up is welcome to.

Craccum: What experience have you had before this?

My previous claim to fame on the Auckland strip was running Liberty Stage. I tried to do something reasonably innovative and progressive. Other than that I've a background in journalism, interior design and various other related spheres. As well as finding myself in a number of bewildering government relief jobs.

I'm coming into this from the angle of an artist, not a hard core high tensile salesman. I'm still firm enough to make it work.

Craccum: How is this different from Liberty Stage?

This is influencing people on a lot more subtle level, a lot more human level. Liberty Stage became a catharsis, Liberty Stage became a sweatshop for a lot of people's rock'n'roll fantasies.

I think most people who go and see bands are lost in a fantasy a dream that doesn't really exist. It's on a level far removed from their real selves. It's like drugs.

Painting is on a stiller level. Rock'n'roll is like fucking, its like convulsive orgasmic release. Whereas painting has a lot more static quality, stiller means of getting across information and experiences. I believe the visual arts in this country have got a lot more to say in terms of their indigenous roots and perception than a lot of rock'n'roll acts, which are just a synthesis of London/New York imagery.



Elizabeth Leyland



RED PYRAMID SPURNS ART RAY CASTLE ASSURES HIM IT DOESN'T MATTER



I've called the gallery 'Closet Artists' because I believe this country is full of repressed secretive-type creative people. I'm hoping it will kind of jolt people and help them feel it's OK to hang out and bring their stuff to be put out on the line to be seen.

It's not only closet artists. There are others around who have become kitchen and bedroom names who are very much in support of what I'm doing.

I think with the first show I sent a bit of a punch with having a few reasonably heavyweight names attributed to the gallery. They had their hearts in the spirit which I did it, and helped give it credibility. The same people also indicated they wanted shows here.

I thank Phil Clairmont for his guiding spirit in helping me pull it off.

Craccum: Where do you find these 'Closet artists'?

They lurk in all kinds of cracks and

crannies. A lot of them are finding their merry way up to the top of Queen Street to my door. Others are still fearful and unsure about their energy, but I'm sure they'll get it out eventually.

Craccum: How will you be selecting the work for the gallery?

Obviously I've got to draw the line and I've got to play god. I think I've got a reasonably broad spectrum of awareness and insight; I'm very flexible but at the same time maintaining integrity and overriding vision of what my intentions are.

Craccum: Will you show sculptures and performances?

Sure, By all means, whether it ranges from spewing your guts out onto the wall to ... whatever ... If you think you've got some form together which is resolved and focussed and you think it's going to offer something to somebody then I'll be interested in seeing it, getting behind it.

Craccum: What qualifications do you have here, what background in the visual arts?

Well astrologically you see my Venus is in Capricorn and it's in the twelfth house, and my oriental planet is Venus, so I've got quite an eye for beauty. I just have an intuitive instinct. I think that's another aspect of my abilities that I'm coming into this with a real freshness. I'm not stuck on ideals or prerequisites of what you should have to be a gallery dealer.

I'm always behind the underdog. It's a nice thing to say for an interview anyway, especially for Craccum.

Work for me has to have a bit of guts to it. It's got to have a bit of drive. Obviously a lot of the work isn't going to sell, but it's gotta be seen. The overheads are low, so I can keep going showing stuff without worrying about making everything pay. Still, while the main reason I'm doing this is because there's a need for such an outlet. It's got to support itself, its got to be buoyant, and I'm encouraging people to make prices accessible.

I'm taking 25% as my commission, not the usual 33%. I think that is quite modest, and I'm hoping the prices will be accessible not only to collectors and Remuera housewives but to people who have got a bit of vitality in their own lifestyle.

Craccum: How do you feel about opening your home to the public?

It's very therapeutic for me. I really like an exchange of energy in my house. I see my role totally as a catalyst. I feel strongly that this setup here should become a meltinghouse bringing together a lot of other communicative arts trips in town. It brings artists and other creative people together so there is a lot more feedback going on and more of an identity to the so called New Zealand or Auckland ...

Craccum: People at the moment are tied into their own little scenes ...

That's one thing. People try to categorise you. Even while I was at Liberty Stage they tried to call me a hippy and they tried to call me all sorts of things. It's only because of their own insecurity they try to put people in category groups. It makes them feel secure if they think they know where you're coming from.

Craccum: What shows are coming up?

There's another group show soon, 'Learning To Live Without Art'. The next show will be opened by the time you go to press, Lee Feltham's 'Fear of Lying'.

Since Lee, a recent Elam graduate and quite a fine painter was in the room during the interview I asked her why she chose to show with Ray.

Lee: He's easy to get along with, extremely helpful.

Me: Have you tried other galleries?

Lee: I've tried to get Rodney (Kirk-Smith) to come along to my studio but he never came. He just didn't seem to be very interested at all.

Me: So you didn't feel much confidence in the Auckland dealer galleries?

Lee: No, I didn't feel very confident, that's true. I feel very confident with Ray. At the moment anyway, I don't know how I'll feel after the show.

Ray: She likes my sense of freedom.

Lee: He doesn't really mind the things I say to him, He doesn't get taken aback.

Craccum: Ray, how much are you tied up with Auckland?

Well if someone were to pay my expenses by all means I would tour and spread my message to starving closet artists everywhere.

Craccum: How does the Arts Council view the gallery?

Hamish Keith has been through, and I've been in touch with them. They tend to think you've got to be in existence a certain period of time before they'll look twice at you. But I hope and I know we'll be round for quite a while. If they're really in touch with the arts in this country they'll have to take notice of this spoor on the major mile.

ON STAGE

"ART AND THE ARTIST" THE OLD QUESTION

An issue which has plagued man for many a long year is "What is Art?"

Recently I have seen drama, art exhibitions, and all manner of visual displays, and heard an interminable variety of rock concerts, choirs, albums, poetry readings, blah-blah! I am ever astounded at the first-rate quality of works around our own backyards by such people as Richard von Sturmer, Derek Bolt, Cathy Downes, Limbs, the Dorian Choir, even our much underrated Symphonia, and the Swingers, Spelling Mistakes, Coup D'Etat, the list goes on.

Unfortunately every coin has its other side. No less the Arts. We are being surrounded, almost surreptitiously, by a new genre of artists (?) and poetasters, who, presuming to have identified EXACTLY what Art is, then proceed to destroy the Art of those who don't agree with their divine attitudes. Some are not as bad as that, but still display the fact that they have not moved out of the bare rudiments of art, into conceiving that their art is not everyone's art, people like Billy Apple, Wylan Curnow, Tony Green, David Blythe. But of the former clique we have, as a major destructive influence, Tony Fomison, who gave an overpowering example of his prepubescent contempt for the very art world that 'is his life', according to the poster for the Closet Artists Gallery, of which it is a part. Gordon Brown of the Star claimed that the Gallery's uneven display 'would have been improved by a more professional attitude to the manner in which the work was presented'. And how true! Their works are a big wank, nothing but self-stimulation, and playing jokes on the public, by pretending to be sincere in contributing to art, when in fact they irreparably take away from art.

The example of Tony Fomison's that I am talking of, was not his own exhibition in a gallery, but was staged at Theatre Corporate on June 3rd, the opening night of the second season of "Metamorphosis" by Franz Kafka. The audience were 'treated' to talking so loud that it drowned out portions of what the cast said, laughter during these scenes when utter silence was needed and would otherwise have been, and interjections and distractions designed to draw as much attention from the play as possible on to them, for their own ego-trips (as if their heads weren't big enough already). Fomison will never go far if he thinks that he really has the right to alter the art works of other people merely because he is insophisticated enough to comprehend that anyone else besides him is even capable of doing anything artistic. He would scream if someone reorganised his works.

Having totally disrupted the play with one sheepishly following artist and two sort-of females, who were nothing short of

sarcastic, yes-women groupies after favours, glam, and the accompanied supposed right to do what you liked, and to hell with anyone else, he had the bare-faced audacity to confront Theatre Corporate's Director, Raymond Hawthorne, and abuse him for telling Tony to shut-up; 'drama is a combination of acting and audience participation' was his excuse; wrong again, Fomison. Good drama is the ability to get across some feeling to the audience, to have them respond to their acceptance of it, and to have their response felt by the case, BUT only insofar as the audience's response does not isolate the play or remove it from certain essentials, such as time, place, format. 'Metamorphosis' is a play devoid of any everydayness. It relies on being so absurd as to be frightening and sickening, so this Gang of Four's common, seedy remarks removed the play from one of its most precious resources - absurdity. Since he is not an actor, I have no idea how he makes a claim like that about a foreign medium. Even his comments of "You don't know what the plays you produce are about, anyway"! Mr Hawthorne does not presume to know. Like any good director, he gets the play as near to his interpretation as possible - that's why people come to see one version rather than another - and if Fomison feels that his version is even better still, then he should produce one of his own. I do not walk up to one of his paintings (?), or listen to one of his poetaster allies, and say, "That's no fucken good, I'll change it."

All Fomison's pretentious comments and activities may have been alright for a liberal viewing of "She Stoops to Conquer" or of "Hair", but if he thinks that he has the right to impose on other people his version of art, then he deserves the hostility that the audience felt for him. I hope it doesn't make him sulk, but his idea that his racket was the feeling of the audience, is a load of crap, judging by the applause that the viewers gave to Kelly Johnson's analogy of that lot to the children he entertains.

And then one of his berds says she liked the lighting. Bravo! She couldn't have appreciated the dialogue - she couldn't have heard it!

David Lawrence, from the Herald, is too nice a guy to print what was felt by the audience, but did remark that 'The reaction from the rest of the audience suggested a common opinion that people who are unable to watch drama without interrupting it would do better to stay at home.'

It's about time that these pretentious artists got the hint that when a public doesn't want to indulge in their 'superior art', ha-ha, then artists have not the right to force it on them.

Daryl Wilson

Queen bitch

'METAMORPHOSIS' KAFKA AT CORPORATE

Metamorphosis
Theatre Corporate
June 3-21

For any play to enter a second season, to have it toured, and to have people talk about it all over town, well! there's a whole review in itself.

Theatre Corporate without a doubt are the leaders in quality modern theatre in New Zealand, and what they present in "Metamorphosis" is no exception. For those who don't know the story, then briefly:

'As Gregor Samsa awoke one morning from a night of uneasy dreams, he found himself transformed in his bed into a gigantic insect.' But from there the play deals with the side issues of social acceptance, and of taking people for granted, and how far tolerance and love go before we are willing to relinquish family ...

I saw the play the first time round, last year. It was excellent then, as it is now. I tried to isolate myself from comparing the two all the time, an ideal which journalists seldom achieve, but so good was the show that I had neither time, nor

inclination to think about anything else but the play.

Kelly Johnson, who is becoming (if he hasn't already become) one of NZ's most versatile actors, gave a splendid exhibition of physical competence and theatrical intensity, which is bound to hold the steadfast attentions of everyone but the thickest of people.

Most of the other parts were done equally exceptionally, though I felt the character of Chief Clerk could have been a bit older and gruffer. The use of onomatopoeia (hurrah 5th form English), strobe (which was so frightening that I got goose-pimples up my spine) and other lighting effects, and beautifully harmonic movements, sent this play into another category of theatre altogether.

I'm finding this critique difficult to write without using superlatives, but I can't help it, and whereas superlatives sound insincere, they are not.

What else can I say, but that it is one of the few plays that I would insist you go to see.

Daryl Wilson



"Two scenes from the spectacular 'Metamorphosis' at Theatre Corporate."



the most successful, and the very big indeed (2.61 x 6.06 metres) 'Big Relief' steals the show. Art in New Plymouth is alive and well.

Also on at the moment is an absolutely ghastly Nigel Brown show. The usual 200 works are on display, along with a tendency towards bright orange. All the early middle aged English teachers can delight in Nigel Brown but these works like all his others smack of a fashionable, pompous introversion, a certain lack of intelligence and a worship for the early McCahon carried

far beyond the realms of decency. No-one should show that many works at once and Nigel Brown does it at least once a year. Avoid this exhibition like the plague.

At Denis Cohns there are some attractive (for unattractive see above) primitive paintings of suburbs by Eirlys Shand, and some interesting enough expressionist paintings by Emily Jackson. This place is the fun factory and you'll go there if you want entertainment.

Philippe Hamilton

GALLERIES

Milan Mikusich at Peter Webb Gallery
Don Driver at New Vision
Nigel Brown at Barry Lett and some others

Milan Mikusich is the doyen of abstract painting in N.Z. Starting in 1945 he has painted abstractly all his life and thus has maintained an aura of being the greatest. While at times one has reason to doubt it, this show in no uncertain terms maintains his superiority.

In these paintings the heights of austerity reached in Mikusich's last show are surpassed. Line and colour are reduced to absolute minimum while remaining the most important elements. In two paintings a small square evenly inflected colour field is divided into 4 equal portions by three horizontal lines cut into the surface.

The other works have brightly coloured lines travelling diagonally across grey fields to variously coloured smaller fields. Surprisingly, these works don't look deadpan or clever - it's not easy to feel cynical about them as it was with John Bailey.

In the newly altered gallery they work

strikingly together, a sense of brightly coloured rectangles evenly distributed on brightly lit white walls, with an intense green work at one end and a very large grey one at the other. There is nothing cloying or small about these works, nothing silly or minor or provincial.

Walking out of this show, I made my way down to Letts where my eyes and sensibilities were assaulted by a selection of works by well-known NZ painters including Philip Clairmont, Paul Radford, Sylvia Siddell and Nigel Brown. It takes a show like the Mikusich one to make you realise how bad most of our local painters really are.

Don Driver's show of new work at the New Vision gallery is great fun, very entertaining. Continuing along the lines of his last show there are collages of sacks and polythene, picassoesque constructions of plastic, and metal toys. All the works are very clever, but perhaps Don Driver has begun to run out of ideas. The works where cleverness is not so paramount and aesthetics is still allowed to take over are

FLICKS

La Luna
Bernardo Bertolucci
Lido

Invariably the films I'm most impressed with are the ones I least understand. La Luna is one such, a dazzling demonstration of directorial finesse, filled with sequences, the complexity of which boggle this poor student's mind. But impressive and all as the film undeniably is, it frustrates not only by its complexity but also by its overall structure, that makes it work as a series of inspired sequences rather than as a coherent whole.

It also suffers from Bertolucci's unfortunate tendency to render psychology in terms more appropriate to the operatic milieu in which the film is set, than to the infinitely more subtle medium of film. His style has often been labelled operatic, and not incorrectly, for the way in which he handles his camera - not to mention his characters - exhibits the kind of grandness of conception and extravagance of execution that is characteristic of opera. Not even the great "Last Tango In Paris" was free from this kind of melodramatic excess, though it seemed in that instance to be better integrated into the whole, than in this case.

But La Luna carried all before it, moved by the intensity of will and force of the directors personality. As a vast and seemingly infinitely complex study of human nature, the directors occasional lapses and excesses must be overlooked or at least understood as part of his idiosyncratic style. As variations on a theme, many scenes work brilliantly. And Jill Clayburgh impresses in a difficult and unsumpathetic role. But ultimately, La Luna must be seen, not because the parts add up to a brilliant whole, but because it is something more than the sum of its constituent parts. It is exciting cinema, both technically and in terms of its ideas.

Graham Douglas

Tom Horn
Fred Weintraub
St. James

It seems like years since Steve McQueen made a picture. I can't even remember what his last one was. Now that he's a star of the first magnitude, he can pick and choose between his assignments - such is the theory behind his prolonged absence from the screen (I think). It's rather a pity then he didn't exercise a little more care, either as actor, in terms of role, or as producer, in terms of director. It is probably on the last count that he has fallen most seriously short, for crisper direction might have tightened up proceedings considerably. This would have been much to the films advantage, for though its plot is familiar, it is basically sound, and within the conventions of the form, it works well.

But it is not for quite a while that these problems manifest themselves. I thought as the film progressed 'Thank God! A western with the courage of its convictions'. But though the film consistently absorbs, and remains considerably more honest than its modern day counterpart down the street, 'The Electric Horseman', the film doesn't live up to its initial promise.

This is partly the directors fault, for impeding the narrative flow with an unending succession of ravishing sunsets and picture postcard shots of the town silhouetted by the dawn. And its partly the fault of the central character as written - he's just too bloody saintly.

But there is considerably more to recommend it than 'Horseman'. It at least treats the affair of McQueen and Linda Evans, as the meeting of two minds, rather than as the blissful subjugation of one to the other. And Tom Horn's passion for freedom and the wild country he loves so much is communicated in real and moving terms. His long, wistful look at the distant ranges as he is marched off to die, sums up beautifully. Again it's a case of good material failing to live up to its promise, though that should not deter you western lovers out there, starved as you have been for so long, from making the most of having two on Queen Street at the same time.

M. Duncan

The Electric Horseman
Sydney Pollack
Cineraa

Yet another case, it would seem, of an individual and idiosyncratic story being suffocated under a welter of production values. What might have been a charming and double edged comment on the paradoxes of American society, has been flattened to a cute-but-safe mixture of tired sentimentality and pretentious aspirations to social comment. There's a lot to like about it though, and the final impression is inoffensive. But it's this that provides the greatest offense, for it could have been so much better and if the producers hadn't felt it necessary to play it so safe, the film could have been both truer to itself and more entertaining.

Sydney Pollack continues to disappoint as a director. 'Castle Keep', a film he made back in 1967, remains one of the very best films ever made (certainly, one of the most intelligent and provocative war films) and it suggested that he had much to say and the ability to put it across with force and intelligence. But though 'They Shoot Horses, Don't They?' nearly came up to the level of the earlier film, everything since has merely suggested the strengths and qualities that were so much in evidence in those earlier films.

So the film has charm and Pollack has style. But in the end, it becomes just another romance starring Jane Fonda and Robert Redford. The former is totally wasted in a role that could be charitably described as decorative; Redford, pretty-boy of many an awful movie surprises with a quietly sensitive and humorous performance as the former rodeo star fallen upon hard times. Indeed it's in the early scenes, depicting his humiliation and merciless exploitation at the hands of a monolithic corporation, and in his scenes in the country, that the film is most successful.

I liked 'The Electric Horseman' and methinks most people will. But it could have been more than just likeable. It's pertinent and sardonic comment in the early sequences, could have been honed to give the film a real edge, not to mention a greater durability. The film fails, most regrettably by the standards it sets for itself.

David Engals

Norma Rae
Martin Ritt
Wintergarden

There was a disappointingly small audience at the session of this lovely film that I attended. It's hard to say why this is so - probably because the film deals with an experience foreign to most New Zealanders. It would be a pity if anyone missed it for that reason though, for the truths in the story are universal and instantly recognizable. 'Norma Rae' is a deeply moving, beautifully realized drama graced by a superb performance by Sally Field in the title role.

In terms of plot the film is strictly formula. Norma Rae, an unmarried mother of two, trying to cope with a job, kids and any number of men, all after the same thing, gets married to a man she scarcely knows, and is later swept up in the attempted unionization of the cotton mill at which she works. It's the old tear-jerker plot about a woman with the courage of her principles and the instinct of a vixen, set to defend her children and her independence.

But if it were just that, it would be a trifling film indeed. What distinguishes 'Norma Rae' from the run-of-the-mill pot-boiler however, is the striking intelligence and perception of the screenplay (by Irving Ravetch and Harriet Frank Jr.), the sensitivity of Martin Ritt's direction, and the uniformly fine playing of a stellar cast.

Ritt, Ravetch and Frank have collaborated on a number of occasions, most recently on the superb 'Casey's Shadow'. Ritt's cinema, especially in his collaborations with these two, is characterized by a genuine and felt, social commitment; not the doctrinaire commitment of 'socialist realism', but a sincere attempt to show real people living, loving and falling flat on their faces. His heroes - or heroines as the case may be - are human, flawed, but trying to do their best in the circumstances.

'Norma Rae' exhibits all the best features of his cinema. It showcases his undeniable way with actors; Field's performance captures all the contradictions and uncertainties of the fragile-but-tough character of Norma Rae and Ron Liebman turns in a fine piece of work as the Jewish union-organizer, Norma inevitably falls in love with. Some would say it's soap, and its plot devices corny; but I would reply that if they're corny it's only because the situation's so real and we've seen it so many times. Too much cannot be said of this enormously enjoyable and humane film.

Robert Leonard

CONCERTS

The Dorian Choir
St. Michaels, Remuera
11th May

Journalists have always tried to balance appraisal of a work with constructive criticism and atmosphere; well, this time I fail, I have no criticism.

An entertainment missed out on so much by younger people these days is choir music. Blame it on school choirs or whatever, but our aversion is there. But over the last few years I have been going to see a lot of choral work, mainly by the Dorian Choir, and have wondered why so many people dip out.

The music presented by them at St. Michaels (and what a setting!) was not just for the chorophiles, but for anyone who was interested in the adaptability of the human voice, as was seen in 'Ten Blake Songs for Voice and Oboe' by Vaughan Williams and sung and oboed by Richard Phillips and Stanley Jackson; also there was Gyorgy Ligeti's 'Lux Aeterna', which not only used all the facilities at a choirs disposal, but also almost scared the living daylights out of me, with an eerie, airy quality that was breath-taking. Even though Ligeti is 20th Century, the piece seemed a thousand years old, and that adaptable quality is something we today are trying, often in vain, to achieve on some technically manipulated pop album.

The work this choir is doing is a valuable contribution to a standard of arts on the local scene. Students are only \$2 a ticket. Unfortunately their next Auckland concert won't be until 9th August at the Town Hall, but if you are near the Whangaparaoa Baptist Church on Sunday 15th June at 2.30pm then treat yourself to something a little more than just a choir.

Daryl Wilson

International Jazz-Rock Concert
Mainstreet, June 2.

It is always good to see our own New Zealand jazz musicians playing with those from overseas, especially when they are of the same calibre as those who played at the Mainstreet concert.

The evening's entertainment proved extraordinary with all the players performing impeccably. Ex-patriot New Zealand band Pacific Eardrum took the stage first and played all manner of music, varying from Thelonious Monk traditional jazz to funky rock. Joy Yates, on vocals, and Dave McCrae, on keyboards, were outstanding and the band played material from their first record as well as some new compositions. It is a pity the group gets so little recognition in this country and is so rarely seen in this part of the world.

Pianist Mike Nock, who works mainly in New York, played with a staggering amount of skill and energy and his piano solo must have been one of the most lively instrumental displays ever seen. He performed the second part of the show with Londoner Brian Smith accompanying him on saxophone for a few songs. Drummer Frank Gibson Junior deserves special mention for providing a technically accomplished and diverse accompaniment for Nock as well as Pacific Eardrum.

Local group The Tama Band, who haven't performed around Auckland for some time, played impressively although some patrons may have wondered if the group had turned to playing disco when they opened their bracket with a well-known disco song and their lead singer pranced about the dancefloor in a fashion befitting Michael Jackson and others of that ilk.

Fortunately, after the first song, the band settled down to playing lively jazz-rock with the guitarist, Tama, playing his renowned is-this-really-happening? style of rapid guitar solo. The rest of the band played well and the singer who opened the bracket in a nauseous manner proved that he could play the conga drums well.

Incidentally, Australian professional dance champions, Doug Newton and Candy Lane, demonstrated a waltz, a tango and a Fred Astaire - Giner Rogers quickstep during one of the band breaks. Complete with chocolate-box smiles and extremely polished movements, they danced superbly and very nearly stole the show.

All said and done, the international jazz-rock concert was quite a treat.

G. O'Brien

Coup D'Etat
The Old Maid
23 May

I came away from Coup D'Etat with the feeling that they have a great future ahead of them, after only a few months in existence, contrary to some accusations, their repertoire is not thematically or stylistically limited, as the group's material covered a wide range from piano instrumentals through to vibrantly rhythmic numbers, with songs ranging from returning home to our beloved leader.

The core group of four (Jan Preston, Neil "Scoop" Hannon, Steve Osborne, Ham Lyon) was supplemented by three extras, including additional sax and percussion, who added to the group's already rich range. With the numbers on stage varying from three to seven, and with three lead vocals, Coup D'Etat achieved laudable variety in their material. The sparse but enthusiastic audience demanded (and got) their encore, after an energetic ninety minute stint.

All in all, definitely a cut above the average Auckland band, showing innovation in style and technique. They'll be at Mainstreet on June 20th and 21st with the same show, so I recommend that you be there.

P'S' It was good to see lighting and sound used to a good potential in the Maid.

Darren Davis

LETTERS

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 will NOT be published and MAY be used for roll papers. That is all. Continue reading...

PUB CRAWL FEEDBACK

Dearest dearest Katrina,

I was deeply shocked at the atrocious behaviour of students during capping week - in particular during the Pub Crawl. The so-called 'craze de la creme' of NZ youth reveal themselves as the no-good, bludging parasitic scum they surely are.

As a taxpayer, it disturbs me to think that I am financing this human refuse. If students can afford to get thoroughly intoxicated, then they can afford their own education.

People (I use the term broadly) who gain excitement from vomiting, urinating and using uncouth language in public, people who want to destroy public and private property, people who display not a scrap of human dignity make mockery of the very idea of higher education. I call upon the University to expel these known troublemakers and leftist scum from their midst.

Yours in Concern,
A. Levin

STEVE HOLLINGS READ THIS

Dear Craccum,

A friend and I went down to the Rec Centre at 10:15 am to play a game of squash. Neither of us are regular players and hence do not possess a tally. We wished to play at 10:30 am, there were three courts free. But because we had no tally we could not book a court, fair enough, but get a load of this, we could not even play. One was going to use the courts but because we didn't have a tally we could not put an otherwise wasted facility to good use.

So much for the Rec Centre being for ALL students, seems to me, one must be a regular squash player to play squash at all.

Yours, a very pissed off Student

RAILWAYS FIGHT BACK

Ms J. Frewin,
AUSA Welfare Officer,

Dear Ms Frewin,

I have just seen the issue of Craccum in which you air your confusion and prejudices about Railways, and Road Services concession fares, for students from South Auckland.

I don't know by what curious processes of logic or intellectual distortion you or the editor decided on the headline, nor can I follow why even 97 students - a group with which I have had, until now, some sympathy - should claim special financial support from a transport organisation which the community berates for being unprofitable. What I do know, however, is that the headline at least has now made me decide to have nothing further to do with your Association in whatever case it might manufacture for student concessions on rail or Road Service vehicles. I might add that I was going to invite you, or an Association representative, to meet our Auckland staff to ensure that all students were aware of the concessions available, and to try, as we would with any reasonable customer, to do our best for your members.

I am no longer interested in any such discussion taking place.

I assume that this letter will be published in Craccum.

Yours sincerely,
(SGD)

A.E. McQueen
ASSISTANT GENERAL MANAGER
Finance & Administration

Craccum would like to point out that the opinions expressed in our paper do not represent the official policy of AUSA, and for the Railways to claim they are penalising the Students Association and students as a whole on the basis of one headline is not only plain unfair, it is also petty and petulant. So there.

REAL BRAINY ACCOUNTING STUDENT

Dear Katrina,

Because the government pays such a miserable bursary, I am completely broke and living below the poverty line. How can I keep up the payments of my stereo? Things are so tight that I couldn't even afford to buy Fleetwood Mac's latest album.

Thus my record collection has been severely limited this year. I am suffering from a nervous complaint that my doctor attributes to "Quadruphonia Neglecta", a type of trauma induced by a lack of new music to listen to. Mum and Dad can see I'm going through a rough financial spell and have agreed to drop my board from \$5 to nothing. I also think the Government should give us a shoe allowance to reimburse us for the wear and tear on our shoes from our weekly street marches for more money. There is sure to be a lot of skuffing, when you get 3,000 sets of shoes shuffling up and down Queen Street and the people in them, hobble along, unable to walk properly due to the effects of malnutrition, and dop induced delirium. Talking about dope, I can't even afford to buy my nightly joint and I've been forced to grow my own stuff. In fact I'm so destitute that I've had to cancel my mid term break skiing trip to Queenstown, I'll have to settle for Mt Ruapehu instead. Students are literally forced to live on a shoe string. I went to my friends flat for tea last week, and we were going to have spaghetti and meatballs. But because the house keeping ran short, we had to have shoestrings and meatballs instead, it wouldn't have been so bad if it wasn't for the taste of the nugget. Needless to say when we went to University the next day, our shoes kept falling off. But I'll get the bastards back yet. When I complete my accounting degree and I've got my job paying \$60,000 a year, I'll use all the tax dodges and fiddles I know so I won't have to pay any tax. I'll leave it to those ignorant wage earners to support this tight arse government.

Yours faithfully
Disgruntled Non-Tax Payer

WE GET A MESSAGE FROM THE MIGHTY ONE

BORAG THUNNG KATRINA!

As an editor of my own weekly publication, I am in a position (Betelgeuse 6) to appreciate the fine quality of your ZARJAZ newspaper. It's thrill-power is truly galactic - in fact second only to my wondrous 2000AD. My rosette of Sirius fairly glowed with delight as I read your feature article on the pigeons. Here at the nerve centre we had the same problem with unwanted droids. Regrettably, Mek-Quake had to be called in ... the situation is now well under control. As to your problems

regarding transportation of Progs from Wanganui, my agents inform me that your Earthlet NZ Railways are being run by my sworn enemies the Dictators of Zrag. If this is indeed the case, contact me via the SQUAXX DEK THARGO and the Mighty One shall teleport to your aid. Similarly should you have any problems with Teeny-Meks, Mek-Quake would be more than happy to do Big Jobs on them.

SPLUNDIG VUR THRIGG! THARG

WHOEVER YOU ARE, OWN UP!

Dear Raincoat borrower,

Could you please return the oilskin raincoat you found sometime between 11 am and 1 pm in HSB 1 lecture theatre on Wednesday June 4th to the Custodian. I hope you didn't get wet. I did!

Yours,
R. Good

VERY BORING LETTER

Dear Katrina,

Just a short note to say that my last name is spelt M.c.l.n.t.o.s.h. While I appreciate that the Craccum staff may wish to add an 'A' to my name such phonetic correctness is probably unnecessary.

Thanking your for your attention,

Wayne McIntosh
Sports Rep. A.U.S.A.

THE GHOST WHO WRITES

Dear Craccum,

After over 400 years of keeping the jungle safe for the whiteman, wearing that stupid fucking suit. I'm getting pretty pissed-off, let me tell you!

Yours from darkest Africa,
The Phantom

I DON'T BELIEVE IT' A TALKING DUCK!

WAAUGH! You misrepresent an ancient philosophy, package it as culinary entertainment ... and sell it to poor unsuspecting students! (WECCH).

The name's Howard, toots ...
Howard the Duck.

UNIVERSITY BOOK SHOP

ANNUAL SALE

this week

WEDNESDAY

JUNE 11th 8.30 am

Massive reductions Books and Stationery



LETTERS

ENGINEERS NEVER

Dear Editor,

At the heart of the laterally exhumed topic of Engineers, He Taua, racism, et al, there nevertheless seems to be a wealth of material for anyone interested in the psychology of racism and intolerance - BY BOTH SIDES.

Yes there is racism among members (white, middle class members and others) in the Engineering School. Not among all members. Not among all members of the Engineering Society even. Perhaps it is fair to say it is there in most. Yet these words must be tempered by the important distinction between conscious racism and (further slight distinction) sub-conscious and unconscious racism. It is probably fair to say that there are a number of overt, conscious racists in the Engineering School, but MOST come rather into the latter categories. Indeed most of white middle class people in this country can be classed in these categories. Indeed most people in this country can be classed so, whatever their race, sex, class, or other identity. There is a little bit of racist in us ALL - including, though I am much ashamed of it, probably some in myself.

Right, I hope that is clear. So then, when one sees it (which usually one doesn't), what can one do about it? I can not accept that it can be achieved in one gesture. Something will always remain, and people being people, somebody is only going to get worse. As for overt racists, I suggest that the only cures are a mixed dose of isolation from the masses and education. There will always be some - the only solution to prevent damage is to cushion society against them. But what of the rest! Those who not only don't know they have racist tendencies, of whatever extent - great or slight; and moreover those who believe they haven't. That is you and me. No, violence won't work. Violence only goes to create hatred and bitterness. No, taunting and accusing won't work. You can't turn around and accuse people of being what they prefer to think of themselves as not being, and then expect it to have a positive effect on them.

Racism, in all its manifestations, goes back to that excuse for all things - upbringing and environment. One of those things we all have for some reason, Engineers and the He Taua members included. Just as environmental discriminates against Maori and Island students in a system 'loaded' in favour of, admittedly, white middle class people (and primarily males), then environment has put paid to the chances of achieving 'awareness' of Engineers. It always works both ways. Just as many Engineers display substantial intolerance to the 'real or imagined' (to quote a speaker in the Quad) feelings of injustice in the Maori people, so He Taua also displays an intolerance that could equally be called racist, of Engineers and other 'white, middle class males' who simply don't really understand the point being made. Neither 'side' really seems prepared to come to grips with the way the other side thinks.

Perhaps, I fear, a change in attitude is too much to hope for.

Hit-and-Run
Sigmund Young

WE'RE NOT GOING TO MENTION ABORTION IN THE TITLE.

Dear Katrina,

I would like to address myself to all those people who think abortion is O.K. - but god, the woman can't make the decision without a man.

Firstly, this attitude views women as if they were property, their bodies controlled by others. The liberalization of abortion laws gives no one authority to force another to undergo an abortion against her will. All such laws merely extend the rights of the individual over her own destiny. Anyone who believes that women are incapable of using those rights wisely must have a very low opinion of women. The fundamental question must be can anyone rightly force another to "build the world by destroying herself" or to serve as unwilling ground for the growth of unwanted tissue? My own answer is no.

Secondly, a point which often seems forgotten, is that women honestly and really don't enjoy trotting off to the Abortion Clinic. I mean ask yourself, would you? Women, in choosing to have an abortion, know they have to face traumatic procedures to attain one and then an operation which can have complications (sterility for one) and costs a fortune. The alternative must be even bleaker. This same argument applies to all those clever people who think women will be so keen to have abortions every month that they will use it as a contraceptive - what patronizing and fucked attitudes towards women these people have.

In sisterhood,
Deborah Smith

ALL POETS ARE BUNNIES

Dear Craccum,

I'm thoroughly pissed with the regressive, defeatist, non-aesthetically pleasing entity who wrote the piece of pure unrefined shit about the quality of the poetry appearing in your splendid digest.

I think he should be hung on the walls of the VD Clinic instead of those rather dull little notices, as a testimony to the horrors of public life. Failing this he should at least have his buttocks attacked with a butterknife and quicklime rubbed into the wounds.

How dare he attack the genuine efforts of many sensitive and perceptive people who try very hard to achieve a standard of poetic competence. And they are competent, if excellence illudes them they can but continue to strive and not be constantly knocked back by such ectoplasmic byproducts as that shitty little 'mental collosus'.

Then, as a crowing insult he had the audacity to submit some of his own bottom-scraping-in-the-guise-of-poetry (and I hope his balls do drop off).

So could you please, in all your infinite wisdom, leave a blank page in your next edition upon which signatures calling for the public castration of this loathsome thing might be logged.

Yours in faith
"I want to be a Policeman"
PS Perhaps Alf's Imperial Army might ...

SO YOU LIKE PIGEONS TOO!

Dear Katrina,

I utterly deplore the university in its decision to kill pigeons over the Easter break because of their excretion.

That decision typifies the whole mentality of our society which is willing to exterminate in order to realise its bureaucratic ideal of order. To think that we actually killed birds for performing a totally natural function just to keep the windows clean might be funny if it weren't so tragic.

I assume that both those who ordered and performed the killings never think of the fish and sea mammals who live in the thousands of litres of sewerage which we pump into their sea daily. I assume they also never appreciated listening to, watching or feeding the birds in Albert Park or the University grounds. Unfortunately I did and even more unfortunate is that I fear they quite enjoyed living, in their own pigeonish way. It's sickening when beauracracy and pieces of glass are more important than innocent lives.

Yours in faithlessness and mourning,
Joanne Black

MALAYSIAN COMMISSIONER ATTACKED

Dear Editor,

At last week SRC (23/4/80), the issue on barring the Malaysian High Commissioner and/or his representatives on AUSA premises certainly did lure out some of his (the High Commissioner) lackeys to his defence. Armed with few convincing arguments (what a poor choice of people), they only managed to stir up some laughter and lots of 'booing'. To their eyes, they consider the doings (or rather the un-doings) of the Malaysian High Commissioner were pardonable, and all they required of him is his official status as the representative of the repressive Malaysian Government. But, surely they have forgotten that in doing so they are only condoning his actions, and this certainly would not appeal to many sensible Malaysians and kiwis alike. Quite amusingly, these defenders admitted their disapproval of the High Commissioner doings, but chose to close one eye on it and welcome him instead. With no better argument to further substantiate their case, they could only proclaim that the action was too radical (maybe hoping to infuriate some of the people present). True to tradition intimidation has been used to quiet down many discontentments of the people, and surely, I would not be surprised if this was another example (they sure learn fast for the High Commissioner). A very illuminating example quoted in defence of the High Commissioner performance was that he extends the Malaysian passport for the Malaysians here. As you might have guessed, who did trigger some laughter (embarrassment for some) in the meeting.

The total lack of concern for the welfare of the Malaysian students over the years would more than warrant this barring by the students here. The continuous harrasment by the NZ Government on overseas students particularly Malaysians to divert the NZ public's attention on its financial mismanagement had put the Malaysians in a very vulnerable position. The strings of attacks like the 15% cutbacks on private Malaysian students, allegations of marriage of convenience, no capping issue and lately the imposition of \$1500 in discriminatory fees, would certainly warrant some form of representation from the Malaysian High Commissioner on behalf of the Malaysian students here (as was the case with the Samoan PM over the controversial Latos issue). But nothing positive had been done by the Malaysian High Commissioner in all these issues. With such insensitivity to the welfare of the Malaysian students how else could we better express our dissatisfaction of his performance? Surely, we hope, this would bring notice to the High Commissioner of his failure in his duty and hope that he would do something to win back our respect, but we must also be realistic enough to expect the opposite from him.

Mona

Dear Katrina,

I'd appreciate it if you'd call me TURNIP-MAN when I'm in uniform.

Thank you,
Arthur Winslow-Turnip Man.

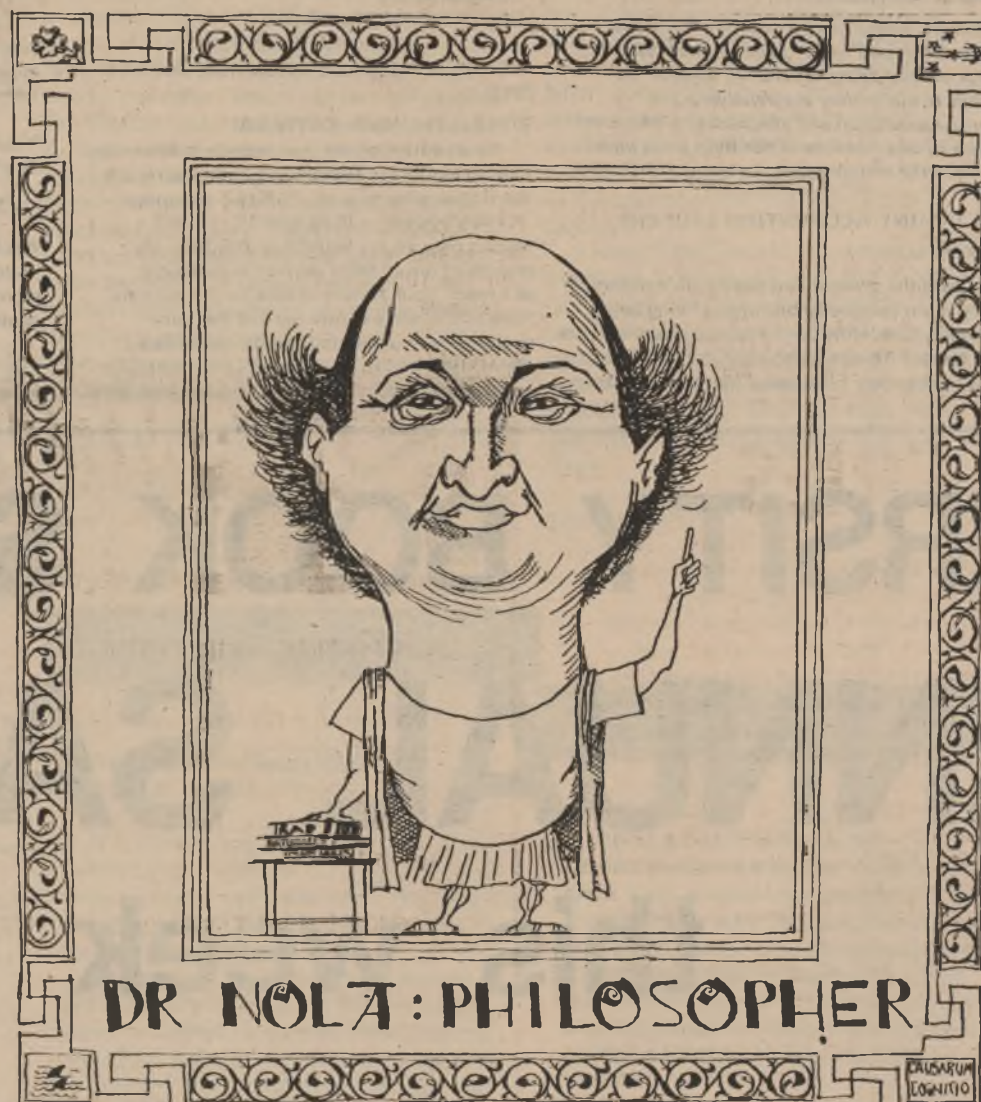
BILLY TANGELO WHERE ARE YOU?

Dear Madam,

It was with some regret that I read the misinformed article that your condescended to have printed in your May 5th edition. The subject matter involved a reading of Poetry at the Rare Book Room of the Auckland Public Library, where five bards gathered to celebrate the occasion of my birth.

I am afraid the writer of this article (masquerading as critique) has erred. It was with some pleasure that I honored this gathering with my presence. After all it is not everyone who has his birthday celebrated four-hundred years after his death, and I thought it only polite to attend. Actually I thought that before I heard some of the works read. I am now of the opinion that more people should have attended to experience this event for they like me would have enjoyed it. The work was varied in content and style and indeed I find little to agree with your critic in what she chose to say about each poet. I am afraid anonymity does not protect mediocrity. Mr Sharp was by far the most articulate poet of the gathering, his work invoking the grandeur of yours truly's past glory. The rhythm and content was refreshingly new. Mr Moisa I owe much to, for he reminded me that I did not have the pleasure of being the inventor of poetry and that much is owed to the Greeks although Mr Moisa owes them a little more me thinks. Mr Millet is an extraordinary being who overwhelms me with his intelligence and energy ... and the content is very sound although the enthusiasm can be toned down. Miss Paterson is well ordered and so is her work whilst Miss Stout shows promise and can carry metaphors right to the end without losing any impetus. I remain madam

Your faithful servant
William Shakespeare
residing with Errol Dogge



BLOODY POLITICIANS, I DON'T KNOW ...

After the bombardment of rhetoric given by the candidates in the elections for Senate etc. and to be included in the world of the Executive washroom boys, Tuesday 1pm will certainly not be the renaissance of busker politics in the university or even the full utilisation and realisation of the oratory-politico possibilities of the Rudmen(titary) Gardens.

The various speakers were fighting the feedback and an audience still on the street and this had the effect of creating an audience who when they did know what was going on still couldn't follow let alone understand. Or possibly they did not want this voice of 'democracy' dropped into their laps.

Most speakers (well at least three out of four) condensed their speeches to at the most nine lines of Churchill syntax. Yet a loosely 'jeaned' Mr Mitchell spoke twice as much as anyone else (2 times zero equals 2) for thrice as long. But he could be possibly excused because by his own

description he is 'a common sort of bloke' but just how common - Ordinary or alike.

But it was from his mouth that the gem or the oral soiree came when he stated that he knew 'how to communicate with people'. While hiding behind and spitting on, the thin metal facade of the microphone he demonstrated perfectly what to do when trying to communicate. It has even been suggested as Lesson One in a 'Moving Towards Ignorance' course.

Irony was not yet washed up because the most interesting verbage of the whole lunchtime discourse came spinning from the centrifugically powered Studass group.

When it ended with 'Thank you for coming along. I hope you enjoyed the show' it proved to me conclusively and beyond a shadow of a doubt (Debating Club special conclusion) that it was really a performance by the Futurist/Farical troop of the Studass Players. Though this wasn't on the grand theatrical extent as the parliamentary players it was a brave rendition at 'Kiwi Politics'.

Samson Paints

HAGUE'S RAVE

Well, Kate said that she would like my column to be about bursaries this week. However, before I say anything substantial about that, I would like to comment on the recent death of the Registrar, Dave Pullar. To most people in the Registry, students are just obstacles to the smooth running of the administrative machine - the University would run much better without them. Dave was one of the few people who saw things the other way round. He was one of the only friends that the Students' Association has in the University administration, and was a personal friend to many of the students who have been involved in AUSA/University relations. I have sent a message of support and condolences to the Pullar family, on behalf of AUSA.

Now - hardship grants. Many people who applied for the SHG will have received a reply by now. If you have not, then keep an eye out for the lists posted during the week in the old arts building. Weekly payouts are being made on Fridays. The second installment of the SHG should be around in a week or so. As the returns come in around the country, various anomalies are coming to light:

- a) people in identical situations are getting completely different levels of SHG. One example has been identical twins (Massey).
 - b) people whose applications were processed early tend to be getting more than those who applied later (running out of money?)
 - c) people who used the preliminary enquiry system last year, and who got an amount, have fulfilled the expectations of their enquiry and have got much less than they were told.
- If you are in one of these positions, please come in to Studass and give us details of your case (no names necessary). We also need to know of any other anomalies that are turning up. One of

the problems that we always have with Merv, is that we often can't back up our claims with examples. At the moment Merv and the Tertiary Assistance Grants scheme are under heavy fire from the press and to a lesser extent, the general public. The role of NZUSA and AUSA in this should not be underestimated.

Two points to bear in mind, however. First is that in Parliament, Wellington has said that he has received no letters of complaint about the system from students - so get into gear on the letters, and send copies to Russell Marshall or Michael Bassett from the opposition, so that they know about it too.

Secondly, appeals and reassessments. If you are in one of the anomalous positions above, you should appeal. The procedure for appeals is outlined in your letter from the Education Department.

If you don't appeal you have no chance of getting more.

If you didn't apply for the SHG you can still do so. If you did apply, and your circumstances have changed (e.g. increased rent) then you can reapply on those grounds.

In addition, those people who got \$17 for their SHG can apply for a Special Hardship Grant, of up to \$55. However, be warned - hardly any have been granted (still worth applying for)

Basically, fight for as much as you think you should get. Get involved in EDUCATION FIGHTBACK. One thing that has really heartened me in the last couple of weeks has been that people who previously have shunned bursaries and campaigns and other political activity, have started to add their support to EDUCATION FIGHTBACK.

I would like to close by noting for all the world to see (and particularly Jill) that I love Jill very much. Also, Philippe, David Benson and I dug a river in the back garden while Marion and Raewyn



observed. The river has been named George after the King whose birthday enabled us to come and visit this mantelpiece of civil engineering.

In friendship,
Kevin

PUNTING

Trots at the Park on Saturday night is the only local meeting this week and some to follow are Lock Rae, Dillion Dale, El Regale, High Smoke, Star Cord and Golden Command. On the galloping turf look at Spinnerin, Star Of Shifnal, El Dufus, Kaurere and Yetman to show up.

Our account is in credit with \$3.75 and having no starter last week we have \$45 to spend so it is \$10 win and \$35 place on Lock Rae.

Part two of our feature on Darling Order this week concerns her sire (male) side. By Indian Order shows us that her success on a race track is probable as he is a most outstanding sire. Fury's Order would be his best performer with \$220280 in stakes. With Crepelle being Indian Order's sire who in turn sired Crest Of The Wave we have some rich bloodlines which further add to Darling Order's breeding. Mer Cler sired by the latter has won the Oaks a couple of seasons back over 2400 metres and her great grand dam (third dam) won the 1951 Auckland Cup (3200 metres). - Classewa.

B. Gamble

STOP PRESS

The President was absent from the Executive Meeting of 5th June and the A.V.P. chaired it instead. Although he'd brought his sleeping bag with him in anticipation of a long meeting he chaired it so adroitly that it was over soon after 8pm.

One of the first items of discussion was the forthcoming wage negotiations between AUSA and the Clerical Workers Union. It was moved that the President and Secretary be appointed as the AUSA negotiators and this was nearly adopted until someone pointed out that the Secretary was also a member of the Union and there could be a conflict of interest. The EVP moved an amendment to the effect that the Secretary should not be involved and this suggestion was adopted and the amended motion passed.

The Welfare Officer filled everyone in on the Open Day programme. There will be displays in the quad and lectures on the role of the Students Association. Kevin Hague will give a Presidential Address at 1pm. In addition to the Open Day activities the School Visits are also being organised at the moment. Jill Frewin has been very busy with this as it's a very important aspect of the Association's work - often being the only contact that prospective students get with the university before they actually front up to enrol.

Before the meeting lapsed again the EVP took the opportunity to rescind a motion that Executive passed some while ago to the effect that meetings of the executive should take precedence over other association meetings in which members are involved. Then in the face of a dearth of business and a widespread agitation to get away the meeting closed. At only one and a half hours surely a record.

J.G.B.

ARGENTINA CRIES

A new and horrifying weapon has been added to the arsenal of oppression by governments striving to keep dissidents under control - and most of the world does not want to know.

Governments are abducting children, including young babies, to help intimidate their "troublemaking" relatives. South American countries are the worst offenders, in particular Argentina and Uruguay.

President Videla of Argentina admitted September 1978 that: 'perhaps there has been too great a repression. But now we are trying to stabilize the situation. Amnesty International (AI) considers imperative that the Argentine Government clarify the fate of those who have disappeared.

In April 1979 A'I launched a major campaign on behalf of the disappeared. An initial list of 2,500 persons reported missing since the 1976 coup was published with a special report about missing children.

A 'state of siege' has been in force since November 1974. It would not appear to be justifiable, for the government frequently asserts that it has won a military victory against 'subversion'.

People's Revolutionary Army and Montoneros have both been crushed. The political killings however, suggest divisions within the armed forces.

The Argentinian Armed Forces seized control of the country from President Peron in 1976 in a coup d'etat.

In November 1978 a petition denouncing the disappearance of 1542 people, and signed by 1221 relatives of the missing people, was presented to the Supreme Court because all other means of establishing the whereabouts of those who had disappeared had failed. The petition emphasised that in all cases the arrests took place with a great show of military force giving the appearance of a legal operation.

This petition, like all previous requests for information, gained no information

from the government. Even the Supreme Court has since complained at the lack of co-operation from the authorities.

Every Thursday in the square outside Government House the so-called 'mad mothers' of the Plaza de Mayo gather in silent protest to obtain some news of their loved ones. They are harassed regularly and some of their number have been kidnapped also.

- The disappeared fall into four categories:
- (a) those released after a short time (from one to thirty days) - the largest category;
 - (b) those murdered;
 - (c) those who are transferred to official prisons;
 - (d) those who remain indefinitely "outside of society" in an unknown place of detention.

The children who have been abducted are not the only young people to suffer under the military regime. Those who have witnessed the abduction of a parent can be psychologically scarred.

Perhaps, indicating its disdain for international pressure to obtain more information on those who have disappeared, in late 1979 the Argentinian Government brought into effect a new law whereby all those who have disappeared during its period of rule and who have not since been accounted for as alive can now be declared 'legally dead'.

Paul Robertson

PROTEST AGAINST PRESIDENT VIDELA'S VISIT WEDNESDAY JUNE 11

If you would like to protest against human rights violations in Argentina either a) join the A'I protest vigil in Vulcan Lane, 12-1pm, Wednesday June 11; or b) join the AIRPORT PROTEST against the stop-over in Auckland of President Videla.

A bus will be leaving for the airport at 10am Wednesday June 11 from Princes Street.



CAMPUS TRAVEL

* Watch this space each week for news from your student travel centre *

AUSTRALIA - MID-TERM BREAK & AUGUST VACATION.

There is still time to book your Australian travel at the Student Travel Centre. Remember that the cheaper EPIC fares require you to book and pay at least 21 days prior to date of departure. Current fares and full conditions of booking are available from Student Travel.

BOOK EARLY TO AVOID DISAPPOINTMENT

STUDENT TRAVEL SURVEY

As part of the continuing efforts to improve the range of services available through your on-campus travel centre, a travel questionnaire has been mailed to all students obtaining an ISIC or renewal, over the past few months. The response has been excellent to date but if you are still holding on to your questionnaire, please complete and return it to us, so we may complete the processing.

DOMESTIC TRAVEL

A reminder that your Student Travel Centre can make reservations for most forms of domestic travel in NZ. We are also a fully accredited NZ Railways agency - we can book and ticket your Railways and Road Services bookings on the spot.

STUDENT TRAVEL CENTRE - Top floor, Student Union
11.00am to 4.30pm daily



Recent moves by the Minister of Fascist Education indicate that a comprehensive sex education programme for schools will not now be introduced. In the interests of better human understanding CRACCUM prints the following article, an extract from *The Sensuous Adolescent* by Zog - (self proclaimed authority on animal behaviour - for all those students (and staff) whose sex-education was neglected by parents, teachers and friends. Spare copies are available for all Exec. members.

Sexual activity, or lack of it, is the source of many personality disorders prevalent among New Zealand Youth today. For those living at home, not only must the usual problems of partner-selection be overcome, but the additional problem of finding a suitable location stands between the frustrated adolescent and his/her free sexual expression. While the fortunates living away from home may ask 'Your place or mine?' for the home-dweller the question asked is 'Where, oh where?'.

If anyone can, a kiwi can and does. The solution lay (oops) in the motor car. Being one of the most mobile countries on earth, New Zealand is full of potential four-wheeled sexual paradise. From petting heavy in big brother's Chevy to flat out shaggin' in Mum's station-wagon - sexual relief is only four wheels away. Extreme care must be taken however, if the fornication is to go smoothly. You will need, as well as a partner and a car (if you're lucky the first might own the second) a good location (see later in the article). On the technical side, it is wise to have ready snowtex tissues or the like (a clean handkerchief will do) for the necessary 'Mopping-up' operations. If a condom is to be used these may be unnecessary. It is wise to smoke a couple of cigarettes afterwards to disguise that tell-tale smell, particularly if it's your mother's car. If neither of you smoke, or you do but your parents don't know, a little air-freshener will suffice. Absolutely de rigueur is a hairbrush or such to regain your composure - to complete the illusion, premoistened towels (eg 'Wet Ones') will remove all traces of your copulatory efforts from your fevered brows. The aforementioned snowtex will serve the purpose just as well.

Some sort of watch or clock is advisable for purposes of alibi-matching - it's no good saying you were home before one when your father knows damn-well you didn't get in until 3.45.

Which brings us to the next requirement - an alibi. For purposes of deceit, the most foolproof alibi is 'A Trip to the Movies in Town'. Unlike 'parties' you cannot be caught out by a phone call 'just to check up' or by a genuine party-goer calling to ask why aren't you there. Quizzing a friend who has seen the movie, or reading a review should arm you with enough detail about the film to prevent you being caught out at the parental debriefing.

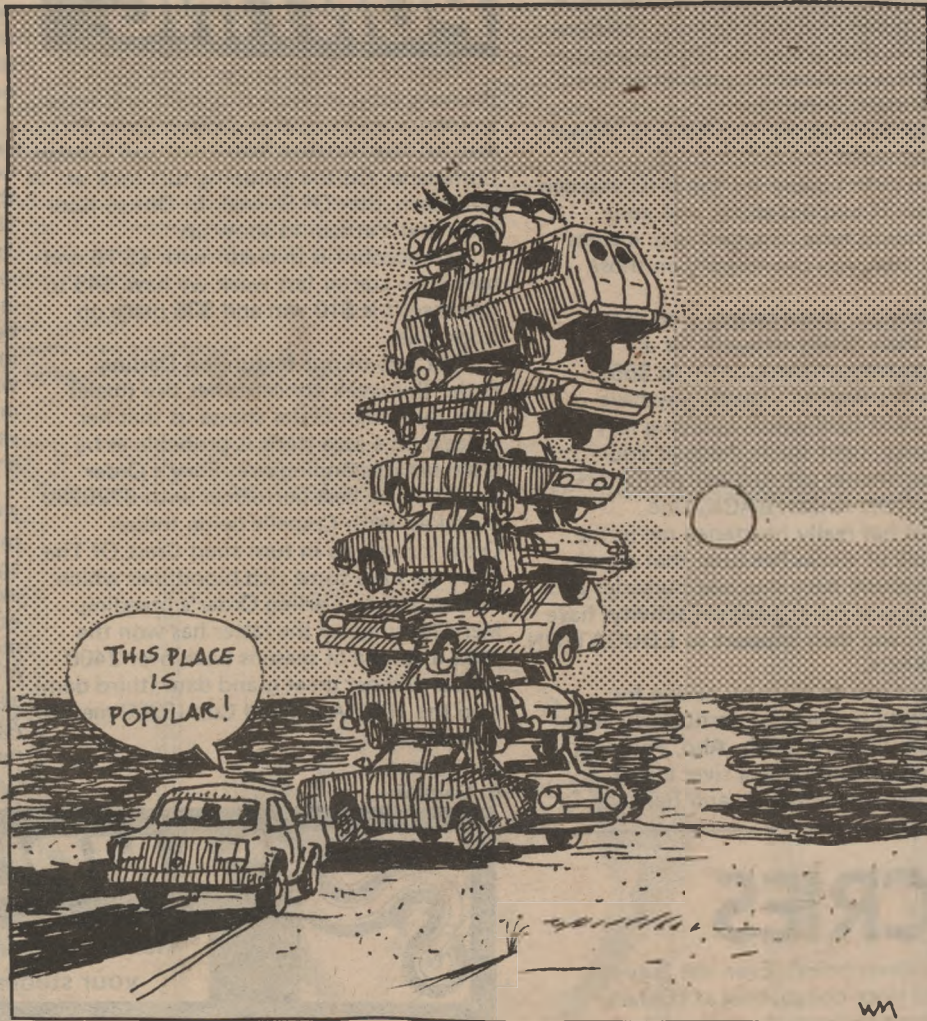
The main drawback with this alibi is it's time limit - you'll have to be home before twelve. However if you leave home by seven o'clock and park somewhere local (but not too local) you should have at least four hours of pure sexual ecstasy ahead of you.

WARNING
WARNING: THIS ARTICLE IS
DECLARED INDECENT IN THE
HANDS OF MP'S OVER 18.



PARKING UP

Getting into it, Out of it, and Away with it...



Which brings us to the moment of truth. You've parked the car, the windows are well and truly steamed up and so are you. You're all set for full consummation of the sexual act but you're in a Mini. You each cast a despairing glance into the back-seat and sadly shake your heads fear not. All is not lost, for verily I say unto ye - it's possible in a Mini. It pays to have a cushion or two handy, but even without them outlet for your sexual tensions is possible. The most successful position - perhaps the only one for people over five foot tall - requires the girl to sit in the passenger seat - legs spread and suitably disrobed (the car should be well and truly warmed up by now). The guy positions himself, kneeling between her legs also suitably disrobed. A cushion under the knees will give added comfort. When the guy is suitably positioned, the girl shifts forward to the edge of the seat - another cushion will provide support for the lumbar region of her back. After this, it's just like being behind the bikesheds. A few words of warning however: firstly, watch out for the gearshift when moving from seat to seat; and secondly; keep hands well away from the handbrake

If it's possible in a mini, it's possible anywhere. Your positions may be a little restricted, but if you've got an Escort Van at your disposal, your problems are over. It is here too that the older English cars come into their own: a column change Humber '80 with offside handbrake and bench seats is a fourposter among cars. Need I say anything about reclining seats ?

The only problem remaining is where: after years of research my five favourite spots are Cornwall Park/One Tree Hill, Mt Victoria (Devonport), Bastion Point Carpark, Mission Bay Carpark (if the fountain is working), and Redoubt Road (Wiri). There should be one near you.

Cornwall Park/One Tree Hill offers the most scope - with it's miles of roads, space is never at a premium. The Auckland Domain is very similar, although for that One-Tree-Hill Saturday Night summit meeting you would be advised to get there early - the panoramic views include most of greater Auckland and are rewarding in themselves.

For Shore dwellers, there's just no beating Mt Victoria. Again the views are magnificent, if you wish to park away from it all, but avoid Monday nights - the Devonport Folk Club operate out of an old bunker in Mt Victoria and the carpark is usually full by quarter to nine. Any other night of the week and you are free to enjoy views of the Auckland Container Wharves, Devonport Naval Base, the skyscrapers of the Central City, the entire Auckland Harbour and the lighthouses and beacons of the Hauraki Gulf - not that you're there for the views

Bastion Point carpark has much the same to offer but is of course much handier to the Bays, and the Eastern Suburbs. Just around the corner on the Tamaki Drive is the Mission Bay Carpark. Although situated on the main road, the Mission Bay fountain (when it hasn't been vandalised) with it's changing cascades of colour will make your experience a memorable one; the only other fountain of its kind in New Zealand is in Napier.

Finally, for South Aucklanders, Redoubt Road must be the pick of the parks. Just turn left off the Wiri off-ramp from the Southern motorway you other Aucklanders. Follow it right to the end and you will be rewarded with a vista of truly spectacular beauty. From the Manukau Harbour to the Waitemata, the lights of Auckland make a spectacular backdrop for your big production.

Of course, these are only my favourites, you will all have your own. Mine are chosen mainly on the basis of their aesthetic appeal. When you choose your own lovers' lane you may do so using entirely different criteria. General points to consider however are seclusion, accessibility, lighting and aesthetics.

For seclusion, few places offer more opportunities than new subdivisions, with their perfect roading and perfect lack of housing. Certain parking lots offer the same seclusion, after office hours; e.g. Shopping Malls, Factories, Office buildings etc. The site's accessibility will of course depend on your own location. Remember, you don't want to spend half the night getting there.

The right lighting is of course important - the ideal place is well away from street lighting, yet with enough light to see what you're doing. It is perhaps worth noting that many new subdivisions have no street lighting on them at this stage of development, and remember - the more secluded a place is, the fewer cars you can expect to come along with demoralisingly bright headlights. Aesthetics are purely a matter of personal taste. Anywhere, with a view, water, or both is usually potentially good parking. This of course excludes the Mangere Oxidation Ponds.

Just a few final points in general: when parking it is advisable to park in such a way that you can drive forward and away. Should a speedy take-off be necessary there is no time for reversing. Such a take-off can be necessary should any of the following arrive: Your Parents, Her/his parents, the Police, Black Power or just general smartarse bastards. If any of these groups is looking for trouble you are just as well being somewhere else, don't wait around for it to happen.

This warning aside, go ahead and enjoy yourselves. Follow this basic advice and sexual satisfaction can be yours.

from 'The Sensuous Adolescent' by Zog, used by permission.

