

ZGC 378.55 C88

CRACCUM Volume 54 Issue 12

CRACCUM



Inside: Eating Out.
S.H.G. Don't Take No For An Answer.

NOTICE BOARD

NOMINATIONS

Nominations are now open for the following positions:

Association Representative on the University Council. Nominations close at 5.00pm on Wednesday 18 June and an appointment will be made at a meeting of the Executive to be held in the Council Room on Thursday 19 June. Candidates should attend this meeting from 7.00pm. The term of office of this appointment is from 1 July 1980 to 30 July 1982.

Treasurer. Nominations close on an appointment will be made at a meeting of the student's Representative Council to be held in the SRC Lounge on Wednesday 18 June. Candidates should attend this meeting from 1.00pm. The term of office for this position is from the date of appointment to 31 December 1980. Candidates must have passed the papers which comprise Accounting I.

AUSA OFFICERS FOR 1981:

Nominations are now open for the following positions on the 1981 Executive Committee.

President
Administrative Vice-President
Education Vice-President

Treasurer
Nominations close with the Secretary at 5.00pm on Friday 20 June and must be made in writing and signed by at least three members in addition to the nominee.

The term of office for each of these positions is from 1 January 1981 to 31 December 1981.

Candidates for the position of President must have been a student at this University for at least one year immediately preceding nomination. Candidates for the position of Treasurer must have passed the papers which constitute Accounting I.

Elections will be held on 22 and 23 July.

SPORTS BLUES COMMITTEE MEETING to be held in the Clubrooms of the Recreation Centre at 7.30 p.m. Wednesday 2nd July. Would Sports Blues selectors from each club please attend from 7.45. Nomination guide and forms must be COMPLETED and HANDED IN to the Sports Rep's office in the Rec Centre by Wednesday 25th June. Sports Blues Selectors must fill in a time on the sheet on the noticeboard outside the Sports Rep's office when handing the nomination forms in. Wayne McIntosh, AUSA Sports Club Rep.

NOMINATIONS for the position of PRESIDENT of the Teacher trainees' ASSOCIATION of New Zealand are now open. Nominations must be moved and seconded by members of the TTANZ and sent to:

General Secretary,
TTANZ,
P.O. Box 9712,
Courtenay Place,
WELLINGTON.

Closing date for nominations is Friday 1 August 1980. Further information about the position is available from the above address.

WHAT DO YOU WANT?

Do you have everything you want in your life? All the success, wealth, joy, happiness, fulfillment and pleasure you want? Would you like more of these things? Well, we've created 'Genius' so you can create more of these things.

Do you read the enclosed information. You're invited to introductory workshops at 7 pm on the 9th, 16th and 25th June at the Hotel Inter-Continental, Auckland where you can experience for yourself some of your hidden potential. The Inspiration Seminar will run on June 28th and 29th plus July 5th and 6th from 10 am - 10 pm. We'd love to see you there. But even if you can't make it perhaps you can pass this information to a friend. Our invitation scheme may give you an added incentive.

THE MAIDMENT ARTS CENTRE is holding Student Drama Workshops on Friday evenings from 6 till 8 in the Little Theatre. Come and join us. \$2.00 a session.

Are you interested in a VIDEO COURSE? If so, contact Ros Refoy-Butler at the Maidment Arts Centre.

INTERNATIONAL CONFERENCE on the unity of sciences (ICUS). A film on recent conference proceedings 'Science and the search for absolute values in a changing world' will be shown, followed by discussion. Tuesday 17th Thursday 19th in Music Room 223, organized by Carp. Any further information please contact Chris Newman Tel 760-603.

DEAN'S LECTURE: The Dean's Lecture for this week will be at Lunchtime, 1 to 2 p.m. in the Robb Lecture Theatre on Friday 20th June. 'Health problems and prospects as seen through the eyes of the Minister' by The Hon. Mr George Gair, Minister of Health. Mr Gair has indicated his wish to meet students and staff here in Auckland as he has in Otago, and to seek discussion on various health issues.

NZUSA SOUTHERN AFRICA SCHOLAR

Gilles, a Mambian, NZ USA's Southern African Scholar will be speaking at university on Thursday 19th June (this Thursday), at 1pm in B10.

He will also speak at 7.30pm that night at the McLaurin Hall. Gilles can speak authoritatively about life under apartheid, and especially the present rebellion in South Africa. Come and hear the real story about apartheid.

Friends of Halfway House

Halfway House is a refuge for women and children from violence in the home. The house is supervised by roster women who are at the house regularly to lend support. The population at the house fluctuates and has been over 30 recently which is crowded for the six bedrooms. Friends of Halfway House is a support group for the house. Currently we are running a weekly playgroup for the children. More help is needed to extend the playgroup and for other activities such as trips with the children. In addition more rosterwomen are required at the house.

We are holding a meeting on Friday 20th June in the Women's Common Room, Student Union Building, at 7.30pm. The Speaker is Miriam Jackson. For information Phone Brian 371-718.

IRANIAN SOCIALIST TO TOUR NEW ZEALAND

An Iranian woman, Fatima Fallahi, will begin a twelve day speaking tour of New Zealand on June 21. Fallahi is a socialist and a member of the Iranian Revolutionary Workers Party (HKE). The tour is being jointly sponsored by the Socialist Action League, the Young Socialists, and the New Zealand Committee to Defend the Iranian 14. While in New Zealand she will speak to various groups of people about the truth in Iran. For further details about the tour, contact Mike Treen, ph 276-5807 or 578-333.

DEFENCE AND STRATEGY FOR NEW ZEALAND AND AUSTRALIA

New Zealand's defence and strategic environment is to be analysed by a former Australian Army major on Monday at 1pm. Speaking in B10, Robert O'Neill, who saw active duty in the Vietnam war and is now one of Australia's official war historians, will assess policy and the weapons needs of New Zealand and Australia in the coming decade.

Robert O'Neill now heads the Strategic and Defence Studies Center of the ANU AND EDITS THE Canberra Papers on Strategy and Defence. His biography of North Vietnam's legendary general Vo Nguyen Giap is particularly relevant in light of the recent invasion of Kampuchea. Dr O'Neill's talk at the University is sponsored by the Auckland branch of the NZ Institute of International Affairs. Monday June 16, 1pm, Library B10.

WOMEN'S STUDIES - is more than just the study of women. It is a new way of looking at our own society by taking into account the unrecorded contribution women have always made. Women's Studies concentrates on herstory rather than history.

WOMEN'S STUDIES ASSOCIATION (AUCKLAND) INC. ALL DAY SEMINARS

To be held at Secondary Teachers College, 60 Epsom Avenue at 9.30 am. Fee: Members \$1.00, Non-members \$1.50.

Sunday 29 June: 'HERSTORY' Convenor: Claire-Louise McCurdy, Telephone: 605-774.
Sunday 2 November: 'WOMEN AND EDUCATION' Convenor: Candice Craven, Telephone: 799-501.
Sunday 30 November: 'WOMEN'S ART' Convenor: Juliette Batten.

PRELIMINARY ANNOUNCEMENT

WOMEN & THE LAW SEMINAR (A Practical Approach). Enrolment limited to 30. To be held Saturday August 2. In the Mt Roskill area. More details later.

ENVIRONMENT GROUP ACTIVITIES

THURSDAY 19th, 1pm, Executive Lounge, Studass. Matthew Thompson talks about recycling.
TUESDAY 24th, 1pm, Films: 'Shrinking Castles' and 'Urban Alternatives' Library B10.

LEARNING WEB COLLECTIVE

Proposed Radio Programmes June-August on RADIO PACIFIC Sundays 1 p.m. - 3 p.m. Members of the collective are: Kaye Green, Shayne Mathieson, Iain Galloway, Victoria Keesing, Steve Rogers, Poumau Papali'i.

June 22. Recreational Sports Medicine (Kaye). A look at sports injuries and their prevention. Guests from the Federation of Sports Medicine.

June 29. Apprenticeships (Iain/Steve/Mr Gill). The state of the apprenticeship system in 1980. Our guest, Norman Gill, is the Commissioner of Apprentices for Auckland.

July 6. Industrial Health (Steve/Kaye). Workers health on the job. How does it affect you as a worker?

July 13. Rural Education (Kaye). Waikato University. A look at how the small towns and centres in the Waikato maintain an adult/continuing education programme.

July 20. Open Programme (Iain). New classes, and courses and an opportunity to ask anything you want to.

July 27. Modern Polynesian Arts (Shayne/Poumau). A look at Polynesian artists working in a non traditional mode of expression.

LEGAL REFERRAL SERVICE

IS OPERATING DURING TERM IN Room 223, Studass building, from 12.00 - 2.00 pm every Monday to Thursday. This service is free to all students needing legal advice.

NOT TO BE MISSED! Limited season of two performances by SLICK STAGE and the UNI. DANCEDRS. Little Theatre, Thursday 17th and Friday 18th at 1.00 p.m. Admission \$1.00.

CLASSIFIED

For Sale: CANON AE-1, 8 months old, new CANON 50mm lens, CANON 135mm, TOKINA 28mm, POWER WINDER, National Electronic Flash, Filters, Brushes and nice waterproof bag. Value \$1600, will sell for \$990; Outdoor Sleeping Bag (Made in Germany), extra warm, excellent condition, \$20 ono; German army parka, \$20 ono; Ollskin, big size, \$20 ono; Overtrousers (red), \$10 ono; PARAFLEX Tramping boots, size 9, \$25 ono; NATIONAL PANASONIC Radio Recorder and DC Car Converter (Volt Transformer), excellent sound, good heads, \$80. Phone 686-545 after 5pm and ask for Reinhard.

Wanted: people to participate in psych. experiment. Involves one to two hours any Tuesday afternoon. Contact Andrew 548-828 or Fergus 502-634 after 6 pm.

Results of Elections

S.R.C. Chair

Stephen Mitchell

No Confidence

No Vote

Invalid

Senate Rep

John Broad

Wayne McIntosh

Stephen Mitchell

Justin Williamson

No Confidence

No Vote

Invalid

Womens Rights Officer

Jenny Haydon

No Confidence

No Vote

Invalid

Peter Monteith

RETURNING OFFICER

COVERS FOR COLD HORSES

We need Horse Covers for the rescued horses at Horse Haven, Sefton, North Canterbury.

We have over 70 horses all sizes, all saved from an untimely death. All would have been killed for pet food had it not been for our retirement home. Their ages range from 6 months to 34 years. All are in good health and enjoy living. Two years ago I appealed through your paper and we were very glad to receive some covers. Now a lot of our covers are worn out and passed being mended and we are desperately in need of more covers. Some of your readers may possibly have a spare cover they would donate to us. When we started Horse Haven covers were \$20 each, now Horse Covers are \$60 each. We are having wet cold weather and the need for Horse Covers is urgent. Please help us. Any sized cover will be welcome as with this number of horses there is always a horse to fit a cover.

FOOD CO-OP PRICES from 12th June: Beetroot 7½c each; Broccoli 10c - 117g; Brussel Sprouts 10c - 203g; Cabbage 14c each; Capsicum 42c each; Carrots 10c - 617g; Cauliflower 38c each; Celery 50c each; Garlic 10c - 63g; Ginger Root 10c - 25g; Kumara 10c - 211g; Leeks 20c each; Lettuce 15c each - buy of the week; Mushroom 10c - 27g; Onion 10c - 500g - top quality; Parsnips in season; Potatoes 10c - 682g; Pumpkin Crown 77c each; Pumpkin Butternut 13c each; Rhubarb 9c stick; Silverbeet 10c - 278g; Spring Onion in season; Swede in season; Tomatoes 10c - 155g; Mandarins 10c - 130g; Tamarillos 5c ea, Kiwi-fruit in season; Apples 8c each (Red Delicious); Bananas 15c each; Pears in season; Parsley 10c - bunch.

NETBALL CLUB SIEIN Wednesday 18th June in the Cafe extension. Come and help raise money for an Australian University netball tour.

CATERING CO.

Don't forget that your RESTAURANT

offers lunches from 95c.
Take advantage of that free drink
with meals \$1.75 and over

SPECIAL
THIS WEEK AT Lunchtime
OPEN SANDWICHES
reduced from 45c to 40c

Specials

COLD SERVERY

CUSTARD PIES
reduced from 45c to 40c

HEALTH FOOD BAR

BRAN MUFFINS
reduced from 25c to 23c

HOT SERVERY

MIXED GRILL MEAL
reduced from \$1.50 to \$1.45

序言

年過四十，人生已過半數。回首往事，感慨良多。這本手冊，是我多年來在社會、工作、生活各方面的經驗總結。希望它能給年輕人一些啟發和參考。本手冊的內容，包括：一、社會適應；二、工作技巧；三、生活管理；四、心理調適；五、人際關係；六、自我發展。這些都是我在這四十年的經歷中，不斷學習和總結的。希望它能幫助你們在未來的道路上，少走彎路，多些收穫。本手冊的內容，是根據我的實際經驗編寫的，力求做到實用、簡潔、易懂。希望它能成為你們生活中的良伴。本手冊的內容，是根據我的實際經驗編寫的，力求做到實用、簡潔、易懂。希望它能成為你們生活中的良伴。

APPEAL

If you are unemployed and should be granted less than your case in full and financial help. Make your appeal comprehensive. contact the Bureau of Employment and Training to help you with completed this. Grants A Tribunals Private B Postal C Wellington

If you wish to within twenty-one notified of the l. The Grants A retired civil serv

RE N

The information anonymous fill in the form outside the We thank you which will Scheme. You can contact given or if you like to follow Please no answer to with N.A.

1. First Name

3. Age:

5. Are you:

6. Do your:

7. When did:

8. Have you:

SHG APPLICANTS READ THIS

APPEALS

If you are unhappy with the level of hardship grant you have been awarded you can and should appeal. If you were granted less than \$17 you should write out your case in full, itemising expenditure and financial problems you are facing. Make your appeal as lengthy and comprehensive as possible. You should contact the Bursaries section of the Registry and/or the Students Association to help you with this. When you have completed this send your appeal to:

Grants Appeal Authority
Tribunals Division
Private Bag
Postal Centre
Wellington

If you wish to appeal you must do so within twenty-one (21) days of being notified of the level of your grant!!
The Grants Appeal Authority is one 'retired civil servant' in Wellington who is

meant to be handling appeals for the whole country, so do not be surprised if there is a fair delay in getting a response; it should be backpaid.

For good measure, when you send off your appeal, send off a letter to the:
Minister of Education
Parliament Buildings
Wellington.

This does not require a stamp! Tell him your situation. Don't be rude! Explain clearly to him your opposition to the present system and what it is meaning for you personally.

Finally if you have been granted \$17 but this is not enough, write to:
Director General
Department of Education
Private Bag
Wellington

Explain your circumstances (and they must be exceptional) and apply for the Special Hardship Grant.

REASSESSMENT

If your circumstances have changed since you applied for a Hardship Grant you may apply for a REASSESSMENT of your Hardship Grant. Examples of changed circumstances would include:

- lower tax return than expected
- increase in rent paid
- increase in hostel charges - I.H. and O'Rourke students please note
- major medical or dental expense
- higher course costs than expected
- no holiday job or part-time job when expected
- record inflation.

And so on.
Remember that even a change of only \$50 from what you told the Department at the beginning of the year is the equivalent of over \$1 per week of Hardship Grant.

For a reassessment you should write to:

Director General
Department of Education
Private Bag
Wellington.

Outline your changed circumstances, what brought them about and the effect they are likely to have on your budget. The Department will still have all the information from your original application, so this need not be repeated. You can apply for a reassessment as many times as you like during the year and we recommend that you take advantage of this when it is appropriate. Again the Bursaries section of Registry and the Students Association can help.
REMEMBER ALWAYS TO KEEP COPIES OF ALL CORRESPONDENCE WITH THE DEPARTMENT. You can be sure that they are doing it to you.

**REMEMBER IT ONLY TOOK ARTHUR ALLAN THOMAS
NINE YEARS FOR HIS APPEAL TO COME THROUGH.**

EDUCATION FIGHTBACK ORGANISING MEETING 1PM WEDNESDAY SRC LOUNGE

HELP US TO HELP YOU FILL IN THIS FORM AND LEAVE IT AT THE STUDASS OFFICE

The information recorded in this questionnaire is completely anonymous and all personal details will be kept confidential. Please fill in the form clearly, tear it out and then deposit it in the bin outside the Studass Office, near the Custodians Office off the Quad. We thank you for your cooperation in giving us this information which will be used to publicise the ridiculous nature of the TSG Scheme. Your first name and phone number is requested so that we can contact you, if necessary, in cases of unclear information given or if your position is a particularly bad one which we would like to follow up.

Please note that some questions will not apply to you please only answer those questions that are appropriate and answer the others with N.A.

1. First Name: _____
2. Phone No: _____
3. Age: _____
4. Sex: Male/Female
5. Are you: Living at Home/Flatting/In a Hostel/Other?
6. Do your parents live: In Auckland/Outside Auckland?
7. When did you apply for the SHG? _____
8. Have you received a reply yet? _____

9. If no, have you sent a follow up letter? _____
10. If reply received, how much were you granted? _____
11. How much did your preliminary inquiry indicate? _____
12. Is your Grant less than you expected and need? _____
13. Is this less than others that you know of in similar circumstances have received? _____
14. Have you appealed against the decision? _____
15. When did you send in your appeal? _____
16. Have you received a reply yet? _____
17. If yes, what was the result? _____
18. Have you written to the Minister of Education? _____
19. Have you considered going for a reassessment of your grant on the basis of changed circumstances? _____

THE CASE FOR A FOURTH NATIONAL OFFICER FOR NZUSA

NZUSA's commitment to women's rights takes the form of a body of policy, a part time Co-ordinator (\$1000 honorarium), a standing committee (the Women's Rights Action Committee - WRAC), one third of a Research Officer, about 20% of the activities fund, and clerical services.

It has been proposed that this is insufficient and that there should be a full time Women's Vice President. This paper looks at some of the issues. The views are my own and do not represent official policy.

Discrimination Against Women

NZUSA's work on women's rights focuses on the problems faced by women on campus and by women in society. These two areas are interrelated, but the particular issues relating to academic and social life in the universities are becoming better understood and getting a growing amount of attention.

It is useful to start with a number of facts:

Academic promotion. Women do not get promoted as readily as men in the academic world. The imbalance is blatantly obvious in subjects like English where women make up the majority of first year students but only a small proportion of the teaching staff.

Academic bias. Subjects like history, literature, medicine, education and the social sciences are almost always taught with little regard for a female perspective. The position of women in society, the attitude of women and the contributions of women all lack proper recognition as subjects of study within disciplines.

The introduction of Women's Studies courses and topics on women in some disciplines is an indication that some change is occurring, but it is still a big jump from a course which contains one "women's" topic to a course where the whole approach is non-sexist.

Academic rape. For reasons that are usually based in general social conditions women students face a range of sexual pressures in the teaching situations. Cases of women being offered good grades for sexual favours have been recorded. At a less acute level, lecturers who relate to their women students as sex objects make it extremely difficult for those women to gain even academic equality.

Academic division. The predominance of men in some disciplines helps perpetuate a division of work in society into "women's field" and "men's fields."

Academic participation. Many women, having come through a long and very thorough socialisation process, are not very able to assert their views in the tutorial situation and are intimidated by the other participants.

Back-up services. Because women are usually charged with responsibility for child-care, it is important that adequate child-care facilities be provided for women students and staff. Health and counselling services geared to the needs of women are also important. None of these things are guaranteed; in many cases they are not at all sufficient, and with cuts in funding they could be first under the axe.

Numbers. Women make up 51% of society but only 40% of students.

Obviously, many of these problems have causes quite unrelated to the universities. Usually the discrimination faced by women in the university system is nothing more than the specific form of general discrimination found in society.

For this reason, it is easy to draw the link between campus issues activities and issues facing the whole of society. Discrimination against working women; in education; in the home; in culture and the media; and in the laws, provides an enormous range of potential activity and points to the urgent need for that activity.

In the past, the framework has, for NZUSA's work in the broader area, been provided by the Contraception, Sterilisation

and Abortion Act, the Working Women's Charter, Suffrage Day and a number of other laws, issues and occasions.

The Work Of A WVP

It is not sufficient to state that simply because the need for work to be done exists we should therefore create a full-time WVP or even involve NZUSA at all. A real need exists on some campuses for a more pleasant working environment to be created, but we do not have an officer working on this.

It has to be shown that NZUSA's National Office could materially assist the work done at campus level and that creating a WVP is the best means of providing this assistance. As with all other areas of NZUSA's work, the National Office provides information, research, co-ordination, experience, leadership, materials and a national voice. The extent of any of these is always dependent on the quality of the National Officers. NZUSA can never do more than the level of campus support and organisation allows, although the officers can help generate these things.

NZUSA's role in women's rights falls into the following areas:

Co-ordination. Mainly through WRAC and the WRAC Co-ordinator, NZUSA can co-ordinate activities on different campuses and provide the vehicle for experience to be shared.

Distribution of materials. Posters, stickers, articles, kitsets, etc can be produced for distribution to campuses. The members of WRAC (campus Women's Rights Officers) can play a role in this but because of in-built logistical problems the job will fall mainly to the WRAC Co-ordinator.

On campus work. The WRAC Co-ordinator can, through campus visits, help in setting up or developing women's rights groups, help people learn organisational and leadership skills, speak at forums, etc.

Fronting up nationally. Representing university women students to Government and other bodies (eg Select Committees), dealing with the media on national campaigns and issues can be done by the WRAC Co-ordinator and (as is usual with all areas of work) the President.

Research. There is a great deal of research that can be done on the position of women in universities, plus related issues like welfare services. This can only be done properly by the Research Officer, who will work under the political direction of the WRAC Co-ordinator and the President. NZUSA's overall research priorities are decided in the light of policy.

The volume of research work would not change with a WVP, nor will the production of materials be significantly altered (Women's Rights already ranks second behind Education in NZUSA's spending priorities). What would change is the time available for the job, the travel budget and thus the all-important, communication with campuses. Work on women's rights combines "educational" activities with "protest", ie developing understanding of the issues and organising opposition to discrimination.

Recognition

Two other points about the work needed to be made. The first is that because the incumbent WRAC Co-ordinator will, one can safely assume, be a woman who believes strongly in promoting women's rights, the work she will do will be far in excess of the proportion of the full-time salary she is paid (currently about one seventh). All National Officers are overworked and underpaid but that is the name of the game. However, the amount of unpaid work done by the WRAC Co-ordinator is vastly in excess of that done by the other officers.

We should decide either that we don't want that work done, or that we will make a proper financial commitment to it. We cannot

continue to sponge off the dedication of the Co-ordinator and force her into a position of financial insecurity that would never be expected of other officers.

The other point is that although a full-time position would not mean a seven-fold increase in work done, or anything like it, it would accord women's rights the formal political recognition that corresponds to NZUSA's stated commitment.

NZUSA's Commitment

The comments on NZUSA's commitment are made in the light of the substantial body of policy NZUSA has on women's rights, the monies already spent on the area, and NZUSA's record of upholding women's rights both on and off campus.

Within the conditions of NZUSA's work - mainly the level of campus organisation, the support of students and the abilities of the relevant officers - that commitment has been firm for many years.

People who argue that NZUSA is a "progressive" organisation which only pays "lip-service" to women's rights should remember those conditions. NZUSA is an organisation which tries to reflect student opinion and work on behalf of students in ways laid down by student opinion.

If students turn down the proposal for a full-time WVP that cannot be a criticism of NZUSA Council or National Office - it is nothing more, in NZUSA terms, than a reflection of student opinion. And delegates to NZUSA Council, or an NZUSA SGM, cannot be expected to put their own personal views (however "progressive" or otherwise) above the campus policy they are there to represent.

Cost and Office Organisation

There would be no extra burden in the National Office with a WVP because the WRAC Co-ordinator already has a room.

However, the general work of the officers needs to be considered. At present, there are six full-time officers plus the WRAC Co-ordinator, all sharing one typist/telephonist/receptionist/clerk. There is also a part-time clerical assistant working mainly in the accounts area. The officers generate a large amount of clerical work (our job is communication) and thus the clerical assistance is hopelessly inadequate.

All the officers do a substantial amount of their own clerical work and it has been argued that an urgent priority for any extra spending should be the provision of more clerical assistance.

The creation of a WVP would cost about 38 cents extra per student per year in 1981. This figure is calculated on the basis of 20% inflation, a salary equivalent to that of the other full-time elected officers, miscellaneous extra administrative costs and an increase in clerical assistance at the same ratio of political officers - clerical workers as presently exists. It remains to be seen whether this ratio can survive further extension.

One other factor is relevant. If NZUSA is to function at its current level next year the levy (currently \$3.53 per student) will have to increase to take account of inflation.

Conclusion

There can be no escaping the fact that if NZUSA is to continue to commit itself to women's rights a full-time position must be created. NZUSA cannot continue to discriminate against this area by under-financing the position in relation to the others.

In my view, it is the commitment itself which must be evaluated. The work is there. Miracles won't be achieved and should not be expected. Having the position is not the same as overcoming discrimination against women. But like every other area of NZUSA's work, we can make some progress.

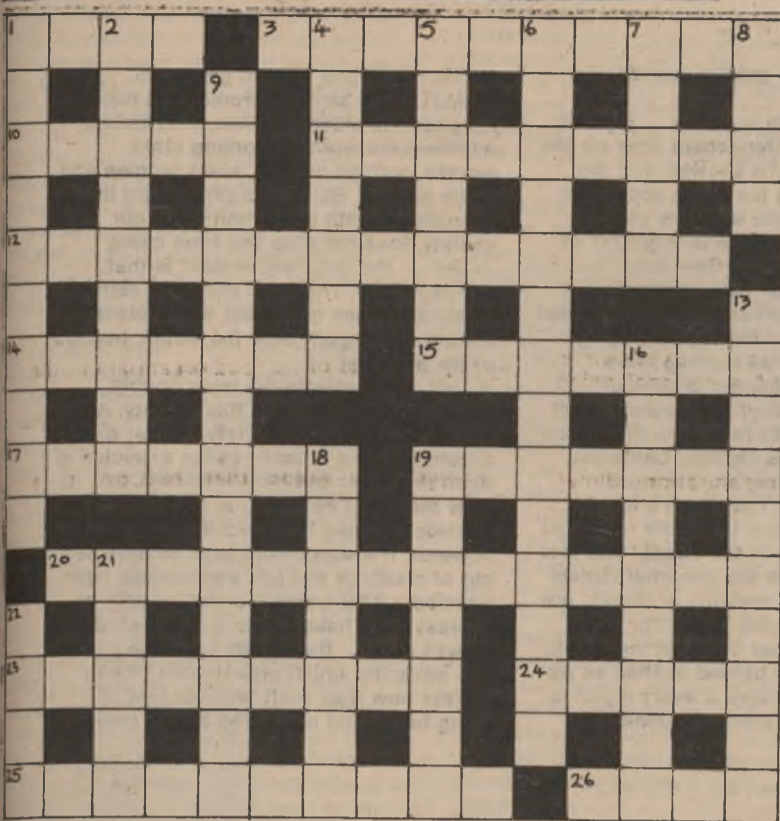
Simon Wilson
President, NZUSA

TECHNICAL EDITOR

Craccum requires a Technical Editor urgently, i.e. a person with graphic and design skills to lay out the paper each week. The hours are flexible, part-time, and the pay is \$84.00 a week before tax.

For details see the Editor, Craccum Office, phone 30-789 ext 67. Applications close with the Secretary in the Students' Association, Tuesday 24 June.

CROSSWORD



CLUES

Across :

- 1 It's carried around by hoboes (4)
- 3 Ill-natured person seems to traverse only a small piece of ground (5-5)
- 10 Part of the Irish Sea roughly belongs to them (5)
- 11 No amateur foresight shown in this stipulation (9)
- 12 Is he ill-suited to the job of rescue at sea ? (4,3,2,5)
- 14 Argued over the price with gag held out ! (7)
- 15 One who remains to see the old copper get Sam (7)
- 17 Father has certain temporary residences registered as protected inventions (7)
- 19 I love to be included in a play or illuminated exhibition (7)
- 20 Such presumption might be expressed as once fervid, once turbid ! (4-10)
- 23 A measure of movement in the farmer's store-house ? (4,5)
- 24 Creature in the landing-craft (5)
- 25 It's not so fast and it gets worse later (6,4)
- 26 School of backward reputation (4)

Down :

- 1 Having a hoof upset is enough to make it not in form (3,2,5)
- 2 Too much spectacle may well be a mistake (9)
- 4 Thought to be placed in the grass (7)
- 5 Poked fun, but still tucked in heartily (7)
- 6 Military type who doesn't necessarily keep himself to himself ! (7,7)
- 7 Food suitable for a journey to the East (5)
- 8 Deer placed in the rear (4)
- 9 Card game peculiar to a district of New York or simply a spanner ? (8,8)
- 13 Give seasons to the old fellow for the last flight (10)
- 16 Riotous fans later pick up new ideas very quickly (5,4)
- 18 Sentimental lover famous for his transpositions (7)
- 19 There's some fault about the learner having to swerve from the right line (7)
- 21 Clamorous woman without a sign of the zodiac ? (5)
- 22 Bird nesting in the hibiscus (4)

LAST WEEKS SOLUTION PAGE 19

CRACCUM

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So hey maaaaann, like this is the eighties, y'know ? We got this zarjaz new Compugraphic 4600 Robo-Photosetter. So we had these teething troubles, maaann, but Steve the techno Wonder-kid brought us through holistically, and here it is thanks to Barbara and Hein, not to mention Bronwyn, Michael, David, Julie, Biddy, Don, Julian, Eugenie, Mark, Adam, Paul, Daryl, Anthony, John, Ian, The Geology Club, Charlotte, Sarah, Sue, and Katrina who is NOT a scallop. And now here is a Party Political Broadcast on behalf of the Mollusc Party; and their 1981 Presidential Candidate Dermot Cooke. 'Hi there, I'm you're 1981 Mollusc Party Presidential Candidate and I can tell you I'm pretty Pissed Off about things ...'

KATRINA'S HANDY HINTS



SHIPBOARD ETIQUETTE

To receive the attentions of strange gentlemen on board is only permissible to the extent of procuring you a camp stool, or assisting you from the deck to the saloon. To take the arm of one and promenade the deck, though by no means an uncommon practice, is reprehensible. It will encourage him to renew an acquaintance on shore, which you may not find agreeable. No woman can be too careful in regard to her general demeanour on this point.

Endeavour to live harmoniously with your fellow passengers. Avoid such national allusions as may give offence to any foreigners who are on board.

Try to avoid supposing that every fresh gale is a violent storm, and confide in the excellence of the ship and the skill of its navigators. Yet, though not afraid yourself, remember that others may be so, and do not try to show your courage by indulging in undue gaiety.

PIC OF THE WEEK



Tippling at the Wine Tasting do last Tuesday night : Rebecca Foley, Chris Millar, Adrian Hepl, Daryl Barton, Caroline Ormsby, Brian Woodhead.

WANTED TRAINEE ADVERTISING MANAGER

Neat reliable worker required to take over the position of advertising manager of Craccum for 1981. Generous commission on sales ensures you a good income each week for part-time work. Own office. Opportunity exists for learning the trade from the current adman who retires at the end of this year, and for selling advertising on a commission basis for the rest of the year. Interested persons should see the advertising manager, Anthony Wright, Craccum office (phone 30-789 ext. 66) for further details.

RAPE

MYTH : 'Women ask for rape'

REALITY : It is ridiculous to think that an 8 yr old child, a 70 yr old woman, a blind woman or a mentally retarded woman could ask for rape ! Yet all these women are common victims of rape.

In my experience police have asked rape victims 'what were you wearing' and 'where were you' in a very suggestive manner, hinting that they felt she must have asked for it in some way. If a wealthy businessman in a nice suit was walking down the street and was robbed, the police do not say to him, 'you were wearing an expensive suit therefore you were flaunting your wealth, you were just asking to get robbed'. They don't blame the businessman for the crime because it is a man's assumed right to be going where he likes, wearing what he likes. This right has been stolen from women ... many men justify the crime of rape by commenting on the victim's dress or whereabouts despite the fact that over half of rapes occur either in your home or in the rapist's home, not in some dark alley or park. Women are therefore placed in a double bond by society, every way you turn ... **YOU'RE GUILTY.** Almost anything a woman does can be thought of as asking for it, by some guy planning to rape. It is a very comfortable excuse used to avoid looking at the guilt and the brutish reality of what he is about to do.

MYTH : Rape is caused by uncontrollable sex drives

REALITY : This is not so ... Professor Menachem Amir's study showed that 82% of the 646 rapes he studied were partially or wholly planned in advance ... this shows that rape is not a spontaneous or uncontrollable sexual urge ... rather, it is something that has been very carefully worked out beforehand.

MYTH : Rapists are sex deprived

REALITY : Dr William Pendergast of New Jersey State Prison said that all the rapists he had studied had available sexual relationships at the time they were raping. 60% of the rapists were married with normal sex lives. Rapists themselves have said they had available sexual relationships, but they would rather rape an **UNWILLING WOMAN.** It becomes apparent that rape is NOT really a **SEXUAL CRIME.** The feelings driving the rapists are those of dominating, humiliating and terrifying the victim not achieving sexual satisfaction.

MYTH : Rapists are crazy perverted mad-men.

REALITY : This myth is untrue ... A study done by Professor Menachem Amir on 646 **CONVICTED RAPISTS** showed that the men who raped had the same social and political attitudes and were the same psychologically as the control groups of **NORMAL MEN** to which they were compared. Professor Amir writes ... 'Studies indicate that sex offenders do not make up a unique or psychopathological type ... nor are they as a group more disturbed than the control groups of normal men.' Alan Taylor a Parole Officer who has worked with rapists in the prison facilities at San Luis Obispo, California, states of rapists 'They are the most normal men there'. 'They have a lot of hang-ups, but they are the same hang-ups as the man walking in the street.' The fact remains that all men are potential rapists ... and that the vast majority of rapists are normal men. The rapist is not the perverted maniac that froths at the mouth and jumps out from behind bushes as we have been led to believe ... every rapist is somebody's father, brother, husband, lover, son or uncle.

MYTH : Only bad women get raped

REALITY : All kinds of women get raped children, elderly women, prostitutes, middle-class women, working class women, lesbian women, black women and white women. Being morally upright in accordance with the definition of our society does not stop you from being raped the only requirement is that you're female. The myth that only certain types of women get raped, again places the burden of guilt onto the victim, instead of the attacker.

This myth reflects the male double standard of sexuality in this society. As men grow up in this society it is far more acceptable and in many cases expected of them to go out and 'screw around' or 'sow their wild oats!' in fact he is often considered more of a man if he does however, if a woman chooses to have sex out of marriage she has traditionally been labelled a **BAD woman**, a slut, a mole or an easy lay. These labels were created to benefit men they restrict women's lives and sexuality whilst men remain free to behave how they wish (without fear of being hated and slandered by the society).

NZ: a Training-ground for Rapists

The fact that psychological tests have indicated that rapists are normal men, coupled with the findings of Margaret Mead, that showed that there are some societies (such as the Arapesh in New Guinea) in which rape does not exist, indicates that rape is not instinctual or innate in men. If rape is not instinctual it follows that it must be **learned.** Rape is very prolific in our society as in many others therefore there must be something in our society that is educating men to rape.

When we examine the role that men are traditionally expected to play in our society we begin to see a process taking part which actively encourages insensitivity to feelings, and disrespect to all those who don't have equal or more power to them (i.e. women). In the extreme the logical ending to such an insensitive aggressive role is violence against women.

From early life men are taught to block their feelings. For a man to have or show feelings is regarded by many men as a hateful weakness 'big boys don't cry', 'cissy' and 'you're just like a woman', are some of the cliches used to discourage any display of feeling in man. Notice that to be likened to a woman is to many men the gravest of insults which indicates the amount of respect they have for our kind.

This emotional battering leads to the death of the capacity to be a feeling, sensitive person for many men, as they are not strong enough to stand up to the peer and societal pressures to 'act tough'.

With no feelings and no sensitivity a person is capable of anything as he no longer has the conscience to stop him. The mind becomes capable of rationalising any injustice by applying appropriate excuses which are used to avoid looking at the horror of what you are about to do to another human being. In the case of rape there are many excuses such as 'only sluts get raped', 'she asked for it' or 'she deserves it'. All these excuses blame the victim for the crime instead of the attacker - thus making the rapists work a lot easier as he no longer has to face responsibility for what he has done. Nobody with any feeling could ever try and justify such a horrific crime.

Along with with death of the ability to have true sensitivity to others (a quality which is encouraged in women) there is the pressure on men to be tough and **AGGRESSIVE IN ALL RESPECTS OF LIFE** — AT HOME, ON THE RUGBY FIELD, AT WORK AND IN RELATIONSHIPS WITH WOMEN ETC. Since no-one can live up to this hero-type image of the 'real man' - this type of conditioning results in massive insecurity in men because they think they can't make the grade. Thus feelings and sensitivity are replaced with the male ego and a continual desire to prove one's masculinity in order to keep it in shape. There are many power trips men get into in order to prove themselves, some drive fast cars, others boast about who they slept with last night, still others climb the ladder in the business world.

Some men prove their masculinity by raping women. It becomes apparent that this tough insensitive John Wayne image which is often regarded as healthy in our society in fact encouraged qualities which can lead directly to rape and violence against women.



The incredible lack of feeling in so many men is shown by their treatment of women in so many areas.

A few examples.

1. The sort of male talk that goes on behinds women's backs, the sexist jokes and the constant referral to women as sluts or easy lays.

2. The largely male produced media propaganda which presents women as weak, brainless creatures whose only worthwhile purpose in life is to please men especially sexually.

3. The incredible popularity of pornography amongst men, where they actually get sexually aroused by seeing women degraded, dehumanised and in some cases beaten and tortured.

From a very early age young boys are taught to see women as objects - 'boobs and bums', there for a bit of sexual titillation. It is very difficult for some men to even think of relating to women as intelligent people with their own rights, desires and capabilities. Once a man no longer has the sensitivity to see a woman as a human being it becomes much easier for him to commit crimes of violence

against her. Just as when man go off to war, the enemy is objectified into 'the baddies' - the Japanese were 'nips' or 'the yellow peril', the Vietnamese were 'gooks' - it's much easier to stick a bullet through somebody if you no longer see them as human. Women are dehumanised into 'birds', 'dolls', 'chicks', 'sheilas' and 'lays' - thus making it easier for man to abuse us.

Emotionally dead men still want their kicks out of life, life would be a bore without the thrills of power and the sensation of control. Men rape to gain a sense of power, to dominate and degrade women, not to achieve sexual satisfaction. These men get pleasure out of having another person totally under their control with no escape. Rape is a method used to socially control women. A woman who came to Rape Crisis after being gang raped was told by the rapists that they were raping her because she was 'too uppity' because she refused to accept the male abuse that the other women were putting up with. Rape was her punishment for having self respect.

Women who have self respect often find

that men are particularly threatened by them as they are not so easily controlled and will not allow themselves to be used and abused so much as other women who do not value themselves. This is a threat to male power and one way to force her to submit to their control is to rape her. The old saying 'what she needs is a good fuck' is a verbalisation of the desire to rape and dominate any women who is not behaving in the way that they see fit.

A society whose power base is strongly male cannot afford to have the female population feeling strong, confident and self-respecting. The fear and the horror that rape brings into so many women's lives is one of the many demoralising techniques used to keep women in what many men regard as "our rightful place" is under their control.

Women who have been raped often identify with the rapist's intentions to degrade and destroy her self image. She often feels an acute sense of loss of control over her life, she often feels dirty, worthless and blocked off from her emotions. A woman in this condition is left wide open to further emotional and sexual abuse from men. Because they no longer value themselves they start sleeping around and are then further condemned as easy lays.

This is the classic male double standard rearing its ugly head - whilst promiscuity is often encouraged and expected amongst men, the moment a woman chooses to do the same she's a dirty slut.

A woman who dares to bring her attacker to 'justice' suffers the consequences. Rape victims have likened the police and court systems to a second rape.

Policemen have been brought up in the traditional male role and often believe in the myths that 'women ask for rape' - the result is that rape victims are treated with incredible insensitivity.

In Court the woman is on trial and not the attacker and the defence lawyers often do everything they can to humiliate her and make her look like a 'bad woman' in the jury's eyes. The jury have been brought up in our sexist society with all its prejudices about rape victims and women who choose to have sexual relations outside what society sees as 'respectable'. Thus the rape victim loses out all around, whichever way she turns there are people pointing the finger saying she is the bad one, she is the guilty one. As one woman said it's a bit like going to the enemy and asking them to convict one of their mates.

Because it is mostly men who have the power and privileges sewn up - it is not in their interests to change their ways. It is in their interests to keep women emotionally demoralised as it is in this condition that we are more likely to comply with their wishes and less likely to stand up and fight against the injustices that we suffer under.

So men will continue to rape and to politically and economically oppress others as it is the only way to maintain their system based on inequality. It is up to those of us who see what is going on to stop these monstrous children at their power games as it is only through struggle that we can regain our self respect and start to change a very ugly world.

Susan St. Clair

The Politics Of Rape

Rape is not just about the forcing of sex on a particular unwilling woman. It is about ALL women. It is about the power that men as a race have over women as a race. Because it is about power rape as a violent and political act (not a sexual and personal one).

This realisation (of the essentially political nature of rape) has meant that women are now beginning to see that rape is 'no less than a conscious process of intimidation by which all men keep all women in a constant state of fear.' (Susan Brownmiller in 'Against our Will')

At its most basic level then rape is about our society and the way it sees women and men. It is in the nature of our society that rape is condoned and indeed perpetuated.

Rape tends to be seen (and told to us from childhood) as either non-existent ('she asked for it') or rare (the sex-crazed, psychopathic pervert attacking an innocent woman who is preferably some man's possession either as daughter or wife). Such views allow people to think that rape has no implication for the rest of society. All the sane men protect all 'their' women from the few insane men and nasty horrible rapes won't occur. Taking that a bit further; if you have a man to protect you you're OK, it's only 'deviant' women (i.e. women without men) who get raped. Which brings us right back to the power of men over women which prevents us from being free and independent individuals.

Another name for the patriarchal (male power) system - which is used by most men and by male-identified women - is 'chivalry'. The basis of chivalry is that men protect 'their' women against other men. A classic Protection Racket. Because in order to obtain and keep this protection women must be chaste, virginal and monogamous i.e. under male control.

Rape is mass terrorism which both

severely limits the freedom of women and at the same time increases their independence on men. We are told that by being 'unchaste' or by being in the wrong place at the wrong time or wearing the wrong sort of clothes we 'asked for it'. If we behave outside socially (male) defined role; i.e. behave as if we were free we pay the (male) price - rape.

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Looking at rape using a feminist analysis however we see that rape, far from being a deviant act is in fact the ultimate act of conformity to the socially defined roles of men and women. It is the playing out of society's male and female stereotypes.

The qualities our society regards as male: aggression, force, power, strength, dominance, competitiveness; to win to be successful, to be superior, to conquer, all demonstrate (what is seen to be) masculinity. These characteristics naturally find expression in sex, and perhaps here more than any other area of life because all men have unquestioned power over women even if they do not have any other socially legitimated power.

Male socialisation predisposes men to rape in that sex is seen as a need or drive

on a par with food, clothing and shelter. It tends also to be divorced from needs for affection and respect. One of the consequences of this separation is that men tend to see women as objects and providers of sex, rather than as full human beings. Nowhere is this more evident than in rape where women are seen as things to be used for the release of men's uncontrollable urges.

The consistency of maleness (as defined) and the societal acceptance of rape relies on the belief that men are superior to women. This then justifies the oppression of women. Because men are expected to be strong, independent, superior, and domineering, women are expected to be (conversely) weak, dependent, inferior and submissive. These fundamental notions of masculinity and femininity are at the sexist base of our society. Thus rape is related not only to behavioural stereotypes but also to the sexism of a patriarchal society which serves to maintain the power of men over women.

The female stereotype of weakness and submissiveness find its most obvious expression also in the act of rape, women cannot fight back, even a display of anger is seen as unladylike. And yet rape victims are castigated by the police and society in general for not resisting strongly enough i.e. by behaving as they have been told to behave since girlhood.

Women are made to feel responsible for 'satisfying' a man once he is 'sexually aroused' and accused of having a 'change of mind' afterwards. Because as well as being taught to be submissive and passive women are taught to be kind, caring, accepting and dependent on men. Such traits contribute to our victimisation. A woman is taught to protect men's ego at the expense of her own integrity (both physical and psychic).

Women are taught to be ambivalent about being treated as objects rather than subjects in our society. It is very hard to get the "benefits" and privileges from men

and society if we do not accept their ideas on attractiveness. To wear shoes we cannot run in, to wear skirts and tight jeans that inhibit our stride, cosmetics on our faces seems a small price to pay. Rather like the roll over and play dead trick so many men and boys teach their pets. Such acts are futile and humiliating but give a feeling of power and domination to the 'owner'. A small inconvenience in return for love and affection. Likewise rape. Many have so internalised male values that they would not see "fashion" as contributing to that very objectification that contributes to their being victims of rape, i.e. male power. (While it contributes to the rape mentality of our society this argument does not say that women who dress or behave this way provoke rape. What it does say is that women are cooperating with rather than discouraging or acting against the cultural stereotypes (of both women and men) which allow men to rape.

Rape is an act of aggression in which the victim is denied her self-determination. It is always accompanied by violence or the threat of violence. It is an act of mass terrorism in which the victims are chosen indiscriminately - not just because they are women.

The threat of rape keeps women off the streets at night, keeps women apart from each other because of a presumed need for male protection keeps women at home, keeps women passive for fear that they be thought provocative. No women is ever free from this threat. Every woman lives in a state of siege all the time.

Rape is not an isolated act that can be rooted out of society by the 'rehabilitation' of convicted rapists or by teaching women self defence and giving them assertiveness training. It stems directly from the nature of our society which is that men as a race have power over women as a race all the time and in every aspect of our lives. Without a change in this basic assumption of male superiority (of women, blacks, the third world, the environment) will continue to be an acceptable mode of being.

Margaret Ingram

Freeing Our Lives The Threat Of Rape

Women learn to fear rape at an early age. Mothers teach daughters not to talk to strangers and not to accept gifts or rides. Parents watch over girls more carefully than boys, who are allowed to roam and to stay out late. As children, we do not know the reasons for parents' protective actions. Only as we grow older is their fear, and ours, identified as the fear of rape.

The fear of rape follows women all of our lives. As a result, we learn to take precautions to avoid rape. We plan our time so we will be home before dark. We make sure the porch light is left on. We recheck locked doors. We even schedule routine chores carefully, knowing that a night-time trip to the washline or a jaunt through the backyard to dump the rubbish can be hazardous.

Often women do not acknowledge the ways in which rape restricts our lives. Safety considerations often affect a woman's choice of job, transportation, clothing styles and living arrangements. Activities that men take for granted such as working a night shift, walking alone after dark, or hitchhiking, are riskier for women because of the danger of attack. Every time a woman says to herself, 'Perhaps I shouldn't do that; it might not be safe', she is assessing the risk of rape. The effect of rape is greater than just the effects on victims of actual assaults. Living with fear, being constantly watchful and restricting our lives over a long period of time damage all women. In this way, we are all victims.

Limitations of Victim Control

Victim control, also called 'victim avoidance' teaches women to avoid rape; women learn to take various safety precautions and to avoid situations where the probability of attack is presumed to be high. We must not consider this approach a basis for rape prevention. Although caution and security devices save some women from immediate danger, they do nothing to reduce the threat of rape. Even if a woman successfully avoids violence, her knowledge that other women are raped reinforces her own awareness of the threat. This awareness continues to control her activities.

Avoidance has several undesirable consequences as a prevention approach. First, avoidance reinforces women's helplessness. Locking doors and staying in at night give us a temporary sense of relief, but do not make us strong and capable of defending ourselves. Women's helplessness perpetuates our vulnerability to rape. A prevention approach should combat helplessness, not reinforce it.

A second consequence of the avoidance approach is victim blame. If a woman who does not follow avoidance advice is raped, people tend to assume that her lack of caution caused the rape. This assumption shifts the blame for rape from the rapist to the victim. Any approach which burdens the victim with the blame for the attack is unacceptable.

The worst consequence of the victim control strategy is that women must lead circumscribed lives to feel safe. Since every woman is a potential rape victim, victim control programmes amount to mass control of women's lives through restrictions of our liberty and mobility. This constraint is intolerable in a society that values freedom. We must find a prevention strategy that does not force women to trade freedom for security.

Limitation of Rapist Control

Many people view rape as a crime which can only be effectively combated through the criminal justice system. They encourage stiff penalties to deter potential rapists, and incarceration to rape offenders. They confuse prosecution with prevention, despite the fact that police and courts enter the scene after a rape has already occurred. Prosecution is intended to redress, not prevent injustice. In the case of rape, it not only fails to prevent injustice, it cannot redress the full extent of the injury. The prosecution of a few rapists cannot correct the daily injustice to women who may never be raped, but whose lives are damaged by fear.

Rape Prevention: Ending Women's Vulnerability to Rape

Rape prevention must focus on eliminating the conditions in society which

make women easy targets for rape. The approach to rape that should be taken is to reduce the threat of rape by eliminating women's vulnerability to it.

Three areas of vulnerability that maintain women's status as potential rape victims can be identified:

- 1) a lack of information about and understanding of rape. Myths about rape e.g. 'nice girls don't get raped', 'men can't control themselves', 'Rapists are strangers' etc. must be challenged and discounted. Public education programmes on the awareness of rape as a crime of violence must be instigated.
- 2) Women's subordinated relationship to men and the resulting characteristics women develop which contribute to our vulnerability. Rape is the extreme enactment of the dominance/passive roles assigned to male/female interaction by social conditioning. In over 70% of rape cases the rapist has an economic and/or emotional stronghold over the victim e.g. husband, father, boss, boyfriend. This often puts women in a position of no recourse. Women are taught to be non-assertive, yielding, physically powerless - qualities which leave women highly vulnerable in a rape situation.

HOW TO AVOID RAPE

Don't go out without clothes - that encourages men.
Don't go out with clothes - any clothes encourage some men.
Don't go out alone at night - that encourages men
Don't go out with a female friend - some men are encouraged by numbers.
Don't go out with a male friend - some male friends are capable of rape or you may meet a rapist who will assault your friend before starting on you.
Don't go out alone at anytime - any situation encourages some men.
Don't stay at home - p invaders and relatives are born potential rapists.
Avoid childhood - some rapists are turned on by the very young.
Avoid old age - some rapists inflict themselves on aged women.
Don't have neighbours - these often rape women.
Don't have a father, grandfather, uncle or brother - these are the rapists who most often rape young women.
Don't worry - rape is legal within marriage.

In short - DON'T EXIST!!

- 3) Women's isolation from one another and in the community. This results in an absence of a sympathetic and supportive network. With the formation of women's centres and rape crisis centres this situation is being rectified. Such centres are able to offer legal, medical and emotional assistance. In countries overseas female vigilance groups have been set up to patrol the streets as rape prevention squads.

This approach to rape prevention draws on women's long ignored experience of living with the constant threat of violence. As individuals, we can begin the process of gaining strength, developing skills, and changing our beliefs about ourselves. As a group, women can organize to change the power relationship between women and men, and to reduce our isolation from each other and within our communities.

As women, we must participate in prevention, not because we have the most to gain by ending rape. We can only end our victimization through our own actions. We must act responsibly toward ourselves and toward other women to alter the conditions that keep us vulnerable. We can then become strong enough to stop rape.

Denese Black
Women's Rights Action Committee
NZUSA

MAN, BEING A MAMMAL, BREASTFEEDS HIS YOUNG

Do you find our title odd? According to grammarians you should not. Man is not man, man is humaniky. But since we use the same word for both the male sex and for our species in general the meanings can do nothing but be confused. "Man is a tool-using animal" - honestly ask yourself what image enters your mind at these words. A woman using an adze, fire stick or needle and thread or a man with spade, spear or hammer? A man is no more representative of humanity than a woman - yet man is the most common, simplest word for our species. It expresses and reinforces the male bias which exists in our society.

It was once possible to say 'his mother was a Christian, named Elen, a very full of faith man, and extremely pious' - 11th century manuscript. Other words existed for adult male - carlman, waepman and female - wifman. When man came to mean male human carlman and weepman disappeared and wifmen eventually became woman, the meaning of wif was narrowed from 'female' to 'wife'.

So another stone was laid in the wall which divides men and women into this and that, the norm and the deviation. All stone can be broken down - even by something as passive as water.

TRUTH Teen caned by a woman

MY 16-year-old son, a secondary school student, was given the cane for misbehaviour in class.

I have no doubt this caning was deserved but I was a little surprised when he told me that the cuts had been delivered by a woman teacher.

I would like to know if female teachers are allowed to cane in secondary schools.

Surely this is a man's job?

My son did not appear to be unduly upset about this but added that he did not want any more. J.H. (Lower Hutt).

Doctor: Woman doctor, Man doctor. The first two are common, the third is not used except perhaps by children. There are still more men than women in medicine, but why use two nouns together rather than the grammatically correct female doctor? The confusion of noun and adjective also occurs in the other direction; 'that female who just rang' said a man on talkback, and minutes later referred to 'the man who rang before'. In language and in people's minds a woman's sex defines her, whether noun or adjective is used the message is clear - a woman is a woman. A man is a Man, his maleness is like a painting's canvas - we immediately accept the flatness and rectangularity of a painting and concentrate on the images it contains. A woman, however, is a figure before she is a face.

Who is Insulted by the High St graffiti Smith is a cunt? Not Smith but humanity, especially women. We are all conceived and enter this world through the cunt and can respect it as a miraculous gateway between worlds.

In Old English, cunt meant womb, now it refers to external genitals only; synonymous with gash, slit, bite, wound, mangle. Cunt has been obscene since the 17th century, when it became legal to print the word in full, by the 19th century, (in addition to its anatomical meaning, and by association the meaning 'women') it meant 'anyone one dislikes'. Cunt appeared in no dictionary until 1965; the Oxford English Dictionary, claiming to contain every word in the English Language gave prick but not cunt. This burying made the word itself as

mysterious, dark and dirty as some people still believe a woman's vagina to be. Now cunt has seen the light of day, perhaps one day it will flower.

***Cunting; adj. expressive of disgust, reprobation, violence. Dictionary of slang. Is a vagina inherently disgusting, let alone violent? From where then does the disgust and violence come?**

I was treated like a cunt, and wouldn't stand for it' - man on bus. Is there anything which is treated worse?

What is the difference between 'you clever prick' and 'you smart cunt'? Say the former to some 'cocky' youth and you receive a dark smile of warning tinged with acceptance, say 'you smart cunt' to the same youth and you invite a punch in the head.

Prick, dork, dick, cock - none bears the same power of insult as cunt; prick comes closest 'an offensive or contemptuous term (applied to men only)'. Why only men? If a man can be a cunt... Dork and dick are silly, cock shines like the sun:

Cock:

1. The Penis

2. A plucky fighter, hence a colloquial term of appreciation or address

3. A chief or leader

Centuries before cock became slang for penis it meant rooster (a sun-energy symbol and harem owner) and also water-tap; both these must have contributed to its employment as a male symbol.

What images do these words conjure up?

'It's fucked' 'get fucked' 'Fuck off' 'You've really fucked it up'. Fucking - a barren symbol of destruction, subjection and indignity. Gramatically speaking one either fucks, gets fucked or fucks off. Actor, Object, or Outcast. Does fuck express the reality of your world? Can its meaning change?

When someone calls another 'faggot' they drew on the imagery of mediaeval persecution; men accused of homosexuality were thrown on the fire at the feet of burning witches - they were used like faggots and so were christened 'faggot'. There is a kind of collaboration between the mediaeval persecutors and the present users of 'faggot' no less harmful because unconscious.

'In prose the worst thing one can do to words is surrender to them' - George Orwell. Not only in prose. Let us remember words like faggot and fuck, not surrender to them.

ARE YOU WOMAN ENOUGH?

Just as male blacks of any age used to be called 'boy' by their employers, so 'the girls in the office' may include 45 or 65-year-old women, and be called 'girls' by a 35-year-old boss. Take a look at the Star; in its headlines and articles; editors use girl (often accompanied by a stereotyped physical description) in preference to woman. A Star billboard related to a drugs case said 'Girl released on \$25,000 bail by father' the 'girl', a 27 year old, is well into womanhood. A recent programme on tetraplegics talked of a man crippled in a rugby accident. The man was 16. Fair's fair rugby is a man's game. By the way if you are caught short at Mandrill Recording Studios don't bother looking for the 'WOMEN'S' because their ideal world consists only of 'MEN' and 'GIRLS'.

We have both had this experience often. It will be familiar to many female readers.

Walking along a street someone whistles, you turn and make some objection, then walk on. Immediately your back is turned the man calls out 'Bitch'.

It is said that a dog in heat actively seeks insemination (behaviour judged by our culture as lewd) and that during gestation she shows extremes of offensive/defensive behaviour becoming highly unpleasant and stopping at nothing to protect her offspring. The writers have always preferred bitches, finding them quicker, less dependent on humans and generally smarter than male dogs. Our dogs did not 'actively seek insemination'; when in heat they would be kept indoors, quite oblivious to the male dogs whining and crying at the door. These dogs would leap on us when we went outside, trying to copulate with our legs. Perhaps one should say she or he 'behaved like a dog' - in fact 'dog' was once a very strong insult, but it is now completely superceded by bitch.

He fought like a bitch. She fought like a lion.

The slang associations of bitch are far worse than a bitch's actual behaviour.

Stud, bull and lion are all terms of praise for males yet the behavioural descriptions of these animals could be termed unfavourable or insulting. The bull: sluggish, overweighted, massive genitals hanging stupidly. The Lion: sleeping and eating most of the day, a non-hunter. The stud animal: slow, genitally overweighted, a pampered object.

There is nothing inherently wrong in any form of descriptive language. To be defined by an animal is not an insult in itself, it is what the word is socially taken to imply by the labeller and the labelled.

Dear Craccum,

Elizabeth Leyland's article on Swingers was shit in cotton wool. The illustration was the icing. Phil Judd, besides being the most talented musician N.Z.'s ever produced - married (for starters). Secondly, just because he sings about his impressions of women, does that necessarily mean a reflection of real life. Certainly he is a very enigmatic person, but like every artist he has the right to artistic expression detached from reality. After all, no art is real. To simplify this for Ms Leyland - does a picture she takes reflect her own opinions? If she photographs an empty quad does that mean she's a solitary person? Of course not. Therefore, Ms Leyland should realise and differentiate between the romantic imagination of art and the reality of personal opinion and b) not try to judge Judd without at least talking to the man. Much ado about nothing to fill a column and demonstrate her own frigidity. (Follow?)

So This Is Love?

Leyland's sex influences the way people chose to write about her - she is a woman who rejects certain stereotypical views of her sex, some would say male views, and so she is frigid. Her arguments become unimportant - her personality is defined in (male-orientated) sexual terms.

Not surprising in the context of our culture, as sexuality is seen as the primary reason for women's existence.

'women are thought of as sexual beings who occasionally think, men as rational beings for whom procreational sex is a duty, and recreational sex a source of

relief from the burdens of running the world'. Words and Women

Weigh these pairs of words in the balance of your mind: Master/Mistress, Queen/King, Dame/Lord, Sir/Madam.

The feminine gender nouns quoted above have all acquired additional derogatory connotations without counterparts in king, lord, sir and master. How noble, strong and straightforward the masculine nouns are; but imagine a world populated by queens, madams, dames and mistresses - what images of the seamy sexual underground they conjure up. All stand for distorted images of femininity which that underground has produced - an underground which would have no existence without a 'aboveground' of lords and masters.

The world of the master contains all that is good, light, positive, masculine; the world of the mistress contains all that is evil, dark, negative, feminine - the diversity of meaning in master and mistress is after all easily explained. These two worlds are in fact one world whose interlocking elements have been separated into upper and lower by the mind. This self-perpetuating separation corrupts men and degrades women. The mind created it, the mind can dissolve it.

Woman and Man

A rule discovered in our research; if a word refers directly to a member of the female sex, its meanings will include derogatory associations. Even mother doesn't escape 'You Motherfuckers', a low insult among American blacks which has been abbreviated to 'You Mother s'.

Women, a seemingly neutral word for female human is not defined neutrally; Webster's Dictionary lists 'qualities distinctive of womanhood' as gentleness, affection, domesticity or on the other hand fickleness, superficiality and folly. Under 'qualities distinctive of manhood' it lists courage, strength and vigour and no negative qualities at all. Men are given human qualities; women's 'place' is defined - superficiality etc are the resulting bad effects this 'place' has on her personality. That these dictionary definitions are obviously inadequate reflects how society is changing - words often need new meanings, and meanings need new words. So 'womanish' is listed as a description 'unsuitable to a strong character of either sex' femininity and strength are not incongruous. The cultural attitude that masculinity and strength are inseparable places undue pressure on men and robs women of a womanly virtue.

Courage

WHAT tremendous strength and courage were demonstrated by our sports but for the average bloke in New Zealand.

Apron strings have been ignored in favour of "the unity of man", which is no better illustrated than in the spirit and intent of the Olympic arena.

All citizens of this little country of ours can hold their heads high and take pride in this independent and courageous act.

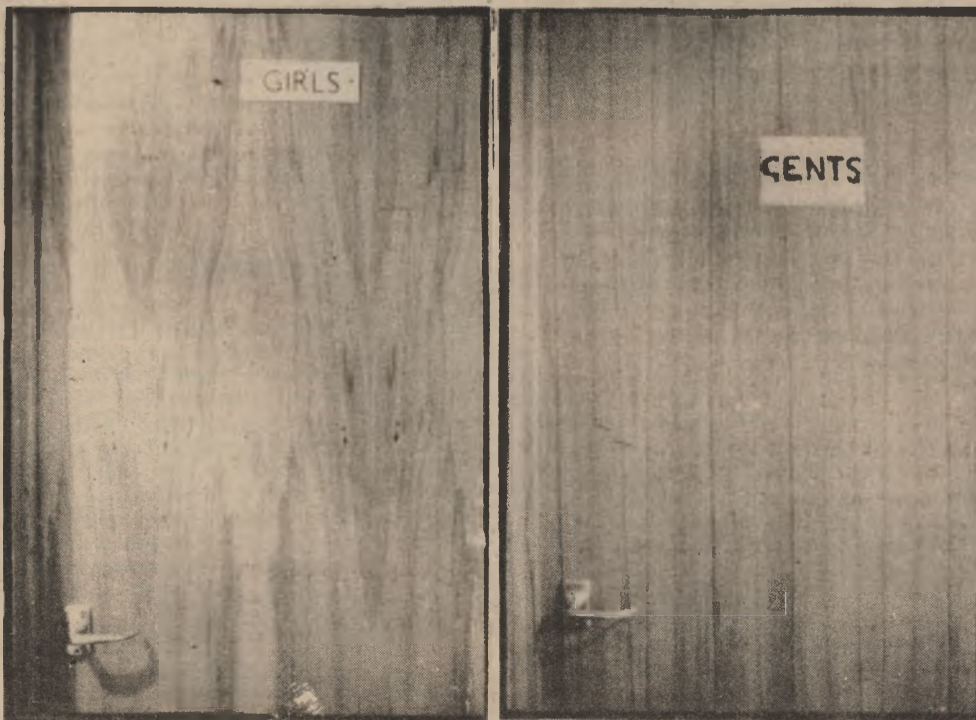
PAX ZEALANDIA

Auckland 5

A piece of tail, a bit of skirt, the man in the street, the weaker sex - these ready-made phrases are examples of the prefabricated strips of words and mixed metaphors that come crowding in when you do not want to take the trouble to think through what you are saying 'They will construct your sentences for you, even think your thoughts for you to a certain extent, and at need will perform the important service of partially concealing your meaning even from yourself' George Orwell 'Politics and The English Language'.

In the past few centuries the meaning of 'man' has generally reduced in scope; it no longer commonly contains a soul, god, the universe, themicrocosm, kingliness as it once did. We now have man the male, man the scientist, man the rational being - even 'man's destructive urge'. The common meanings of 'woman', on the other hand, are in the process of increasing, inspired by growing numbers of individuals who show the world in general what women can become. It is an exciting time to be a woman - men can share this excitement and expansion if they let themselves. There are not two worlds but one.

The Prima Donnas



CRACCUM

Guide on where to eat

I've tried and I've tried but I cannot write an introduction to this. It's what we sensitive types call a creative block. So I'll just say that the views expressed in this supplement are the honest opinions of people who've been to the restaurants involved and tried to give their accurate assessments of the food and the place. Precisely because it is no more than an opinion, and because an opinion is an expression of a subjectively formed impression, each review reflects a personal taste - different from your own. Not to worry. This is CRACCUM not the Guide Michelin. The purpose of this supplement is not to be authoritative but fun. Fun, seeing what other people thought of your pet burger bar. Fun, getting a glimpse of a world that's too expensive for most of us to enter - at least on a Muldoon bursary (subtle little dig there to display my political consciousness). Anyway, good reading and bon appetit.

John Carrigan

Internal gratitude is hereby expressed, and undying loyalty pledged to those who helped make this feature the stunning success it had to be under my direction. Among this stellar cast are, Ken Grace, Marty McLean, Dermot Cooke, Shiralee, Florence, Paul Simes, Ian Comyns, Judi Stout, Phillipe and Marion and John Broad. No thanks at all to those contemptible currs who promised much but produced nothing.



E. Leyland

Snooty Fox
Victoria St.

Actually I've never been to The Snooty Fox and even with full hardship, I don't see it happening for quite a while yet. But it so happens that I ran into Biddy (who did the superb photos for this supplement in case you didn't know), on Victoria Street just down from the Snooty Fox and we both agreed that a photo of the restaurant would not go amiss. So anyway, Biddy dutifully took a couple of rather nice photos and then when the proof sheets were done both she and Paul thought that the accompanying graphic exhibited such a stunning eye for composition that it just had to be printed. Slight problem. Nobody had ever been there. Write a review said Paul, in his usual dictatorial tone. So rather than compromise my journalistic integrity, I thought I'd just tell the whole story the way it happened and as that would take up quite a bit of space, everything would be fine.

Clichy
3 Britomart Place

I had always heard Clichy spoken of in hushed tones, the kind I reserve for Antoine's. So on a visit there to satisfy my curiosity, I was at first a little taken aback to walk in and find another French provincial cafe au naturel. ie: wooden tables far too close together in a large space with a few niches and corners for privacy, menu on the blackboard etc. The menu is surprisingly limited, but every dish is beautifully presented. You can rely on your meat to be cooked exactly as you want it, but the sauces will probably disappoint you with their ordinariness. Another thing to watch is the service - the longer you spend in the lounge beforehand, or between courses at the table, the more you spend on drink. All in all it's a reliable restaurant, where you pay for excellence. I found the service friendly, almost homely, but I was expecting tuxedoed waiters.

Ali Baba
6 Wellesley St.

You can eat either upstairs or downstairs here, the former being the restaurant and the latter the takeaways counter. The restaurant is pretty grotty and the takeaways area is not much better. The food tends to look rather unappetizing, which is something of an obstacle but whether you appreciate it or not is largely a matter of taste - good if you like it, bad if you don't.

Antoin's
333 Parnell Rd.

'Antoine's', said a source who shall remain unknown, 'Oh, that's the place where all the old men take their dolly birds, isn't it?' Well, I thought. Well. Anyway, along with Number Five, perhaps Auckland's premiere restaurant. Perhaps this is because it is hidden away behind a trellis fence and something of a minor jungle. Certainly its prices belie its reputation. Most main courses are around \$8-9, though there are of course, more expensive items. The menu, comparatively speaking, is very extensive and will probably have something to satisfy every palate. You can also opt for a separate nouvelle cuisine menu, though that is something of an unknown quantity. Decor is tasteful bordering on morbid, oppressively dark and sombre. The wine list is phenomenal, both in size and price. A Chateau Lafite-Rothschild 1958 at \$150 was the most expensive item last time I was there. Still, the spunkiest collection of waiters in town, bringing you the most impeccable service. Drool. The old men can have their dolly birds, I'll settle for one of the waiters, any time.

The Art Gallery

Definitely the place to make one's formal debut into the intelligentsia. An attempt is made to make the fare interesting and varied without being too expensive. The open sandwiches are rather good. It is also possible for the frugal student to lunch for under \$1 if you're into milk and scones.

Eat enough, and it will make you wise.

John Lyly

Baalbeck
Cnr Federal and Wellesley Sts.

Anything 'ese' and genuinely 'ese' is always nice cuisine. Baalbeck's is tasty, varied, and won't offend a western palate. They have a large number of vegetarian dishes, as well as shish kebabs and other specialties, all of which are described in full on the menu. If you're not familiar with Lebanese food they also do a mixed plate, with a selection from the whole menu. I had that, and otherwise might not have discovered their beautiful stuffed cabbage rolls or chicken dish. We also ordered a couple of mixed entrees between 5 of us, which we shared. Eaten with Lebanese bread, these were cold hors d'oeuvres really, exquisite but unsatisfying. Order more next time. Decor is simple, with all tables having a view of the stage, where belly-dancers perform on certain nights. They were 'off' the night we went, Thursday, so instead there was a portable tape recorder there which played Lebanese music from time to time, when the waiter-cum-chef-cum-proprietor could spare a moment from running his restaurant single-handed to change the tape. Serviced was slow that night. But then Lebanese coffee is a drink to linger over anyway, so it's not bad when refills come every half hour. I thought the food was fairly expensive, the entrees about \$4-5, the mains about \$7. Don't order dessert, I've never seen such a short-change of a sweet - \$1.60 for a biscuit. A place you'll want to visit again to try something else.

The more the merrier; the fewer, the better fare.

John Palsgrave

Belly Button
Century Arcade

A mecca for left over Limbs' dancers, assorted refugees from the '60s and local office girls. Anyway don't be daunted. Despite the fact that the people who run and frequent this establishment, all seem to be on some sort of earth trip (or at least the coffee tastes as if they, being freshly ground I suppose) (ha-ha-ha! Good one, Jack. What'll you have?) the food is generally fresh, appetizing and eminently healthful. It can become a little crowded at lunch time - not inappropriately for a lunch bar - but it's good-vale-for-money-fare.

Benjamins
421-423 Parnell Rd.

Situated in the so-called 'trendiest' part of Auckland (Parnell) Benjamin's is hardly the 'trendiest' place for lunch, dinner or anything. For a start, from the outside it looks pretty seedy and truly old-fashioned, which is a shame because it could look very attractive and much more inviting to potential customers. Inside it's dark except for the orangey glow and there is a definite need for more windows and open space. You could get claustrophobic - I suppose it's meant to look intimate and cosy... They have tried to imitate the 'cuisine-minceur' idea for the weight watchers by cutting out bread rolls and butter and replacing them with bread sticks and a yoghurt dip, which is all very well as an appetizer, but the bread rolls are still needed for the main course. The menu is nothing much to rave about, very fancy names and introductions for a simple steak in mushroom sauce! They say their fish dishes are their specialty and I believe it to be true after all the marinated fish was delicious! It is quite expensive for a 'bit' more than an ordinary meal. I wouldn't recommend it.

Bistro 260
Ponsonby Rd.

At Bistro 260 you can buy a large, exquisitely cooked 3 course Hungarian meal for about \$14. Its a small and pokey restaurant and as a result the service is a little clumsy. Whether or not you will like the food depends on whether or not you like Hungarian cookery - it is generally rather rich but very pleasing to the palate. Entrees available include cabbage leaves stuffed with pork, mushrooms, and artichoke hearts in sauce. The latter were particularly delicious. For main course I had boned chicken stuffed with camembert and walnuts and it was like nothing else I've ever tasted. There is a wide range of dishes offered and the food is definitely out of the ordinary. Desserts seem to specialise in chocolatey things - gateaux, mousse. Excellent value for money, highly recommended.

You must reflect carefully beforehand with whom you are to eat and drink, rather than what you are to eat and drink. For a dinner of meats without the company of a friend is like the life of a lion of a wolf.

Epicurus

Blondies
27-31 Victoria St.

The decor might be a bit much for those accustomed to Coffee Bar austerity, but for those on an old movie trip, this place will be a seventh heaven. All done out in light cream, yellow and muted pastels with curtains, ferns and photos of some famous blondes (females, darn it), all over the place. Absolutely divine, darling. Anyway, I digress. Specializes in pate, with a most comprehensive range, all at between \$3.50 - \$4. The service is amazing, the poor diner being constantly plied with fresh trays of hot french bread and decanters of iced lemon water. Unfortunately, the seats (which look terrific, I might add), are designed strictly for those whose backs have a 45° kink at about the 9th vertebrae, so be warned. B.Y.O. Hours: Mon-Fri 11.00 - 3.00 p.m. Also Friday evening, 5.00 - 8.00 p.m.

Everything you ever wanted to know about

Bonaparte Victoria St.

A restaurant for special occasions. Bonaparte does it beautifully. The decor is rich, tasteful, plenty of privacy and genteel behaviour. It is a real treat to eat there, the food is perfect, our snails and carpetbag steaks were as good as I'd expect anywhere. Yes the prices are very steep, but the food is worth it. There is a wide variety - it's very hard to choose. Like most 'classy' places it is more or less French cuisine. If you can't afford dinner there, with the cover charge for the pianist and the wine bill that generally includes, try it for lunch. It's cheaper, but the class is still there.



Bronze Goat 108 Ponsonby Road

A fairly typical French restaurant, serving the usual range of steak and fish dishes, well-presented, pleasant surroundings, good service, with clay-pot bread a pleasant change from the almost inevitable French loaf. Dishes sampled include a tournedos steak served with pate and crayfish served heavily dressed with mayonise and fruit, rather to the detriment of the crayfish, unfortunately. Generally considered a pleasant meal but nothing more, and probably a little more expensive than was warranted - about \$35 for two for 3 courses.

Boodles 354 Remuera Rd.

Bland is the operative word here. Or is it tasteful? Probably bland, because though the restaurant is tasteful, the food definitely tend towards bland - and food's what eating out is all about, isn't it. Reasonable prices, though perhaps a little much for what you get. Excessive is definitely the word for service though. Our waiter must have said thank you about 300 times, which even for good guests like ourselves was a bit much. Pleasant, inoffensive, boring - strictly for Remuera socialites. B.Y.O.

Plain fare gives as much pleasure as a costly diet, while bread and water confer the highest possible pleasure when they are brought to hungry lips.

Epicurus

Cafe Gero 422 Mt Eden Road

This is an unlicensed cafe with a pot. plant and incense atmosphere, magazines (even in German) and a chess set for those who intend staying awhile. Everything is made on the premises and a fresh piece of cake with oodles of cream and coffee costs only \$1.50. There is also a light menu consisting of at least half a dozen salads including a vegetarian plate, frankfurters, meat-loaf, weiner schnitzel, omelettes etc. The most expensive meal was a half roast chicken done in a red wine sauce and served with a variety of imaginative salads for \$3.95. Some spectacular parfaits and home-made cheesecake (from natural ingredients) are good value.

Cafeteria Hot Servery Studdass

From agony to ecstasy, from elation to despair, all Human Life is there. The food is undoubtedly the cheapest in Auckland and worth every cent. The quality, however, is varied. While the sweetcorn fritters can be favourably compared with the 'Nectar of the Gods', the sausages are definitely Punk Cult material and not for the inexperienced. More demanding still are the evening Servery meals: from the (ahem) meatloaf to the unparalleled Rice Pudding (that hint of P.V.A. helps) opportunities for gastronomic suicide are virtually unlimited. For your money, you do, however, get a 'free' bread roll, butter, and a remedial cup of coffee. If you can't afford the restaurant then, with it's incredibly low prices and central location, the hot servery is THE place to be. This tape will self-destruct in five seconds. Good luck, Jim.

Carthews Ponsonby Rd.

Food here is Creole, spicy without being hot - try the Oyster Pie Entree. A particularly pleasant place to eat - refined without being stuffy. The table tops are all marble, the chairs have arms and are very comfortable. There's a sense of privacy because tables can be divided by screens and there are a number of rooms to choose from. They have a bar for drinks otherwise wine is B.Y.O. Lighting is fairly dim - nothing to complain about. Not cheap but worth every penny.

Charcuterie Lorne St.

As the Charcuterie is open to 9 or 10 p.m. week nights, it is the ideal place for an evening tete-a-tete. They provide a very good gateaux. Uniform prices do not reveal the rather erratic portions, which can range from generous to pretty mean. Very cosy in the evenings.

Chef and Brewer 21 Elliot St.

The first impression that springs to mind when entering this establishment, is one of a gaudy New Orleans brothel of the last century, it's all red lights and tassels on the lightshades. That's where the resemblance ends, for the staff, while nice, are decidedly ante-diluvian. It's a very basic 'bangers-and-mash' type place, cheap and plain fare. It also features a special budget meal for \$1.50 or something. Definitely a no frills or thrills affair, though.

Da Bruno's Victoria St.

On the whole, a nice place to eat. The people are really friendly and they certainly make you comfortable and welcome. The food is good, authentic Italian if a little watered down for the NZ palate. They have a selection of pastas, all with more or less the same mince accompaniment. Plus a variety of pizzas etc. They're not too heavy with the parmesan either. Desserts are simple, icecream dishes. You eat at square kitchen-type tables, the idea being to eat there and enjoy it, maybe talk and laugh but no intimate stuff. The front of the place is a takeaway, and don't be fooled into imagining the prices are the same inside. Sitdown meals cost about \$4.00, desserts about \$2.00, and depending on how much they think they can get out of you, a glass of Tang can cost up to \$1.60, as we found out.

Duke of Marlborough Mission Bay

For a good juicy steak you can't beat Tony's. Served with salad and baked potato in summer and fresh vegetables in winter, you always get eight ounces of export-grade meat. Known as the 'McDonalds of the restaurant world' you usually get fast and efficient service however it's not very good value for money.



L'Escargot D'or 29-31 Ponsonby Rd

Though surprisingly cheap for one that's licensed, L'Escargot does not live up to its surprisingly high reputation. The menu is quite small and not very exciting; the food itself is tasty and digestible, but again, strictly basic. Service OK, but a little sloppy. The wine list is rather boring and exorbitantly overpriced. Still you could stick to DB Lager.

El Patio 47 High St.

Distinctively spiced Chilean food at very reasonable prices. This restaurant is small and informal - the menu is changed frequently, you read it on the blackboard. Superb garlic bread and salads but be careful if you don't like hot spices. Check first with the waiter or take some chilled lager with you. Definitely a place to eat at often. B.Y.O.

Fishermans Wharf

Be warned. This restaurant is expensive. Between \$60 and \$70 for two people is what you can reasonably expect to pay. This includes (from memory) three spirits each and a bottle of wine. Also dessert.

If we hadn't been kept waiting so long for our meals we wouldn't have wanted the drinks.

What you pay for is a reasonable view of the harbour and pleasant waitresses with the ability to remember your order without recourse to notepads.

And the name. (What? You haven't been to Fisherman's Wharf?)

Still - let's not forget that if you are into seafood then you'll get plenty of it here. John Dory, crayfish, scallops - oh, wow! You will not necessarily get what you ask for since some fish are not always available. But you probably will.

The night I was there a jazz band played and some people danced on the floor. It was very nice

Hagens Cnr. Broadway/Khyber Pass

Hagens is the sort of place to go when everything else is booked up.

Hungry Dragon 22 Swanson St.

A small restaurant that's high standard and reputation have sadly declined since it was licensed. Extensive menu, not so extensive wine list. The food is unimpressive, served in rather miserly quantities and more expensive (unjustifiably so) than in pre-license days.

JJ's Cnr. Courthouse Land and Kitchener St.

Another place that serves tasty lunches, nice coffee, scrumptious cakes and all that at above average prices. That comes partly from catering very largely for lawyers from across the road



La Cava Customs St.

La Cava is a almost cryptic music most nights continental or every day. It uses dozen main courses Service is almost had to get our and were charged meals were quite cooked as we atmosphere's reasonable alth good value for

La Galette Elliot St.

Nice but rather of bon cuisine the staff and cl Look beautiful return the call or you will have your espresso.

La Trattoria 259 Parnell Rd.

Situated in a expensive but for elegant dining touch here. Even food dishes, te sauces. Perhaps the oiliness of t is a rare comm excellent but especially on a decor - an intim licensed.

The Landing 51 Tamaki Drive

The Landing along from the is pleasant with and steak dishes occasions the c a bit to be desig bar and a salad help yourself. T extremely large but prices are a that's only aver

Le Cafe Electrique Vulcan Lane

Situated betw the Queens Fern stunning little c patronage than Down the narrow into the '50s wit black, a neon m lifesize posters Lane, among ot available here in and pleasant - C Pate being three recommend. Fo meal, or just a l the movies, this you are into nos music an added

Taking food enjoyment for those who seldom have enjoyment of sort.

Charles Eliot

Lizzie's Restaurant 11 Tamaki Drive

For an absolu thoroughly recor meal from the s is a perfection in by masses of fre cocktails, entree spectacularly pr value for money charge of \$10.00 main course, and be able to eat), c The only criticism the service was clumsy. All the s

A warmed u worth much

Boileau

How about Eating but couldn't afford to ask.

La Cava Customs St.

La Cava is a drop-in affair with casual almost crypt-like 'decor' and good live music most nights. The menu is continental orientated and is changed every day. It usually consists of half a dozen main courses and hors d'oeuvres. Service is almost non-existent (we even had to get our own wine out of the fridge and were charged corkage as well). Our meals were quite uninspiring and weren't cooked as we asked for them. Still the atmosphere's friendly and the prices reasonable although in my opinion its not good value for money.

La Galette Elliot St.

Nice but rather expensive. The benefits of bon cuisine though, are rather offset by the staff and clientele. Do not underdress. Look beautiful at all times. and do not return the callous and indifferent service or you will have to wait half an hour for your espresso.

La Trattoria 259 Parnell Rd.

Situated in quaintest Parnell this is an expensive but excellent Italian restaurant for elegant dining. None of the rustic touch here. Everything authentic: fine sea food dishes, tender veal in a variety of sauces. Perhaps not everyone is used to the oiliness of the salad... genuine olive oil is a rare commodity these days. Service is excellent but the chairs are very hard, especially on a busy night. Pleasant bright decor - an intimate atmosphere. Fully licensed.

The Landing 51 Tamaki Drive

The Landing is in Mission Bay just along from the Berkely Theatre. The food is pleasant with some interesting seafood and steak dishes although on some occasions the cooking of the steak leaves a bit to be desired. There is a well stocked bar and a salad sideboard from which you help yourself. The helpings are always extremely large and the staff are pleasant but prices are a bit much for a restaurant that's only average.

Le Cafe Electrique Vulcan Lane

Situated between the Occidental and the Queens Ferry in Vulcan Lane is a stunning little cafe that deserves better patronage than its getting at present. Down the narrow stairs and straight back into the '50s with the decor predominantly black, a neon menu board and colourful lifesize posters of Superman and Lois Lane, among others on the wall. The meals available here in the evenings are simple and pleasant - Chilli, Beef Burgundy and Pate being three dishes that I highly recommend. For between \$3-5 for a small meal, or just a late night cappuccino after the movies, this place is a must. If, like me you are into nostalgia, you will find the music an added bonus.

Taking food and drink is a great enjoyment for healthy people, and those who do not enjoy eating, seldom have much capacity for enjoyment or usefulness of any sort.

Charles Eliot

Lizzie's Restaurant 11 Tamaki Drive

For an absolutely mind blowing meal I thoroughly recommend Lizzie's. Every meal from the small but interesting menu is perfection in itself and is accompanied by masses of fresh vegetables. The cocktails, entrees and desserts are all spectacularly presented and excellent value for money. There is a minimum charge of \$10.00 per person and on entree, main course, and dessert (more than you'll be able to eat), come in at around \$15.00. The only criticism I have at Lizzie's is that the service was rather arrogant and clumsy. All the same highly recommended.

A warmed up dinner was never worth much

Boileau



Number Five 5 City Road

One of the top restaurants in town. It is an old house which has been converted. The food is excellent with a good choice. The menu is changed about every three months. There is a good choice of wine from the larger New Zealand vineyards and an extensive overseas winelist; also an impressive stock of liqueurs. The cost per head for a four course meal with a drink before dinner and New Zealand wine would be somewhere around \$25-30. Although obviously not the place to visit regularly, for an occasional celebration and a magnificent night out this restaurant is hard to beat.



O'Connell's O'Connell St, City.

Overwhelming proof of the falsity of the belief that expense is a guarantee of quality. Value-for-money-wise, about the best thing going in central Auckland. Not only is the food cheap, it's superb - hot when delivered to the table, and a joy to the palate. It is also refreshingly relaxed and informal, both in terms of service and design. The menu, while not extensive, presents an interesting selection. And at the price an absolute must. B.Y.O.

Orleans 106 Symonds St.

For my money, amongst the best value in town. French Provincial cuisine in tastefully subdued surroundings. A B.Y.O., but the service is impeccable, streets ahead of many licensed restaurants. The menu, while neither huge or daringly adventurous, is comprehensive and the food itself, superb. Pricewise, it'll probably be a bit much for the McDonalds crowd, but I consider it extremely reasonable, clocking in at somewhere around \$20 for three courses. Well worth it.

Oblis 110-112 Ponsonby Road

Very reasonable licenced/B.Y.O. restaurant. Again, fairly basic menu but all items excellently done and well presented. It's not often you get a choice of breads (garlic, french et al) before your meal. Service is pleasantly low key but very friendly. Price-wise, its a little on the expensive side, though again, I wouldn't consider it unreasonable. Wine list is fairly good and also very cheap. It's also well designed, the chairs comfortable and with a reasonable amount of room between tables.

Pizza Hut All Over the Frigging Show

Yuck !

Pelorus Jack 27 Rutland St.

For the best cooked fish in town. Everything is fresh, the salads delicious and you can actually help yourself from a very wide selection. The simpler fish dishes are marvellous but they also serve more elaborate (and expensive) items. Always busy but also always relaxing to eat at. Licensed.

Raffles 13 St Mary's Bay Rd

I've had several terrific meals at Raffles and would certainly go back there again. The restaurant is tastefully decorated with untold plants and cane furniture, very reminiscent of a Somerset Maugham story. The menu is interesting and reasonably priced and I found the staff friendly polite and tolerant. The food is excellent and presented in an attractive manner.

There is no love sincerer than love of food.

G.B. Shaw

Sergios 1 Manakau Road

Really, really ordinary. The food is ordinary, bordering on bland. For what it is, it is also grossly overpriced. The decor is rather oppressive, over wooden, so to speak, with those so called 'intimate booths' that are in fact anything but.

Simple Cottage High Street

Because Simple Cottage is close to A.U. and offers a 10% discount to students, it can offer a welcome break from Caf lunches and Restaurant teas. The fare is simple, again wholly vegetarian and can often be a little too highly seasoned for the unsuspecting palate. But if this kind of cooking, with a distinctive Eastern bent is what you're looking for, then you couldn't find a better, cheaper place to start. The restaurant itself is plain but comfortable and on Friday and Saturday nights live entertainment is provided along with an a la carte menu.

I once ate a pea

George (Beau) Brummell, when asked at dinner if he ever ate vegetables

Truffles 251 Parnell Road

Truffles is a small, imitation - French B.Y.O., situated in the Habitat Courtyard, on Parnell Road. Everything about this restaurant is charming - the decor is in soft pastel shades, the tables small with pink tablecloths and white chairs. If intimate informal dining by candlelight is your scene, Truffles has it all. The blackboard menu is reasonably priced. Unfortunately I'm told most of the food is prepared off the premises and then reheated. This shows at times. Trips to the toilet get more complicated as the night progresses as it is necessary to retrieve a key from the desk on each visit.



Toad Hall 226 Ponsonby Rd

A really good place to go if you're in a big group and aren't expecting the class and service of Antoinette. You pay a fixed sum of around \$10-11 for three courses. The menu is small and definitely safe but the foods OK and the decor has a certain beguiling quality. Service, in the nature of the joint is rather variable but it's the atmosphere that's most important and that's lively.

Yamato St. Kevins Arcade

One of the most expensive and highly thought of restaurants in the city, it turns out on actual experience to be rather over-rated. While there is a tangible Japanese atmosphere, with meals being cooked and served at the table, chopsticks and authentic ankle high tables, the servings are small and you are left at the end still feeling as if you could eat quite a bit more. The toilets are awful too.

Northern Maori : Ticks and Crosses

Byelections usually leave a faint whiff of optimism in the air. They are a safe vehicle for a protest vote, the implications of catharsis being confined within one electorate. The media, with more column inches to spare than during a general election, magnifies the whole effect.

Whichever party you receive a Christmas card from it's spokesperson is up early Monday morning claiming a victory of one sort or another. Whether you swallow that with your coffee or not, there is that lingering hope that the cracks can be taped over, the policies swapped and the lessons learnt in time for the real election.

The Northern Maori byelection was no exception. Social Credit could only claim to have 'learnt some lessons' and National's Chapman limited himself to an 'I told you so' and something about a 'family squabble'. Labour's Anderton and Rowling were quietly ecstatic with self-congratulation and profound relief. Even Mat Rata and Rangi Walker could find something positive to say. After all, it may be that it is they who have the most to be optimistic about.

The poll was a very clear victory for Dr Gregory, who now sets up practice in Wellington. Winning 52% of the vote, excluding special votes, he drew support from across the whole electorate. Mr Rata tended to win booth counts only in the Auckland metropolitan area.

The fears of racial separatism arising from a strengthened Mana Motuhake caught the attention of the press during the campaign. This apparently influences those floating voters and National Party supporters who actually voted to support Dr Gregory. However only 50% of the 16,500 registered voters applied pencil to ballot paper (in the regulation manner of course). The Labour vote is more appropriately seen as the traditional support that still exists amongst Maoris for the Party. Though frustrated by a recent lack of attention within the party, there is a large block of party faithfuls who are more willing to trust a new member than an untested party.

There is real cause for optimism. The majority of voters in the Northern Maori byelection declared their belief in the established processes of political change rather than the dubious initiatives of an independent M.P. as the most hopeful path leading to change. This represents a clear grasp of political realities. While the major parties in New Zealand have proved

notoriously poor soil for growing much-needed Maori policies, they remain the only means by which policy can become law in this country. If Mat Rata describes Mana Motuhake as a Maori movement rather than a political party, he must nevertheless acknowledge that in the matter of legislation at least, he faces a pakeha political institution. Northern Maori voters seem to have understood this.

The lone voice of an independent M.P. in Parliament is not an effective instrument for change. Mr Rata was not highly respected in the House. The chances of other Maori members renouncing party affiliation and linking up with Mana Motuhake were slim. The loss of Northern Maori by the Labour Party would have shunted Maori policy to the top of the party agenda and firmly entrenched the other three Maori members in its caucus. Even more remote are Mana Motuhake's chances of a successful poll in a non-Maori electorate.

On the other hand the scenario now before us is far more positive. The parties, in particular Labour, have been profoundly shaken by the threat from the Maori electorate. The advent of Mana Motuhake represents a fundamental change that is occurring in the political consciousness of Maoris. The general electorate has been forced to acknowledge the need for realistic and significant new legislation to accommodate this change. New and concrete approaches are expected and will be forthcoming.

There have been two main planks in the platform that Mr Rata has stomped back and forth on since resigning from the Labour caucus last November. The fundamental theme and his definition of 'mana motuhake' is 'the freedom to determine the autonomous and political decisions necessary to achieve self-reliance as a people'.

This is represented in more concrete terms as a call for the restructuring of decision-making in all matters regarding Maoris to give power to tribal authorities. Maoritanga should be replaced by Aupouritanga, Ngapuhitanga and so forth, to acknowledge the true focus of Maori strength and authority. Coupled with this are the calls to revive Maori culture, language and mana.

Hence the land policies. The Crown should restore all its interests in Maori land to the individual tribes and similarly

release land subject to Maori Land Development regulations. The traditional Maori land ownership system should be accurately represented in law. Within this new structure there must be opportunity for Maoris to develop their land according to their values and in their own interests.

Later in the campaign came a third category of policies. They focussed on the two-thirds of Maoris who now live in urban areas and dealt with such areas as education and unemployment. Here Mana Motuhake was upstaged by Labour Party policies, detailed in mid-April that associated unemployment and retraining schemes with increased access to low-interest finance and advisory expertise in a package designed to accommodate rural and unemployed Maoris in the north as well as the Auckland communities.

The process that is now underway is the amalgamation and synthesis of these policies. There are other names for it, but this is where the optimism lies, for Mana Motuhake as much as for anyone else. There will be no surprise when party manifestos have a certain Mana Motuhake ring about them come next election.

The venerable practice of policy stealing has in fact already begun. Bruce Beetham's 'Maori-Land-Beneficial-Owner's-Self-Determination-Bill', introduced only days before the byelection, was a transparent

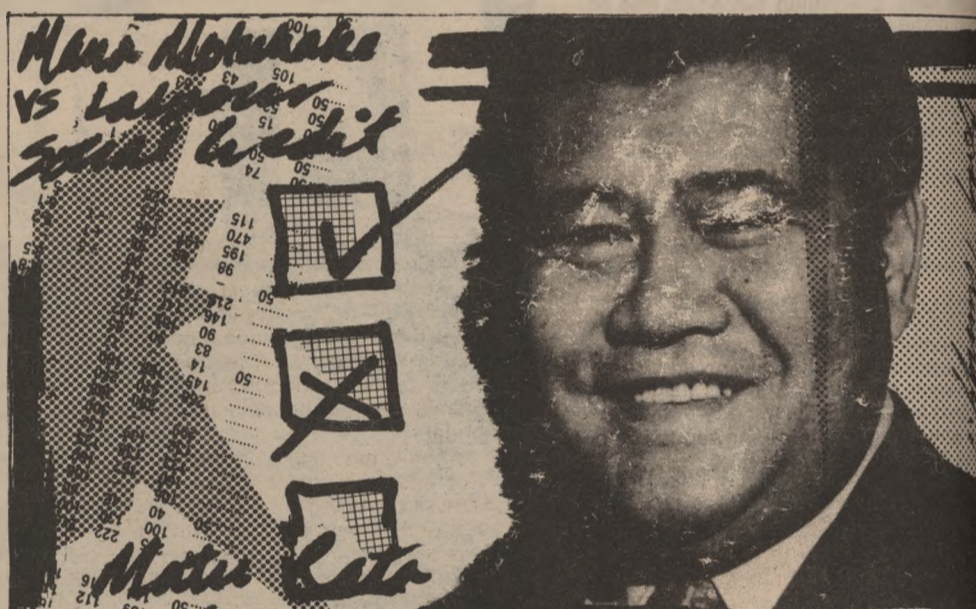
campaigning strategy, but with statements like 'the manifest destiny of the Maori people is to be able to control their own affairs and, consistent with living in a multicultural society, to be able to determine their own destiny' it was a virtual imitation of Mat Rata, down to the last repetitive syllable.

Mr Rata is unlikely to return to Parliament in 1981. How can he or Mana Motuhake hope to improve on their byelection total when they will be challenging a sitting member, under reduced media attention and with their policy well and truly plundered? Indeed, will they be able to maintain organisation and finances during the fifteen month interim and then spread these resources over four Maori electorates and maybe others as well?

Mana Motuhake may well go the way of the Values Party, electorally at least. But it represents a more tangible and persistent change of consciousness in our society and hence can be expected to retain its influence in the political process if it concentrates its resources and energy as a pressure group rather than as a political party.

Political parties send Christmas cards to their supporters. We can optimistically expect Mana Motuhake to deliver something more significant than these.

Stephen Payton



EMMA'S

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**SPEAKER :
MIRIAM JACKSON**

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For information phone Brian 371-718

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SMASH AND MAIL

Up till now can manufacturers have been blithely sending their appalling products all over the country content in the belief that they will never see them again. They don't care about the waste of resources and energy involved or the difficulty in disposing of empty cans. Their immense advertising machine has convinced the public that cans are indispensable while the true costs of this form of packaging are kept hidden.

This week you can help in the protest against cans. We will be aided by the Post Office who obligingly introduced the standard letter 2 years ago. Now, for the price of a 14 cent stamp any object provided it is no longer than 240 mm x 170 mm or more than 5mm deep can be sent anywhere in New Zealand regardless of weight. This gives us a very simple method for hitting back at the canners - we just flatten their cans and mail them back. All the canneries in N.Z. have been approached for their policy about cans and alternative packaging. Few have replied and their comments will be considered when we prepare the mailing list.

For this campaign to be effective we need your help - just bring along your old cans to the quad over the next week and we will provide the facilities for flattening them and mailing them to the producers.

Why pick on cans?

The manufacture of cans in New Zealand is controlled by a few large companies - AHI have the largest share of the market, Watties produce all of the cans needed for their operation plus some beverage containers and national can and a few small specialized producers contribute the rest of the market.

These metal cans are then used by various canneries to package a high variety of products. Some of the uses are quite appropriate - paint for example requires a robust resealable container. However in most cases the use of metal cans for packaging is totally unnecessary. A survey in Devonport showed that food products represent more than half the canned goods sold, soft drinks about one quarter and beer about one fifth. Most of these products are available in less wasteful containers - soft drinks and beer can be bought in bottles, vegetables can be bought fresh with no wrapping (best of all) or frozen and so on. The variety of products sold in reusable glass containers could be extended even further if standardization was introduced (see accompanying article).

Every New Zealander now consumes an average of 140 cans/year and the numbers are rising. It is easy to see who benefits from increased can sales - can manufacturers, convenience food producers and supermarkets who would rather not bother handling empty returnable containers. It is very much in their interests to promote a containedr which is used only once then thrown away and it is the user who pays.

Cost -

When you buy a canned product you are almost invariably paying far more for the can than the contents. Throwaway drink cans represent 55% of the production cost which is 4 times more than the cost of the contents (according to the Brewery Industry Review). Even the President of Coca-Cola USA J. Luckin Smith concedes that coke sold in non-returnable packages is priced 30-40% higher than Coca-Cola sold in returnable bottles.

Canned fruit and vegetables also tend to cost more than their frozen equivalents on a weight basis and may be vastly more expensive than the same items bought fresh. Canned Carrots for example cost 90 cents per can which works out at about \$3.60 a kilo while the fruit shop next door was selling them for 50 cents per kilo. One reason canned vegetables are particularly expensive is the high fluid content. The net weight on the can refers to everything inside including the anaemic sugary water which occupies between a third and a half of the contents.

Contents -

Canned food is usually highly processed. This is obvious in the artificial softdrinks and instant desserts but is disguised for vegetables and many other foods which are portrayed as fresh, wholesome or home made. However most canned food contains added sugar, salt and fat and sometimes preservatives,

artificial colouring and flavours to 'enhance' the contents. Cannin also destroys much of the Vitamin C and B1 because of the high temperatures used.

A more insidious threat is from the lead solder used to seal the cans. According to researches in Britain most canned food is contaminated with lead. Levels of 5.5 ppm (parts per million) have been recorded in corned beef, 10 ppm in canned fruit and 40 ppm in sardines. This is much higher than the WHO maximum level of 0.25 ppm in food. For this reason some authorities recommend that children, pregnant women and invalids who are particularly susceptible to lead poisoning should eat no canned food at all.

Metal waste -

A can is a veritable ingot of precious metal and all are wasted when the can is thrown away. Of these the tin is the most valuable and according to many estimates world supplies will be exhausted well before the end of this century. Its price has risen to \$15,000 per tonne and it is becoming so scarce that its use in 'tin' cans may soon disappear. Present supplies are mainly from mines in Malaysia and Bolivia, which are known for their degrading working conditions and various environmental destruction - they don't need our support.

The steel which forms the bulk of the cans is at present dumped while New Zealand continues to import thousands of tonnes of scrap steel each year. Lead which forms the solder joint is another precious metal lost whenb cans are disposed of.

Energy waste -

Canning is a particularly energy intensive way of packaging products. The metal must be mined, refined, made into a can, filled with its product and distributed. Many of these steps include thousands of kilometres of transport. After use the can must still be put in the rubbish, collected and transported to the nearest land fill site for burial.

Alternative methods of distribution use for less energy. Fresh peas use only a fraction of the energy required to distribute them into cans. A distribution system based on reusable glass containers uses less than one third the energy of throw away cans.

Cans are a part of a high energy, low labour impersonal method of food productions and distribution and have little place in a sustainable society.

Rubbish and Litter -

Cans represent about 5% of total household rubbish contributing to the problems of refuse disposal. Once buried in the ground they will be leaching lead and other substances into ground water for centuries to come. Throwaway cans become instant rubbish and represent a huge proportion of roadside litter (40-60%) in the U.S.A.). Neither of these problems would occur with returnable containers.

Recycling Red Herring -

Cans cannot be refilled but some of the metals they contain can be recycled. Before this can occur the component metals must be separated, a difficult and costly operation. To perform this function Pacific Metals have just opened a \$2.7 million detinning plant. This magnanimous gesture they claim will make them one of the biggest conservationist organizations in the country. There are many flaws in this approach -

*The plant is handling almost exclusively tin offcuts from industry rather than tin cans

*Pacific metals will pay only \$9.60 per tonne for cans delivered to their gate but it may cost local bodies more than \$40 per tonne to get them there - some incentive

*Each can must be cleaned, have the label removed; the ends cut off and the sides flattened. They concede that this requires some co-operation but education is the answer!

*The process is highly energy intensive not to mention the Energy consumed in getting cans to the factory.

*This is a batch process and produces large quantities of caustic soda contaminated with lead and other metals - how this is disposed of is not clear.

*No aluminium or lead can be recovered. Instead these metals wind up as mud on the bottom of the tanks (this is shipped to Australia for refining).

There is considerable doubt that can recycling will ever be a viable proposition. In the U.S.A. despite fairly intensive efforts the recycling rate for cans has not risen above 5%. The main objection to this type of plant is that it can be used to convince the public that it is now O.K. to use cans because they are being recycled. In this way the far more desirable reusable containers can be conveniently ignored.

It is necessary to maintain a healthy scepticism of the motives of large recycling industries. In Australia in 1971 the Steel Can Plan for conservation was set up by a group of can companies. This involved the establishment of about 65 recycling centres around Australia where consumers could leave cleaned steel cans for recycling. Much money was spent on the scheme and it was publicized as a great contributor to resource conservation. However, in 1973 it was discovered that cans had never been recycled but were being secretly dumped instead. The entire project was a carefully engineered marketing and public relations campaign to direct public attention from the real issue which is the wasteful use of cans as packaging.

The lesson from this is that we can't trust big companies to recycle our rubbish. They are there to make a profit, enhance their public image or usually both.

Show the canners you care. Collect some cans and bring them to the Quad this week and we will help you smash and mail them back. It's easy and it's fun. VANDALISE A WATTIES' CAN TODAY!

Michael Baker
Environmental Affairs Officer



Reject is best

Items in the rubbish bin are a waste of the raw materials and energy used to make them. Aucklanders throw out half a tonne of refuse for each man, woman and child every year, this amount is expected to treble by 1990.

Yet resources are running out - many important metals such as lead, tin, platinum and tungsten are expected to last only until the end of the century at our present level of consumption. Oil reserves are rapidly being used not only for fuel and lubricants, but also in the production of plastics and textiles. In addition to the raw materials used to make a product, energy is also used. For example, while wood is a renewable resource, the cultivation, harvesting and processing of trees into paper requires considerable amounts of energy. This consumption continues as the paper is made into a variety of products which are packaged, distributed, and finally disposed of.

At present much of Auckland's refuse is landfilled, this method is a tremendous waste of resources. Alternatives such as recycling collections and depots can help reduce the amount of refuse being landfilled. However, we can make the greatest savings by reducing the amount of waste we throw out. the REJECT : REUSE : RECYCLE concept can help us do that.

REJECT : REUSE : RECYCLE

We can achieve the greatest return on the raw materials and energy invested in a product by extending it's life as long as possible. In some cases a product is designed for so short a life that we should reject it.

REJECT

By not consuming (i.e. rejecting) a product we make the greatest material and energy savings. For example by rejecting drinks and foods in cans, we avoid the problems of finding another use for the can, having it recycled, or worse still, dumped.

-Avoid drinks and foods in cans. Choose fresh fruit and vegetables instead, they are cheaper, tastier and more nutritious. If fresh food is not available, products in glass containers that can be reused or recycled are preferable to cans.

-Avoid aerosol cans, they can be dangerous for the user and the ozone layer and cannot be reused or recycled. Cheaper alternatives can often be bought in glass containers.

-Avoid excessive paper packaging by buying food in bulk, through a food co-operative or wholesaler. When shopping for food items take your own shopping bag or cardboard box.

-Avoid non-returnable glass bottles, which are more expensive than non-returnable ones.

-Avoid 'bubble packs' which consist of a cardboard backing with the product encased in a plastic shield on the front.

These packs are often only for display purposes, items such as nuts and bolts and cello tape are cheaper bought loose. Bubble packs are not recycled because of the difficulty of separating the paper and plastic components.

-Remember that products that are non-reusable, non-recyclable and heavily advertised are invariably more expensive to the consumer, whereas reusable items spread their costs over a number of uses.

REUSE

By reusing an item we save both raw materials and energy. An item may be reused for its intended purpose, for example, a milk bottle is reused 80-200 times. Or it may be used for another purpose, such as an ice-cream tub being used for storage.

-Reuse paper bags, decorative wrapping and envelopes as many times as possible.

-Reuse glass jars and bottles in the home for storage and preserving. Make sure you re-label them and keep them out of the reach of children if they now contain non-food items.

-Reuse plastic containers for storage, growing seedlings etc. Wash and reuse plastic bags.

-Consider buying second-hand furniture and metal items such as tools, bicycles and saucepans.

-Buy second-hand clothing.

-Make compost out of food and garden scraps.

RECYCLING

Recycling saves the materials an item was made from, and some of the energy, but invariably the energy saved is not as great as if the item had been reused. So an item should not be recycled until it cannot be reused any more.

-Put newspapers out for paper recycling collections.

-Leave broken and unusable glass containers at the AHI Glass Collection Centres.

-Leave scrap steel in the bins provided at Auckland landfill sites. Take non-ferrous scrap to scrap metal dealers.

-Take clean aluminium bottle tops and foil to the Royal Foundation for the Blind in Parnell.

Sue Weston

Mathew Thompson is speaking about recycling on June 19, 1pm in the Exec Lounge.

Further information on recycling can be found in 'Living Simply - A Lifestyle for the Eighties', published by the Environment Group (Auckland University), and distributed to students at enrolment.

BOOKS

First Offender
Ken Berry
Collins

The subject matter of British born Berry's chronicle is life in prison. 'Craccum' published a review 14 April on Donald Mackenzie's book 'While We Have Prisons' in which the prison system received a forceful attack.

In 'First Offender' narrated in the third person, the author describes prison life in New Zealand today, i.e. the 1970's as he served a four year sentence for embezzling \$40,000. Although autobiographical in exposition Berry discloses that fiction and imagination are not entirely absent.

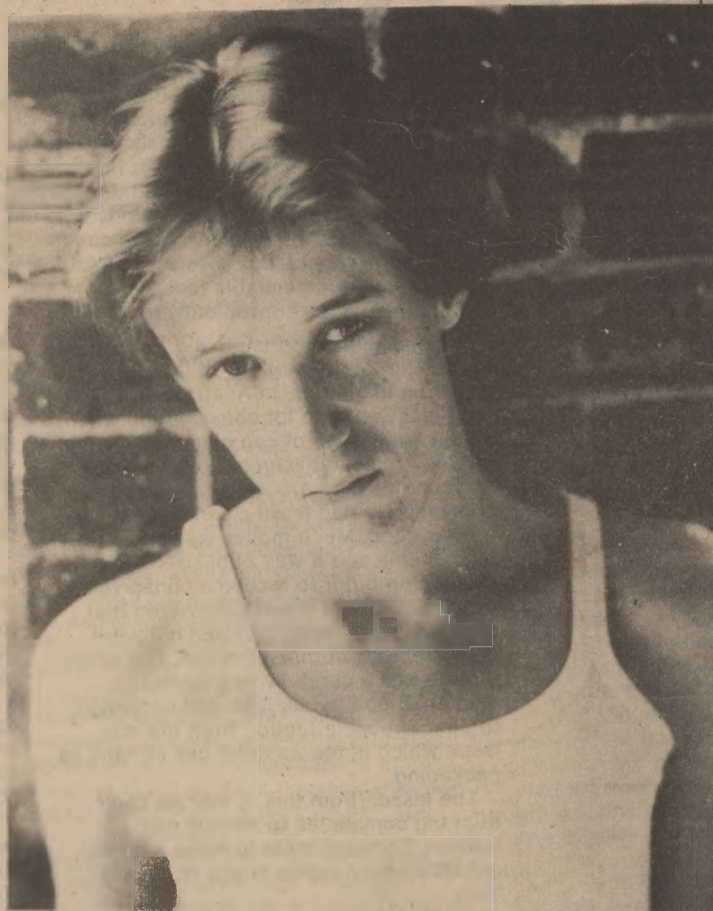
Te Arika is a modern institution of correction for first offenders depicted as more like a motel than a gaol but there is drama in the clashes between inmates and confrontations with prison officers. Ken Berry, or Ben Brown as he is called in the story, becomes chairman of prisoners' meetings where grievances are aired and recommendations made for improving conditions. Church activities and sport provide opportunities, for many to enjoy limited freedom in normal society in which women are not neglected, a change from the transvestites within prison walls.

The day to day life of those undergoing sentences comes through well and there is a variety of characters and incidents to hold the reader's attention. Towards the end of their time which is shortened for good conduct, the men graduate to working on parole which assists rehabilitation, for they spend the day working in the community and are in prison only during the nights.

Finally it is time to quit the prison for good, his sole link being the monthly report to the probation officer. 'He hoisted the leather bag on to his shoulder and began to job down the lane past the prison garden. He felt terribly sad.'

Jim Burns

more on pg.16



PAUL EADY



and

ROBERT SHANNON

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PLEASE SQUEEZE ME

Richard Turner. What does one say in an introductory paragraph? That he's just made a film about an emotionally loaded and politically charged subject that has already caused, and is bound to stir up still more, heated controversy? That this movie - *The Squeeze* - with its controversial theme - homosexuality - is bound to be one of the most important films to come out of this country in the last decade? Or do I start at the beginning, and tell you the story of his life ('Well I was born at a very young age'), his work in television, theatre and in semi-documentary cinema? Or do I just shut up and let him speak for himself. Yeah! I agree. Take it away, Rich.

C: You refer to the gay scene as a ghetto. Why?

T: Because it's a term I like to use mainly. It's got a certain descriptiveness about it. Some people use the term 'gay ghetto' as a put-down. I don't see it that way. I came across the term 'gay ghetto' in London where I went in 1972, after the gay scene had started here, where I discovered what a 'gay ghetto' really was, in the sense that it was something that existed in London in certain areas. A lot of them just lived in that gay scene with very little contact with the outside world except for work - some not even for work. And they do it as a protective thing, a place where they can live the lives they want to without having to constantly explain.

The isolation can help people come to terms with themselves until they can face the world. Though the other can happen, they can get cut off, the oppression can build up on them in this ghetto. There is this sense of oppression constantly on you and that can become bad. I think we've tried to explore those attitudes in the film the ones where being isolated like that can become bad. But the need for it is still there.

C: Well, could you describe the difficulties, financial and otherwise, that dogged the production. You know, the pressure groups and all that.

T: (laughs) Yeah! Well, it's quite a complicated story. When I first came up with the idea of this film the Arts Council loved me with some favour and came across with a two thousand dollar script development grant which we used in workshops with various people that I wanted to make the film with. The Arts Council renewed at that time that it would be getting out of film making because the Film Commission had just been established, so I didn't have to worry about following through or anything like that.

At the same time, some newspapers and Patricia Bartlett got hold of the fact that we'd been given the two thousand dollar script development grant and made quite a fuss. They made it quite quietly. Patricia Bartlett's mob wrote about three or four hundred letters, and the result was that when we went to see the Film Commission, which had been established on an interim basis, we were told that they had told them not to touch it until they were established.

When it was established, two M.P.s proposed this amendment, to the Bill, intending to restrict the type of film that got made. In fact what has happened is that in every case except our case, the Film Commission has totally ignored this restrictive amendment. The M.P.s that proposed it and some others, made it quite clear that what they were thinking about was my film.

The Film Commission and various other govt. bodies that are inter-related with it or were in a position to provide certain facilities, things that they quite normally provide to filmmakers - we were all refused. A film that's got Film Commission support, can give its private investors a tax situation where the amount of their investment will end up being less than what they save in tax. Even then they're still having trouble getting private investors. We've had to rely solely on private investment. We have raised it through various people, professional people around London. Mainly gay people - not always, and a few small businesses and things like that.

But we also had the added trouble of this man, who has since become quite notorious for this sort of con game - was a property developer who came along and said he wanted to put up thirty thousand dollars and all the other people that were involved thought well, he's a bit mad, but he's got lots of money. But when the time came to put his money up his cheques bounced. After he'd mucked around on the film and tried to interfere and things like that, and we were left at a vital stage, about ten thousand dollars overdrawn.

We had a lot of pressure on members of crew, actors, people like that had come under pressure from areas of govt. not to do with the film.

C: What form did this harassment take?

T: There's govt. appointees all through these various arts bodies, and you generally find it comes from them. You know - if you do it you're not going to get any more work. It hasn't happened but it's been very harsh, very frightening. Robert Shannon at one time got sacked from the Mercury, and it all happened at about the same time and it looked as if it might be more than coincidence. He was of course eventually reinstated but

C: Well what kind of support did you get from unofficial sources like actors and crew who offered their services?

T: Everyone who worked on the film worked for perhaps less than they could normally earn on a feature film. We tended to work out a price they would normally earn and try to knock it down to 2/3 or 1/2. And they'd get the rest of it in investment. In the filmmaking and acting worlds, we've had lots of help, people have been willing to provide little things, give us material assistance. But it's still cost us \$100,000.

C: You've said that you think that over in Australia, it is the relatively smaller budgeted films that are at once more rewarding artistically as well as financially. This as opposed to the situation in this country where films are overbudgeted, have considerable foreign investment but still don't do relatively as well. Why do you think this is so?

T: If you make a big film - half a million, a million dollars, you've got a hell of a lot of money to recoup. You're talking of five or six million at the box office before you even break even.

You have this sort of situation, particularly in New Zealand and Australia, where they look to America and Britain and see what's being done there and go out and make slavish copies of it, and expect it to do well. A New Zealand example of this is Tony Williams who made 'Solo', having a really excellent script and going over to America and giving it to a marketing firm who ran it through their computer, which computed all that was doing well, and then changed the script to match that. And you can imagine what an abortion it was.

C: Do you feel that perhaps because the budget was a lot smaller, that helped to inject a certain vitality into it all?

T: There are points where the film suffers because of a lack of ready cash. But I think you can get into a situation where when you've got more money, you just spend it on unnecessary extras anyway. Everyone had to be committed to making it, totally. We had excellent people working on it and you can see it all the way through. I mean we've got the best editing job of any N.Z. film yet.

C: But wouldn't it be better to just establish the industry first on the basis of commercially viable films and then move onto these films that are more controversial?

T: Yes, but my film's more commercially viable than almost any other film made so far in this country. The only film made so far, that I think is going to make money is 'Goodbye, Pork Pie'. But even that's going to depend on an American and British distribution in a big way.

I think producers tend to take audiences too much for granted. Give them the lowest common denominator of taste because that's what they're interested in. I think it's a very arrogant attitude on the part of artists and art administrators in this country. It's bullshit. I think people want to see

films with something more in them.

C: Taking not only *The Squeeze*, but two of the films you made before that - 'Two Rivers Meet' and 'Death of the Land', all of them seem to be political treatments of politically and emotionally charged subjects. Is this how you view cinema - as a political medium?

T: Yes, definitely. I think that there's room for entertainment in that, though without sounding censorious, some of this 'entertainment', I'm a bit worried about it. But I don't think we can avoid the politics of living in this country. I think it can be done without preaching and it can be done in an entertaining fashion. It's very difficult to escape from politics in art - it's like sport, you can't really divorce them. I'm probably more politically minded than most people, I find the range of subjects here requiring political action, considerable. Whereas I think in the past, everyone has tended to avoid politics, especially in film.

C: What are the difficulties facing filmmakers generally, but young film-makers specifically.

T: When I got back to this country in 1975, and the Labour Government was on its way out, it pumped enormous amounts of money into areas relating to film. And it lasted for a good two years after the Labour Government was thrown out. Like the Education Department was spending a quarter of a million dollars a year making films, with considerable freedom. The money was there to make films with. There was a lot of money around from a lot of different sources. You could get into TV and make things fairly easily.

What happened, was that the Film Commission was established, the Arts Council got out of film-making almost totally, the Film Commission refused to back anyone other than established directors. That meant that if you weren't quite in the first rank yet, you had no access to this source of finance. The Education Department had its budget progressively slashed away to nothing. Television won't touch independent productions. So what's the young film-making going to do now. If new blood has no access to finance, the Film world will just stagnate. Television is

in the position to do the most but the record shows that on the contrary, it has done next to nothing.

C: Do you think that *The Squeeze* will encourage a more open attitude in the community at large, to gayness? Do you anticipate other 'gay' films in the future or at least greater backing for films dealing with these controversial questions?

T: It would be nice. It would be really nice. The guy who made 'Night Hawks' said that he'd like to see twenty or thirty films made. I mean, I hope that comes. One of the things I wanted to do was say 'Look! I've done it. It's possible.' I want to get out and let people see it and be able to talk about it.

C: What about other media?

T: Well, I think it's happened. This sort of 'gay' culture, and not just in the gay ghetto. Since 1974-75, the scene's just taken off. I mean, when I was in London, I was one of the people that founded Gay Sweatshop. And at that time, we just had this crazy idea about a professional theatre that could pool professional talent - 'Bent' is a result of that.

I'm a bit nervous about putting labels on things, like saying 'this is a gay film' or 'that's a gay book'. It's all part of human relationships. I want to see gayness treated as just another part of this. Without saying that gays are just the same as everyone else - I don't believe that. I think the gay scene has got something of its own and it should always be recognized and what we should do, instead of running around trying to imitate a straight lifestyle, is just say 'we're as good as you - accept us on your own terms'. We are different.

For Richard Turner, now that *The Squeeze* is in the can, most of the hassles are over. For many gay people they're just beginning. And that's what the film is about. It is a plea for tolerance and understanding, an accurate political reading of the national temperature and a warning of the consequences if the reading is not observed. For your own sake, as well as for the thousands for whom it speaks, this picture must be seen and its directors' voice, heeded.

James Monroe



ON STAGE

LIMBS 1980 TOUR
MERCURY THEATRE
JUNE 4-7

Playing to a packed audience, Limbs was so bubbling with vibrant youthfulness and vigour that it virtually took the audience by storm, offering new, inspiring styles in modern dance. Now they have definitely established themselves as a tour-de-force, showing an artistic maturity and a definite style, which is still pleasantly and widely embracing. There is still that original liveliness and spontaneity that have been with them since the company formed in 1977. Limbs have clearly emerged to fill a vacuum in the artistic sphere that has so much potential for their sort of innovation and unique creativity.

The first half of the programme was backed by music ranging from Split Enz to Richard Strauss. The peice "Limz" backed by "I Got You" and "Shark Attack" brought out Limbs' coherence and right regimentation, functioning as a distinct group, whereas "On The Fiddle" used one dancer, showing that Limbs' versatility is a major reason for its success. "Brunswick Flats" enabled Limbs to amuse the audience with their own brand of subtle humour. It was obvious, as in "Games" that Adrain Batchelor is bursting with both artistic and comic potential (*sub-ed. note: and physical.*) The pulsation of Jean-Michel Jarre's "Equinoxe" enabled Limbs to interlock as a unit, yet let each member retain their own distinctivity and style while "Liebling" capture another phase, the slower and tranquil pace of Kiri te Kanawa.

However, their greatest peice was their (3+5) using a three-pointed pyramid. The music involved had been specially created for this part on their tour using another novelty - percussion, which added a totally new dimension to Limbs' dancing. When this dimension is combined with their dancing in, around, through and on top of the pyramid, the result is superb. Great credit must go to the group's member/choreographer/artistic director, Mary-Jane O'Reilly.

To Limbs, dance is vivid and alive. That is what they get over to the audience by using body motion and facial expression to its fullest. Judging from the performance on June 4, Limbs can go only one way - up. The rest of their tour will be a well-deserved success. I hope they continue to experiment, innovate and be so embracing.

Philip Wright

DEATH OF A SALESMAN

It's such pity that New Independent's 'Death Of A Salesman' opens on the 28th June, the same night as 'Bent' since it may deplete houses. Derek Wooster is known to all theatrites, and is directing this so-famous Arthur Miller piece. This is not a piece that can go wrong, and will be good entertainment, though I feel that perhaps a few too many troupes have done it recently. But if it is as good as Mr Wooster has been known to get a play, then New Independent's casting will certainly add that little touch of difference.

N.B.
Wednesday
is
Bursary(?)
Day!

BENT

Recently there has been a massive upsurge in the cries from certain minority groups in New Zealand. We are at last learning of some of the barbaric things which have been used to suppress such groups in history, as well as to this very day. One group that we now know exists in large numbers with an incomparable history of inhumane aggression lodged against them is the Gay Community. **BENT**, written by Martin Sherman, will be opening on June 28th, the last day of Gay Pride Week 1980. It is being directed by Paul Minifie, who has shown himself as one of our country's most feelingful directors.

'Bent' is about Max, Rudy, and Horst, three out of nearly six million homosexuals who were murdered at the hands of Hitler between 1934 and 1945. Three out of the six million dead gay people whom history teachers or history books never told you about (probably because some people in the past have almost felt that Hitler was justified in his attempt to exterminate gays). Six million is one for every Jew whom you read about, hear about, or see on screen.

'Bent' is a hideous play, but if you are one of these people who feels ill at the thought of the products of war, particularly Hitler's, then you above all others should go and see it. 'Bent' will say to you 'Yes, it happened, and our history books are lacking,' and 'Why is it that all other groups slaughtered at the hands of the world's most notorious barbarian have not only been eased of their pain, but also have been encouraged by the world to thrive in N an unoppressed life? All groups except for the homosexual!'

It tells how Max would rather be classed as a Jew, because he has more of a chance to survive than a homosexual; it tells how he has to tell the German prison doctor just to get medicine for his gay friend, Horst, because gays have no change of being doctored; it tells of how low the other convicts make the homosexuals, how they are starved and separated by fellow prisoners.

'BENT' is a brilliant work that will have you in tears, in a state of horror, in mourning, or in shame at your own apathy to an oppression which still exists.

What happens when the USA thinks a play is controversial? If we wish to call ourselves a country with any dignity or love for the principles of humane living, then viewing this sort of play is one step nearer believing it.

PHAEDRA

Soon to be seen is Raymond Hawthorne's production of the classic 'PHAEDRA' by your friend and mine, Seneca. Somewhat dead physically, as a playwright thousands of years could not have eroded Seneca's theatrical expertise. Tragedies afford a theatre unlimited opportunity to show off their ability in the fields of voice and intensity. These are two areas that Theatre Corporate has already shown to be well-versed in, so I can only presume that the result will be very much in the vein of the marvellous work that T.C. have shown us recently. 'Phaedra' starts in the old St. Mary's Cathedral, Parnell Road, on the 24th June.

MACBETH

For the first time in 26 years of performing, the Howick Little Theatre is to perform a Shakespeare: 'MACBETH'. The H.L.T. have acquired a formidable popularity, especially having contained such people as Alma Woods, MBE, Doug Aston and Ernie Stanley plus numerous upcoming faces who have been pervading the University arts scene for a few years.

'MacBeth' is directed by Roy Bonnell, who has become nationally well-known as a creative director going places. It will be interesting to see such a powerful peice performed in the 'close' atmosphere that the HLT has. In its productions of Pinter and the like this has been a massive advantage. I hope it does not 'overexpose' Macbeth by familiarising too much, but my faith in Mr Bonnell's direction will override this fear. This is guaranteed to be quality on par with the most professional of theatres. 'Macbeth' opens on the 24th June, Howick Little Theatre, Pakuranga Highway. Bookings are advisable on 534-4849 as HLT tends to book out rapidly.

GODSPELL

'GODSPEL' is on at Mercury Theatre. This should be an excellent show, as the Mercury is ideally suited to that very stagey sort of performance, it has the room and that large quality. By the time you read this the aynay about its theatrical quality will have spread. I hope I am not wrong in my optimism.

Lying-Moral Choice in Public and Private Life
Sissela Bok
Quartet Books

Most non-fiction works for review seem to fall into familiar patterns: a political or other biography, an educational study, women's rights, an aspect of art. The present book explores a less known field for its subject matter - falsehood and deception about which as the bibliography shows there are fewer monographs. Is it ever right to lie? What is the whole truth? Should doctors lie to their patients? Should a government lie in the national interest? Can any lie ever be justified? These are some of the questions on which the author's research is based.

In the introduction she states: 'The main task will not be to produce a sordid catalogue of falsehoods and corrupt dealings, nor to go over once again what each day's newspaper reveals about deception in high places. Rather I want to stress the more vexing dilemmas of ordinary life.' She examines in detail lies commonly thought to be justifiable, lies to children, lies in wartime, lies told to protect confidentiality or to conduct research.

Political lies or deceit when discovered can engender controversy and the names of United States presidents spring to mind, Eisenhower, Johnson and Nixon, but what about those inflicted by doctors and lawyers? In the U.S. it is estimated that 3-5 per cent of doctors are incompetent through debilitating illness, addiction or training, a total of 10,000 but not a hundred a year are deregistered. Physicians shield inadequate colleagues which brings considerable risks to their patients.

The intimate relationship between lawyer and client is subject to close scrutiny for in the adversary system of justice it appears that truth is more likely to unfold when an accused is both prosecuted and defended. Charles Curtis a Boston lawyer claims that 'one of the functions of a lawyer is to lie for his client.'

Sissela Bok is a philosopher who teaches ethics and decision-making in medicine at the Harvard Medical School and her intention is a personal exploration rather than an effort to dictate conclusions. The results of her investigations merit careful reading and reflection.

Jim Burns

Nancy Astor - Portrait of a Pioneer
John Grigg
Sidgwick & Jackson

During a visit to the United States in 1953 Nancy Viscountess Astor met Senator Joseph MacCarthy at a party and in reply to her question as to what he was drinking received the reply 'Whisky.' She said to him 'I wish it was poison.' As ever a forthright woman.

She was born in the States in 1879 but in her twenties moved to England which was to remain her home for the rest of her long life. Already divorced from her American husband, she married Waldorf Astor. In 1919 at the age of forty she became England's first woman Member of Parliament and held her seat for the Conservative Party for twenty-five years. In her early years with the House of Commons she became associated with liquor and divorce reforms.

In their country place at Cliveden the Astors hosted political, diplomatic, literary and social figures of the time including Bernard Shaw who while a guest over Christmas 1928 stimulated by Nancy's company wrote a considerable part of his play 'The Apple Cart'.

John Grigg is a political journalist who wrote a biography of Lloyd George and also a documentary on him and later one on Nancy, which were on BBC television. He presents a study of her as an energetic, vivacious and witty woman devoted to her job. Grigg made great use of the Astor archive in the Library of Reading University and his book contains a considerable number of photographs, both family and of the distinguished. There is one of her with General Evangeline Booth of the Salvation Army. When some years later General Montgomery informed her he didn't approve of women politicians she replied; 'That's all right, the only general I approve of is Evangeline Booth.'

Although she didn't get along particularly well with Winston Churchill, Nancy Astor was one of the forty Conservative M.P.s who voted with Labour against the Government in 1940 which led to Churchill becoming Prime Minister. On one occasion she had said to him that if she were his wife she would put poison in his coffee and it is said he replied that if he were married to her he would drink it. She is remembered as a Christian Scientist, socialist and social crusader. In the Notes it is stated that by far the best biography of her is 'Nancy, the life of Lady Astor' by Christopher Sykes.

Jim Burns



With General Evangeline Booth, Salvation Army, 1917. When Nancy later met General Montgomery he said: 'Lady Astor, I don't approve of women politicians.' To which she replied: 'That's all right, the only general I approve of is Evangeline Booth.'

RECORDS

Pick It Up
Live Wire
A & M (thru Festival)

Cool, detached rock in the style of Dire Straits, from a new British group that have been attracting quite a bit of attention - Live Wire. In many ways they're a grab bag of other groups. The steely austerity of the Police. There's more than a touch of reggae too, especially in the number, 'Hard They Come Up'.

With all that going for them they can't be too bad, but until they come up with a sound more distinctly their own, they won't be too good, either.

Pick It Up shows a lot of promise. All four members of the group are competent musicians, and as lead vocalist and lyricist, Mike Edwards is a dab hand at cool understatement. Glyn Johns has produced and engineered a subdued, though far from sedate, set. And though their music sounds derivative, they've assimilated their influences well.

It's up to the future to tell us how good they really are. Pick It Up shows promise and talent. But only the work to come will show if they've moved beyond an appreciation of others' work, to a celebration of their own.

Raymond Bernard

C.B. Bootleg
Citizen Band
CBS

Citizen Band were only good live and raging. The studio efforts just don't have the power of the live performances. So the best sounding album is the new live "bootleg" which should have been released right after "Just Drove Through Town", not after 50% of the group have left. This sort of nostalgia is like certain radio stations playing unavailable tracks of certain 'bands-who-would-have-done-great-things-but-didn't-get-the-amount-of-airplay... rave, rave, rave'. With prime ministers who call local talent 'uncultural', who cares?

So much for the great Jay Lewis, American producer extraordinaire. Producer Lance Boil has done a beautiful job of this one. Lewis ruined a potentially good second album with, in places, shocking vocal backings and messy guitar mixes. As Mike Chunn said, "Jay Lewis stuffed up the mix badly ... and the mix of the guitars was really bad". Where the two studio albums failed production wise "Bootleg" is absolutely Brilliant.

Side one starts with a good as there ever will be version of "City Slitz"; live as it is not as 'sweet', and goes down really well thanks to a great lead that doesn't sound out of place. "Another Night" follows with perfect drumming from Brent Eccles. About half-way through we have one of those points in the album when one wonders where the audience have gotten to. "The Ladder Song" will always be a favourite, it is one of those songs that should have done well but didn't (something to do with airplay?). Have they got the audience gagged and shackled? You would get a better response from a sound effects recording of a VW running out of gas on the southern motorway. Response is almost nil throughout. Greg Clark's efforts on "I Feel Good" are stunning. "Rust In My Car" was the best raging song on the second album and did not suffer too much at the Machiavellian hands of Jay Lewis.

At last some response from our near Pavlovian audience. "Julia" is, along with "S.O.S." and "Acrobats", one of the nicest melodies to come out of the uncultured NZ rock mill. All three are done near perfectly and are high points in an album of high points. Side two is no less raging for having three somewhat slow songs on it. "The Office Come Alive" is so close to the original I expected to hear dubbed in voices on the end. But the song, as with the whole album, has more power and drive than the original tracks. The atmosphere poses the feel of teeny-bop girls with wet pants throwing their blazers at the

Flex
Lene Lovich
Stiff (thru Polygram)

There may not be a single as catchy as 'Lucky Number' on this one (though a couple of tracks come pretty close), but Flex provides additional proof - if it was ever needed - that Lene Lovich is a talented and imaginative artiste indeed. With the exception of a couple of covers, all songs are Lovich collaborations (usually with guitarist Les Chappell), she co-produces and provides backing on sax.

Flex is characterized by much the same style as Lovich's previous album. Chappell's work on the synthesizers and the keyboard playing of Dean Klevatt and Nick Plytas, are richly expressive and are cunningly overlaid and interwoven with bass and drums. The sound is very unusual - and distinctively Lovich.

*Like Joan of Arc
You must be brave
and listen to your heart.
Imagination is essential
To a creative heart. (Joan)*

There is no doubt that Ms Lovich's heart is both imaginative and creative AND in her work. It defies easy categorization - a tribute to her originality and also her craft, for being able to bring it off.

Phillip Dunne

The Kink's Greatest: Celluloid Heroes
The Kink's
RCA

The figure of Ray Davies looms large on this record. Written, produced and arranged by the man, all the songs on the album reflect his obsessions, and exhibit his satiric but compassionate pen-manship.

This L.P. around now for quite a while, is a compilation of some Kink's hits, oddities and long-shots. Recorded in London and New York, some of the numbers are live, some have been lifted from RCA master tapes. But the result is a surprisingly homogenous collection of songs, many related to showbiz life (as the title suggests) - the loneliness and isolation (Sitting In My Hotel), the falseness (Everybody's A Star), the thrill and excitement we feel watching the old time movie stars (Celluloid Heroes). Then there's an angry warning about the dehumanizing aspect of mechanization and excessive bureaucratization in 'Twentieth Century Man'.

In all of these, Davies skills' as writer, producer and arranger are clearly to be seen. Arrangements are generally simple and clean, with John Goslings work on keyboards filling out the starker sound of the earlier Kink's.

A strong assortment of tight, rocky numbers from a band that specializes in them.

Andrew Mollo

Dream Street Rose
Gordon Lightfoot
WEA

Blues. Country. Medieval motets. It's all here, and more besides, on Gordon Lightfoot's new album, 'Dream Street Rose'. There's more than a bit of Lead-belly, a rough hewn blues style given the Lightfoot treatment in 'Make Way For The Lady'. And in his cover of LeRoy Van Dyke's, 'The Auctioneer' (the only song not penned by Lightfoot), there's a feisty country rhythm. Lightfoot produced (literally) an album of consistently fine ballads. Consistent in quality and in treatment, for though a genre style may be evident, Lightfoot's own distinctive musical manner is to be heard throughout. That strange, nasal voice, that carefully engineered sound employing a rich array of background instrumentation - features that will be familiar to the artists fans, from earlier L.P.'s.

'Dream Street Rose' is unlikely to have you raging, or to entice many new fans to Lightfoot's banner (though I hope I'm wrong about that). But it's a piece of fine musicianship, it boasts a number of well crafted ballads that reflect a variety of musical influences without making the whole sound disharmonious; given much of the trash marketed as music these days, these virtues speak loudly in the album's favour.

Lewis Seiler



This Day and Age
D.L. Byron
Arista (thru EMI)

An increasing number of recording artists are producing albums similar to 'This Day and Age'. They are influenced by the current high quality of pop which has emerged from the 'new wave' in Britain. It is seen as a big earner in the future that will replace the sinking popularity of disco in the hearts of the American masses. The Knack, Blondie, The Cars, are the first onslaught - many others are latching on.

Byron models his music on the already successful formulas of Elvis Costello and Joe Jackson. Regrettably he can't even match Jackson's lesser work, let alone the brilliance of Costello - which is ironic because the album is composed of many of their own hooks and ideas. They are not, unfortunately, used with the same expertise and the outcome is mundane Middle

stage. It is the raging album "Just Drove Through Town" should have been. "Protection" is the last track on this nostalgic trip down Mike Chunn's memory lane. A very wordy song, it was spoilt by poor vocals and mixing that made it sound like Mike Chunn doing Graham Parker impressions in the shower with a bad case of the dry horrors. This, the live sound certainly ain't. And it is one of those rare moments when the audience are released from their apathy and actually get into the action.

Coverwise we are presented with a montage of newspaper clippings of C.B. gigs (from the Chunn family scrap book ?) in which their illustrious personages' presence on stage is emphasised e.g. 'on stage'. In person ! no hacks !

All in all an album to be proud of and the way I would like to remember Citizen Watches. But why the interest in oxygen tents?...

Philip Bishop

American rock.

Whether this is the result of ineptitude or an intentional aim to gain the acceptance of a wider American audience is a mystery.

All the tracks are equally catchy with sing-along choruses and punchy yet poppy tunes that contain a certain surface appeal. But all are just as equally non-adventurous and empty. None are worth a specific mention musically.

However, one song - 'Get with it' sheds a little light lyrically on Byron's predicament:

*'I'm ahead of my times and I walk
pretty slow but I'm not far behind
I've still got a long way to go'*

Byron may be ahead of his times in the States, but he is still behind with a long way to go to reach his British rivals' standards in this, his chosen field.

M. Holdsworth

Live - Take No Prisoners
Lou Reed
RCA

A friend of mine saw Lou Reed live in New York, a few months ago and I remember her disappointment. A short, fat, slovenly little man rambling and gabbling his way through a dull two hours.

With the release of 'Live - Take No Prisoners' you don't have to go to New York, to experience this - you can get it in the comfort of your own living room. Reed is one of rock's great mavericks. Any expectation you have of him, he deliberately sets out to smash.

This double live set though, captures as never before, the extremes of a live performance. The excitement, the boredom. The highs and the lows. What makes this set even more exceptional is its almost autobiographical tone. Reed rambles, curses and abuses the audience, talks about himself, who he hates. 'Walk On The Wild Side' is a fourteen minute diatribe on the critics and how it was he came to write the song.

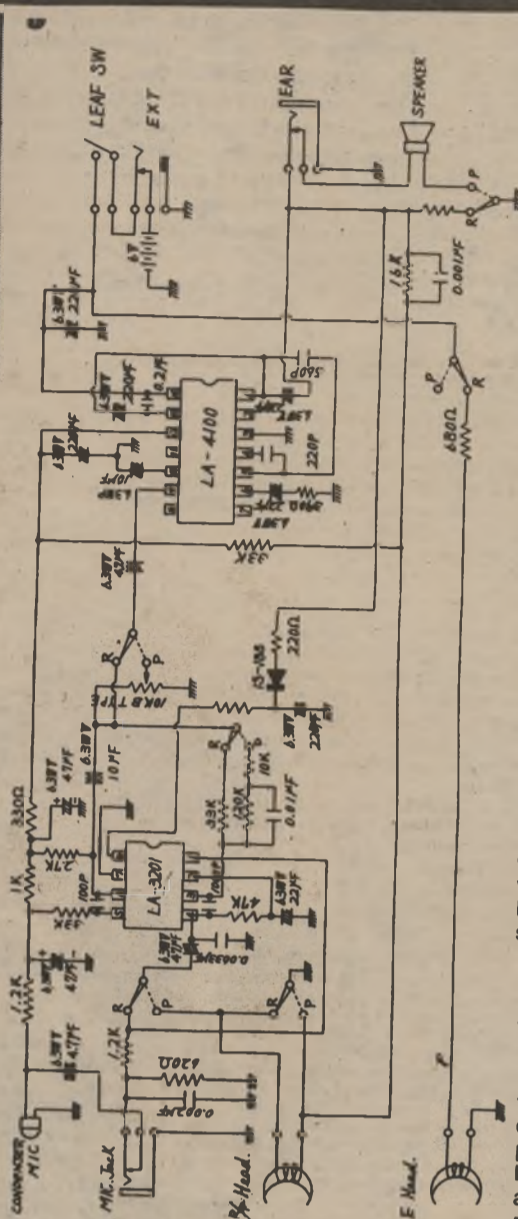
When he says 'Misrepresentation's not my game', you may have to swallow hard (especially if you bought the set thinking you were going to get a collection of greatest hits), but he speaks the truth, it's not.

'Live - Take No Prisoners' has some rough patches in production, especially with instrumentals swamping vocals, but the key to the album is not the production job, but Reed himself. It's good to find a performer, especially one of Reed's stature, who doesn't take himself so seriously as to be unable to parody himself and trash his own numbers. 'Live' shows Reed doing just that, and saying a lot about himself in the process.

A.P.

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3. Gamble



P	H	O	T	O		S	P	A	T		H	A	L	T
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travel to north america

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

Looking after Ben's bedroom

This is Ben's room:
A summer room,
Where afternoon will lie down
In lazy tiger stripes
And dream of jungle.
It is winter here now.
On the summer side of the world
Ben is naming streets
For strange tigers.
His own afternoon
Waits for his return.

Rosemary Hollins

This woperson come up to me an' says
that as a male I was a worthless insect
my life revolved around the persuit of fucking poor helpless females
"Hey you fuckers get off of my back ..."
I had a desire to impregnate every cunt in existence
I was selfishly merciless in my ambition to conquer womanhood
"Stand up, sisters" she said.
"But i'm gay," I said,
"I have no interest in women"
(pause)
"Don't tell me your problems,"
she said.

Daryl Wilson

What I have to say is maybe better left/
as it is/I don't have the means.
Tonight I imagined how it would be
giving you all this -
my ambition it seems
to get ahead.

Oh well,
it's an exercise in freedom
like pushing words around
for someone never here.

Ken Grace

Resolution

'I do not think that they will sing to me.'
... T.S. Eliot

hard is the resolution
to stay soft

eyes I have seen
blanketed with stealth
limpets on the panes
of public buses

in these numberless aversions
I count my unnecessary fate

hard is
the resolution

clutching a soft underbelly
I scuttle sideways
my eyes would grow
periscopes groping
towards some surface

hard is
the shell

I move at snail's pace
women are thrushes
yet

I would have you break
your beak
on no shell of mine

my antennae quiver
agonizingly

soft is
the resolution

I will suffer
your oracular probings
moved by desire
the core will find other moulds
and remain

soft is
the core
hard is
the resolve

Terry Locke



There is a ghost in my room -
it is big and black and smells
of the strangest things - age
and frustration and sometimes
beauty -

I don't mind it being here
although it does take more
than its fair share
of the bed - I think
it's a male - my luck
never changes.

Ken Grace

Morningforce

carrying on
about the blue
and the green
the north : antesolstice

this is June &
I can't believe that
except for this

morning &
driving along the ridges

that much nearer to it
to it: keep dancing bleue :
watch that sea sneakgap
into the hills

the sky fill in the rest
dovetail

anything we can wear
is perfect
the left & the right & the arms
lie along

an ocean a harbour
rangy green arms

say it again : everything laid open
to solar north

Michele Leggott

Memory for 1975 (poem for Y.H.)

I remember firstly
that it seemed I loved you
Secondly that when
I met you
two years after
at the traffic lights,
I was coming down Victoria.
You were coming along Queen Street,
That I had nothing to say
And considered catching my
my bus more urgent
than catching up on any news.
And lastly I remembered
Over a really mellow lunch
with my mother
That you were the one
who had the trick
of peeling an orange with a spoon.

Michele D. Paterson

bedroom

wood beam
string globe
white paint
red drape
curved chair
bright spread
lamp light
tick clock
old pack
green jub
ink sketch
left sock
black cat
wool rug
sheets kind
curl snug
unwind
unplug

rosemary hollins

Interrogation

The four year old comes in
from the garden.
She is talking,
but he takes his mother's face
in both hands
and looks piercingly
into her eyes,
'Mama' he says.
'Yes' she answers,
And wonders
If he wants to know,
again,
where lizards go
when Daddy accidentally
runs them over with the lawnmower.
Or whether
the rain
is in fact
the tears Jesus weeps
for the sinners going
unheeding to perdition
'Mama' he says
'Tell me some parrot jokes.'

Michele D. Paterson