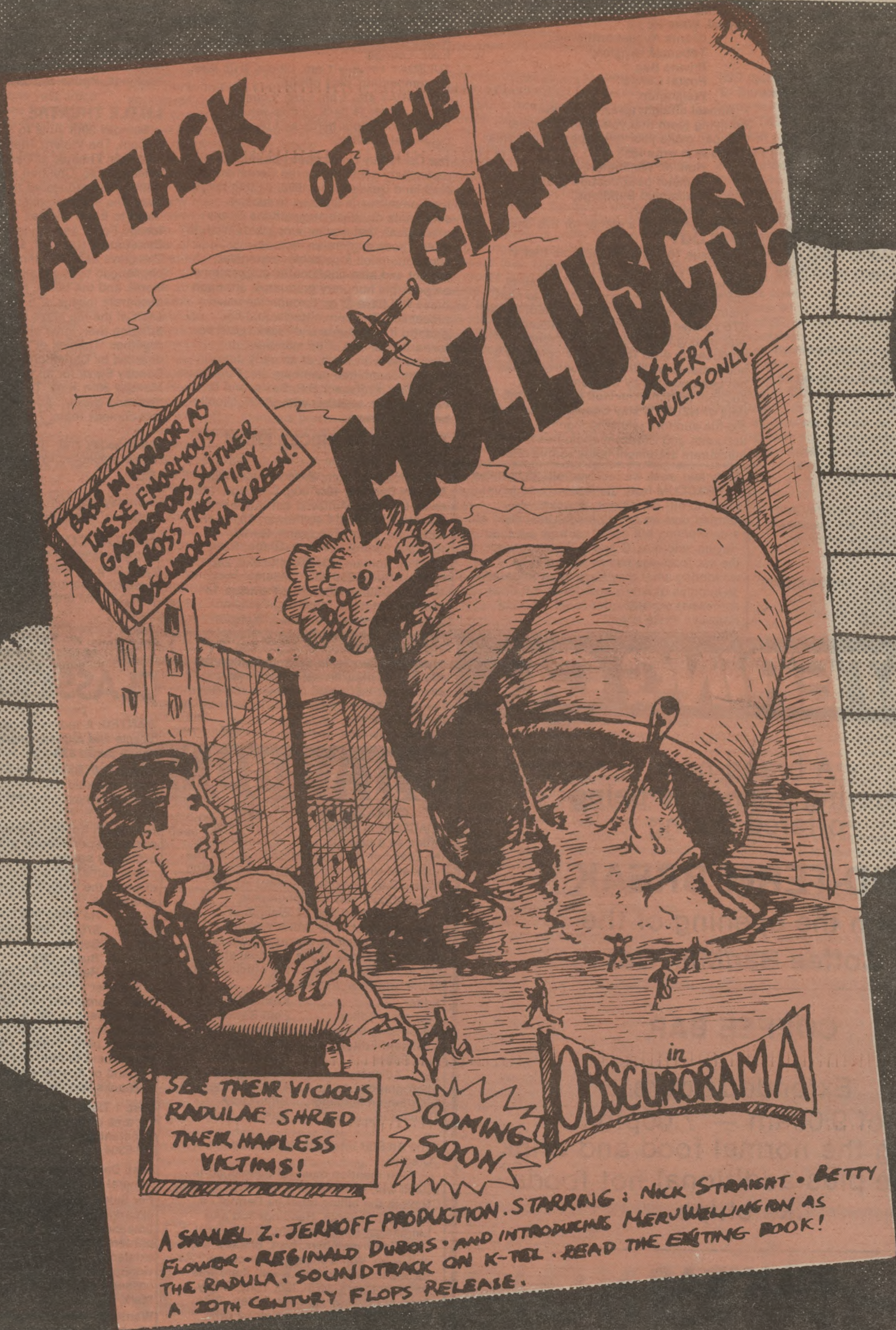


CRACCUM

UNIVERSITY OF AUCKLAND

- 2 JUL 1980

GENERAL LIBRARY



**Too Hot For The Film Festival:
Molluscs Mutated By Murorora Fallout: Rare Footage Inside !**

NOTICE BOARD

NOMINATIONS ARE INVITED FOR THE FOLLOWING POSITIONS :

A.U.S.A. Representative on the University's Library Committee
A.U.S.A. Representative on the University's Audio-visual committee
Nominations for these positions close at 5.00 p.m. on Wednesday 2 July and appointments will be made at the Executive Meeting to be held in the Council Room on Thursday 3 July. Candidates are invited to attend this meeting from 7.00 p.m.

Treasurer
S.R.C. Chairperson

The term of office for these executive positions is from the date of election to 31 December 1980. Nominations close with the Secretary at 5.00 pm on Thursday 10 July and elections will be held with the elections for the 1981 officers on 22 and 23 July. Candidates are advised to submit a policy statement with their nomination and to make a photo available to Craccum. Candidates for the position of Treasurer must have passed the papers which make up Accounting I.

R.W. Lack

A NATIONAL BICYCLE ASSOCIATION

is to be launched at a meeting in Wellington on July 12th. Details concerning the association and its inaugural meeting can be obtained from Keith Salmon (489-233) or Bill Robertson (654-934).
COME AND HEAR Mr Matiu Rata - speaking on the Mana Motuhake movement - the prospects for the 1981 elections, Wednesday 2nd July, 1 pm in the Algie Lecture Theatre on the sixth floor of the Library Building.

SR SOCIETY meet every Thursday and Friday in room 144, 1-2 p.m. and Tuesday nights in room 237 at 7.00 pm for SF & F board and role playing games. All welcome.

STUDENT CHRISTIAN MOVEMENT Thursday July 3, 1-2 p.m. Room 143, 1st floor, Studass. Contact Peter Shearer, President, Ph 542-617.

THE GUMBOOT COMETH

Education Run. Don't forget from Sunday 6th July to Friday 11th July - The EDUCATION 'Gumboot' run is on. If you are interested in running or helping don't hesitate to contact Heather at the Studass office or after hours Ph HBC-8769.
SUPPORT THE EDUCATION RUN.
SHG APPEALS
If you received less Supplementary Hardship than you need you should appeal. Write to:

Grants Appeal Authority,
Tribunals Division,
Private Bag,
Postal Centre
Wellington.

Appeal straight away; just write notifying them that you wish to appeal. You can make your full appeal later. While you're at it write to:

Hon. M. Wellington,
Minister of Education (Cuts),
Parliament Buildings,
Wellington.

You don't need a stamp for this one.
APOLOGY

In Issue 10 Craccum reported that at May Council 10, 1980, 'STB did not manage to front up with their accounts, due to the refusal of the auditors to sign them.' This statement was incorrect as the STB Limited Accounts for the financial year ending March 31 1980, although produced in draft form by the company's accountants (Wilkinson Wilberfoss), had not been audited by the company's auditors (Hutchinson Hull & Co.), at the date of NZUSA's May Council. At no stage did the auditors refuse to sign the accounts and Craccum apologies for the inaccurate statement made to this effect.

Early last week we received our 35 bundles of CRACCUM from the Railways as usual. Much to our merriment, however, we learned that we are no longer described as a newspaper, but as '50 cartons pet food' Having said that, C and D Webster, who the pet food was meant for, must be wondering what they have done to deserve 35 bundles of newspaper (even if it does somewhat resemble pet food). Good ol' Railways strike again!

SPORTS BLUES COMMITTEE MEETING

The Sports Blue Panel will meet THIS Wednesday, 2nd July, in the clubrooms of the Recreation Centre at 7.30 p.m. Sports Selectors are requested to attend from 7.45 onward to nominate students for Sports Blues - SUMMER Sports only. All nominees must be currently enrolled students.
Wayne McIntosh, AUSA Sports Rep.

ENVIRONMENT GROUP ACTIVITIES

MONDAY 30th, 1 pm Committee Meeting Exec. Lounge.
TUESDAY 1st July 1 pm, Library B10. Film on composting, plus others.
THURSDAY 4th, 1 pm Exec. Lounge. Simon James is back to give valuable information about herbs and their beneficial qualities.

The Centenary Committee has begun preliminary planning for the Centenary of Auckland University in 1983. At this stage the Committee is anxious to receive comments on these suggestions or any other ideas that students or others wish to offer. These might also include suggestions on a possible centennial project and also confidential suggestions on possible honorary graduates, although these will have to go through the usual processes. The committee would be grateful if comments and ideas could be forwarded to one of its members, or discussed with them, at an early date. Current committee members are: Professor N. Tarling, Professor B.R. Davis, and Dr W.H. Cooper, together with Mr W. Nicoll and Mr B. Crimp.

FOOD CO-OP PRICES FROM 3-6-80

Beetroot, 8c each; Broccoli, 10c/49g; Brussel Sprouts, 10c/100g; Cabbage, 12c each; Capicum, missed out this week; Carrots, 10c/700g; Cauliflower, 32c each (smallish); Celery, 40c each; Garlic 10c/100g (virility assured); Ginger Root; 10c/33g; Kumara, 10c/260g; Leeks, 23c each; Lettuce, 21c each; Mushrooms, 10c/27g; Onions, 10c/320g; Parsnips, in season; Potatoes, 10c/518g; Pumpkin Crown, try butternut instead; Pumpkin Butternut, 21c each; Rhubarb, 10c/stick; Silverbeet, 10c/620g; Spring Onion, expensive; Swede, in season; Tomatoes, 10c/95g; Apples, 9c each; Bananas, missed out this week; Oranges, 10c each; Pears, available, order more; Tamarillos, 4c each; Mandarins, 10c/212g; Parsley, 10c/64g; Kiwifruit, 15c each.

CRACCUM

CRACCUM Volume 54, Issue 14
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Arts Editor.....	Daryl Wilson
Legal Advisor.....	Don Mathias
Photographer.....	Elizabeth Leyland
Distribution Manager.....	Brian Gray
Typesetter.....	Barbara Amos

The All-Star International Craccum Credits...

'First mention must (of course) go to Nikki who came in for a free cup of coffee. Next in the billing must be Dermot - a teenager no more, Headings Kid and Letrasetter Extraordinaire. Thirdly, real LIVE Exec. members: Ivan, Bhaady, Dak, and John. Will wonders never cease? As for the lesser mortals ... well there was Daryl, Anthony, John, Ian, Tony, Biddy, Paul, Mark, Don, Barbara, Helen, Julie, Eugenie and Jason and Katrina (who DOES eat shellfish patties). Not to forget Brian and bicycle, and JGB. And last in the line up is Simon Wilson, here for a jet set stopover on his way through to exotic Hamilton. Never before have so many ...'

Official Disclaimer: Craccum does not necessarily endorse or support the policies/actions/propaganda or publicity stunts of the notorious Mollusc Party.

VOTE FOR NODDY OF THE YEAR

Candidates include Kevin Hague, Rob Muldoon, Merv Wellington, Stephen Mitchell and many more. One coin for a vote. All proceeds to EDUCATION FIGHTBACK. Each day in the Quad, 12 pm till 2.

KENNETH MAIDMENT THEATRE

Thursday 3rd July 1pm. 'Oxford Union Debate'. Admission \$1 Sat 5th, Sun 6th July. 'Dido and Aeneas' by Purcell, produced by Don Stevens and presented by the combined Birkdale and Rangitoto Colleges. This 17th Century English Opera is accompanied by full orchestra and chorus. Tickets \$3, Students \$1.50. For bookings, Phone 439-039.

LITTLE THEATRE

Monday 30th June to Sunday 6th July, 8.15pm. The Violent Theatre Company presents 'Themes of Desperation'. Door sales only \$5. Children and Students \$3.50. Patrons are requested to be seated by 8pm. The stage premiers of 'Adams comes down to Earth' by Max Radcliffe; 'Waiting for the Ferry' and 'Songs of the Field' by Christopher Hansard, all one act plays. The plays deal with inner realities, challenged by the realities of the outside world, and the tense, humorous, sad and desperate means of how characters in each of the ree plays fall or succeed in bringing their inner and outer worlds together. 'Themes of Desperation' is directed by Christopher Hansard. Special Sunday Show for all theatre workers. Monday 30th June, Tuesday 1st July 1pm. 'Bob and Nancy'. Australia's top dance and comedy team. Tickets \$2, Students \$1.

Wednesday 2nd, 1pm, Free lunchtime show presented by the University folk Club

Thursday 3rd, 1pm, Free Poetry recital featuring Tony Green and Wystan Curnow.

SPORTS COUNCIL MEETING

Notice is given that we will meet on July 9 at 7.30 p.m. in the Clubrooms of the Recreation Centre. It is right in the middle of MID-TERM break, so PLEASE don't forget. Wayne McIntosh, Sports Rep and Presidential Candidate.

CLASSIFIED

WANTED: A rod handbrake for a 28 inch bicycle and red rear rare glass reflector. Phone Sarah 370-156.

FOR SALE: Brand-new T.I. 57 programmable calculator, never used. \$130.00 or near offer. Phone Florence 32-236.

A South Korean university student wishes to correspond with a New Zealand university student.

Her name is Yoo Inho, in the Junior class of the Dong-A University. Her address is:

Ra Dong 206 ho Sam bu Apt
870-20 16/4 Hadam dong
Seo ku
Busan City
Republic of Korea

She met a New Zealand student visiting South Korea who has forwarded this request back to me, and I would appreciate if you could place the ad. She wrote in part, "Please, I wish you would introduce a faithful girl student of New Zealand or Australia to me."

Thanks very much for your help.

Lost: 1 Tissot Aquastar Regate Watch in the area of the Rec. Centre. Reward (substantial) no questions asked : Paul 276-5304.

Lost: Dark Brown sports jacket from General Library. Reward. Ph GLE 7304

For Sale: Computer - 4K Ram, 8K Basic, expandable to 48K, two mini floppies, real time clock, colour, hi res. graphics, printers etc. N.Z. user group already in existence. Comes with power supply and video modulator. Plug it into your TV and a cassette recorder and ready to go. Ph. Mark, 37-2217 after 6 p.m.

Wanted/Needed: A female person to share an abode in this case a semi-house with two male persons and a female person. The rent is only \$13 a week each and it is zoned as one for buses and in a pleasant 'Vim' residential area. When interested phone 'us' at 689-785 or 68-9785.

Wanted: Person with capability for repairing upholstery on site and sewing curtains, cushion covers etc. \$5.00 per hour for skilled person. Contact Head Custodian, Student Union. Phone 30-789.

CATERING CO.

A brand new Catering Service is being offered during

MID-TERM BREAK
with the opening of the
Coffee Bar/Milk Bar

COFFEE BAR

Extended hours
of 9.00am — 7.00pm
offering the normal food and drink
service plus additional hot foods
like chips

MILK BAR

Open 10.00am - 4.00pm

Chefs Special Meal will be served
as usual on the mezzanine floor

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The Bursary's gone, but it's not forgotten'.
(With apologies to Neil Young)

It is now almost exactly one year since the new system of assistance for tertiary students - the Tertiary Study Grant - was announced in the 1979 Budget. That twelve months has revealed that the TSG is a notable monument to invasion of privacy, government ineptitude, expedient cost-cutting, complete disregard for students needs, and most of all to huge bureaucratic foul-ups.

Before looking more closely at the complete failure of the TSG it is important to make the following points.

The TSG does not provide potentially as much assistance as the original Standard Tertiary Bursary. It provides less money and completely denies access to that money as of right. If the TSG had been tied to the Consumer Price Index (as was the original intention, and as are most other similar payments - employment benefit etc.) students would this year be receiving AS OF RIGHT an excess of thirty dollars per week (if living in the same city as their parents) or an excess of forty dollars per week (if living outside of their parent's city). This is not a pipe dream. Even the Department of Education recommended early in 1979 that the STB level be increased to \$28 and \$39 respectively (this was rejected by Merv Wellington) and the Labour Party is pledged to restoring the STB to its former inflation adjusted value. The TSG means less money and harder to get!

What has the last twelve months revealed about the TSG? Actually, very little that student and other education groups (notably the universities) did not know already. The test of time has proved their criticisms to be absolutely valid. The following information comes from surveys of 570 students at Victoria University and 331 students at Auckland University.

The scheme is confusing: Over 10% of students surveyed at Victoria did not apply for the SHG because they didn't know they could.

The scheme involves a huge bureaucracy: Over 14,000 students applied for the Supplementary Hardship Grant. All these applications were handled through Wellington. Many extra staff were employed by the Department of Education in Wellington and by all the universities.

The scheme involves massive delays and consequent stress and anxiety: Of students surveyed in Auckland 9% had still not received final awards by June 18. Three of these students had been waiting over TWENTY WEEKS! Over 47% of students surveyed in Auckland waited or have been waiting for TWELVE WEEKS. Nearly three months! Fully 84% of students surveyed had not been notified of their grant before the end of the first term - one third of the year through the academic year.

The result of course is terrible financial uncertainty for students and major discontent. The vast majority of comments received from students in the survey condemn the delays in the scheme and mention the financial difficulties that resulted.

In a letter to the President of NZUSA last year Merv Wellington said that early

applicants should be informed by mid April. Early indeed! Only 8.5% of applicants surveyed had received a reply by the end of April, and of these, 6% had applied before Term One even started.

This massive delay is totally unacceptable, it makes life hell for students who are forced to run up debts, without any guarantee that they are going to get any Hardship Grant anyway. The delay cannot be avoided under the new system. There will always be a massive number of applications, a huge amount of personal information requested, and the need to give each application considerable careful attention. It is physically impossible to cut down the delay. There is only one way - scrap the TSG.

The system is riddled with anomalies: The survey conducted at Auckland did not ask for the details of applications so no statistical details of irregularities can be given. However a vast number of students commented on anomalies. Students flattening with other students particularly noticed a strange variation of grants given although circumstances were almost identical. The following are just some of many comments received about anomalies.

A student who got \$12 ... 'didn't expect to get anything as I had savings and was getting paid for demonstrating. A Brother who is much worse off than me but has a car on which he still owes \$600 got nothing - he needs the car for MSc work.' 'Many students receive Hardship who are not as needy as some who don't.'

A student who got \$12 ... 'how do they calculate what you need? i.e. a flatmate was awarded \$17 and we put down almost the same amounts...'

A student granted \$17 ... 'Other friends with similar circumstances to mine, have not received the full amount which seems totally unfair.'

A student who got \$17 ... 'I feel lucky to get it as I know of others in the same position as myself who got considerably less.'

A student who got \$17 ... 'Flatmate in similar (slightly worse) financial position to me I have a job during the August holidays and he does not, got only \$12. A Friend with less financial assets obtained only \$12. Another friend with far greater savings than any of us received \$17. A warden at one hostel (Waikato) received \$17 and he has no board to pay.'

And to sum it up. 'It all seems very arbitrary.'

There are many more examples. Many students asked what the criteria are. Only the Department of Education knows. They are completely secret. That is one of the greatest dangers of the new scheme. The Minister could tell the Department to tighten the criteria at any time. Nobody would ever know, and the money would just stop!

The scheme encourages abuse: It is clear from many replies that students felt they had to falsify their details to get a decent grant. In fact they were quite right. Some students complained that they had told the truth and received much less grant than they needed. It is disgusting that students have to lie in order to get a decent allowance.

Students Under 20 are screwed by parental meanstesting: The overall effect of the TSG is now clear. It has attempted to transfer much greater responsibility onto the parents of students to support them. Students under 20 have been particularly badly affected. Some students surveyed had been unable to apply for the SHG because their parents would not fill out the means test. Students under 20 generally fared worse in grants than those 20 or over. Students under 20 who choose to go flatting are penalised by receiving less grants than students 20 or over. The Government is simply attempting to force students under 20 back into their parents' homes. Many applications were rejected on the basis that parents could (and should) give more assistance. The student ends up as the meat in the sandwich. Some of the comments we received include:

A student who received \$17 ... 'One of my flatmates who is in a worse financial position received only \$11, but her parents' earnings were high in proportion to mine. I really do not think that the Govt can expect parents to suffer the burden of their children's education.'

A student who received \$5 ... 'I'm completely disgusted by the whole business. I have a sister who is in exactly the same situation as I am - she received the full \$17 hardship grant only because she is over 20. I do not receive support from my parents. I need the money desperately - I work hard at varsity and feel I deserve it. I do feel we should not expect gratuitous education, but when I see how unjust and iniquitous the system is! I receive \$2 less than I did last year and the Govt have certainly spent more than \$2 paying for all the paraphernalia attached to this new system ... such waste occurs and those truly in need don't get help'. '... this parental co-operation should not be obligatory in order to get a mere subsistence income.'

As for the appeal procedure, well!: As of two weeks ago the Department of Education in Wellington reported that they had received over 1500 appeals. That represents over 10% of total applications and there are bound to be more to come. The number of appeals itself clearly shows the unsatisfactory way that the TSG has operated. Most importantly, these 1500 appeals are being handled by ONE 'RETIRED CIVIL SERVANT' in Wellington. That is the appeals authority, one person. This person must acknowledge your appeal, get the relevant information from the Department, send this to you for comment, get the Department to comment on your comment and then make a decision. It is absolutely ludicrous. If you find out in June that you have been granted nothing and then appeal, who knows how long it could take? Even with many extra staff it took the Department about three months to tell most students at Auckland what they will be getting. Could it be the third term before many students find out how much money they are getting this year?!

Don't forget the other faults in the new system: Remember the fees you had to pay at the beginning of the year. They were introduced along with the TSG. The

TSG makes it harder to hold onto 'A' and 'B' Bursaries and shortens the amount of study you can receive bursary for.

The TSG is a farce - Scrap the TSG: the time has now come to make our point strongly on the TSG. It must be scrapped and a reformed Standard Tertiary Bursary introduced next year. Don't just moan, do something. Write to your MP, write to Merv Wellington (you don't need a stamp), appeal if you haven't already done so, go for a reassessment of your case if your circumstances have changed, write to the local newspapers.

Next week on Wednesday July 2 you have the chance to tell the Department of Education what you think of their bureaucratic scheme (it was an official of the Department who first thought up the scheme). There will be an all-day demonstration outside the Department of Education in Gillies Avenue Newmarket. We want to get hundreds of students out there telling the Department that the TSG is not acceptable.

If you have your own transport, vans or cars please see Chris Gosling at Studass urgently. Transport will be leaving the Quad every hour on the hour from 9 a.m. to 4 p.m. and return transport will also be provided hourly - From noon till 1.30 p.m. buses, vans and cars will be leaving from next to the Rudman gardens regularly. A special pushbike demonstration will leave the quad 1.10 pm. Bring your pushbike, skateboard, rollerskates. If enough people want to, a march can be arranged.

Support Education Fightback. Join the picket Wednesday July 2. The TSG is a Farce - Scrap the TSG.

Taking It To The People

A vital part of the Education Fightback Campaign is to get our message across to the public. We must show them that the issues that we are concerned about vitally affect everybody in our society. If we can convince the public then we are halfway to convincing the government. In the past, students have tended to try and draw public attention to their concerns through the media by having demonstrations. Although this is still an important part of the campaign it is now important to get directly to the public.

A number of activities are planned for this term, designed to our message to the people in the street, but we need your help. Yes, that's right, you. Our first activity is taking place next week, mid term break. Throughout mid term break students will be visiting selected suburban areas and distributing a leaflet designed to show the public how education cuts affect everybody. This is a huge job and has not been tried before in Auckland. We need at least fifty people and ten cars for the whole week for it to be a success. Nobody should have to work for more than half a day.

If you can help please, please contact Ivan Sowry or Chris Gosling at Studass straight away. Alternatively if you are willing to distribute leaflets around your neighbourhood during the next three weeks, on the week-end or after varsity, come and collect some leaflets from Ivan or Chris at Studass.

THE TSG IS A FARCE - SCRAP THE TSG

ALL DAY PICKET

Department of Education
Gillies Avenue, Newmarket.

Wednesday July 2, 9am-5pm

Pushbikes, rollerskates, skateboards, feet leave the Quad 1pm.

TELL THE BUREAUCRATS THE TSG STINKS

Transport leaves and returns hourly from Quad

Transport leaves regularly from Quad 12 noon - 2pm.

APARTHEID RULES

On Thursday June 19, Gilles Kati, the Southern Africa Scholar for 1980, spoke on campus about conditions in South Africa and his native Namibia, and about his personal involvement in the Namibian liberation movement.

Gilles Kati is a member of SWAPO, the South West Africa People's Organisation, and has been in exile for the past 7 years. His involvement with SWAPO began when he was at school, and took part in student demonstrations. He was picked up by the police on suspicion of supporting the liberation movement, and suffered beatings and 'terrible interrogation'. On his release he reached the decision that the only way for Namibia to achieve majority rule and racial equality was to fight. He began working within the military wing of SWAPO, the People's Liberation Army (PLAN).

'Our aim is not war as such, but to liberate Namibia is imperative, and we will do so by any means. If South Africa is willing to talk, we will talk, and if not, we

will fight.'

Gilles went on to outline the situation facing Blacks in South Africa and Namibia: how they are confined to the 'Homelands', overcrowded and infertile tracts of land well removed from the cities; how they must get permission from the authorities to travel outside their specific Homeland, and must carry a pass book designating their name, age, ethnic group, where they live and where they are to travel to, the name of their employer, at all times. If they are picked up by the police without this, they can be fined or jailed. Wages for Blacks are minimal, and most families live on an income which is less than subsistence level. They have no right to negotiate with their employers over wage levels. And then, of course, there is the segregation, with Europeans, Coloureds and Blacks required to use separate restaurants, post offices, schools, trains, park benches, public toilets ...

'It is painful to live in your own country

without recognition, without rights, and to be suppressed by a minority. We blacks feel our obligation and determination to fight for our human rights. The struggle is on in South Africa'.

The liberation struggle of Namibia and South Africa is facing a regime which is heavily armed, and fired by a religious determination to maintain their racial domination. The Calvinistic doctrine of the Afrikaners' states that the negro races are inferior to the European, and that the Afrikaners are a chosen people of God who have his support and guidance in their rule. While oppression and exploitation of ethnic groups can be documented in almost every country around the world, South Africa is the only country where this is institutionalised in law and punitively enforced.

The black students of South Africa and Namibia who go out into the streets to demonstrate know that they will be facing the heavily armed South African police, that they are likely to be at the least

beaten up, and possibly shot.

'Soweto and the massacre that followed was not the first, and will not be the last. But we have the stamina to fight on. There is a determination in all the youth of South Africa to fight for their rights. 'We cannot stomach this racial segregation and discrimination any longer.'

The rule of apartheid has international ramifications:

'By maintaining diplomatic, trade and sporting links with South Africa you are actively supporting the apartheid of that country. It does give moral support to South Africa.'

If South Africa is to change, it will need international pressure to do so; the only way to achieve this is to isolate South Africa diplomatically, economically - by putting trade links - and culturally - by cutting our sporting links.

'New Zealand must come out and openly condemn the apartheid regime. And this means that New Zealanders should pressure their Government to break its links with South Africa.'

The Kids Are Alright?

In a recent publication, a cartoon showed two kids looking at an IYC poster pinned to the wall of a broken down tin hut. They were asking: "What happens to us when we grow up?". Although a simple statement, this expresses clearly the separation between many International Year of the Child activities and the problems facing children in the real world. Much of the publicity for the IYC, including that from overseas, has failed to look at the causes of the problems and has raised only superficial, band-aid solutions.

It is interesting to compare the publicity and Government activity given to the IYC with the scant attention received by the previous year's "Year Against Apartheid". And the slogan adopted by the South African government - "Did You Hug Your Child Today?" - adds further ironies when we consider the very deep and bitter divisions in that country and the rough road ahead for all the children of South Africa, black and white.

Soweto: A Turning Point

Any focus upon the 'child in South Africa' would be quite justified in drawing attention to the poverty, health and education problems of the majority of children in that country today. But a far more important emphasis is to look at the political role developed by South Africa's young black people in the 1970's. Why did it happen? What is the significance of the new wave of unrest for the future?

The events in Soweto in 1976 were the culmination and breaking point of a number of important tensions. The two key factors in this were firstly the measures taken by the white regime to lock the black work force into a narrow and controlled range of jobs, fodder for the developing industrial base of South Africa, and second, the development of the specialised education system through which this workforce was trained.

One of the most important pieces of legislation in the whole period of establishing the framework of apartheid after the Nationalists took power in 1948, was the Bantu Education Act of 1953 which came into force in 1954. This Act expressed in the Christian Nationalist philosophy that education should be based on 'love for one's own people' and the development of 'race-consciousness' on narrow and exclusive lines. Control of schools for Africans was given to the Native Affairs Department and not the Education Department. The whole purpose of the Act was to attack the liberal trends of the mission schools and to root schools for 'bantus' in the type of education needed to fit African children for a "subordinate" position in South African society.

In the debate surrounding the Act, Dr Verwoerd, then Minister of Native Affairs and later Prime Minister, stated: "There is no place for him (the Bantu) in the European community above certain forms of labour ... For that reason it is of no avail for him to receive training which has as its aim absorption into the European community..." And "When I have control of native education I will reform it so that natives will be taught from childhood to realise that equality with Europeans is not

for them..."

"Bantu Education... Downfall of the Racists"

In his book, *Naught For Your Comfort* published not long after the introduction of 'bantu education', Fr Trevor Huddleston predicted the inevitable outcome of that educational philosophy. "Bantu education will mean the downfall of the racists". And he is being proven right. The young people brought up under the Bantu Education Act know where they stand in the eyes of the white authorities; they see clearly their role in the economic machinery of apartheid. It is these school-children, some as young as 9, 10 and 11 who unleashed their anger in 1976. The parents of these children, brought up under the era of mission school education have found it difficult to relinquish a belief in patience and peaceful resistance. The young people have fewer illusions.

Tsetsi Mashinini, Soweto student leader, expressed this clearly at a press conference in London late in 1976: "In our schools we have no social studies or philosophy. Socialism, capitalism, imperialism ... I know nothing of these 'isms'. But I know who Mr Vorster is, and I know the Ford Factory down the road: and I know they are both my enemies."



The Events Following Soweto

The events in Soweto and other South African urban centres in 1976 added a fresh impetus to the African's struggle. "Soweto had sprung from complex causes - from

the new mood engendered by the triumph of FRELIMO and the MPLA, from the accumulation of African bitterness over the years and, finally, from the growing crisis of unemployment. Its results were self-confirmatory, self-reinforcing. For blacks and coloured alike now had hundreds of fresh deaths, thousands of new arrests to add to their swelling score of grievances."

Both sides learned from the battles of 1976. The South African police and army were caught unawares and over-rected. Many white South Africans had believed the professions of stability and confidence they read in their newspapers. Now they could no longer ignore the deepening tensions. The students also learned, though somewhat slower at first than the forces opposing them. Blacks and coloureds were ready to take on the education system and even 'majority rule'. Eventually it was seen that mass demonstrations gave the authorities opportunity to kill and arrest at will. The focus was turned to smaller demonstrations, memorial services and attacks against school property. The unrest continued. In a two month period towards the end of 1978 there were 33 'incidents' of this kind. From 1976 to the end of 1978, 8823 young people under the age of 18 were arrested, 5946 were convicted. During the same period 5111 were detained.

These protests have not been confined to Soweto. Children have been deprived of their South African citizenship and deported, along with their parents when not economically useful, to their so-called 'ethnic' homelands. School children within the 'homelands' have also managed to disrupt the education system. In Venda for example, a demonstration of 5,000 in 1977 forced all the 35 secondary schools to close.

Boycotting schools was one of the major original forms of protest. As late as mid-1978 school attendance in many areas was only 50%, although attendance improved when police patrols and house searches were used to round up the children. Police patrols were also present at schools to ensure that all went smoothly. Since 1978, students have drifted slowly back to school, mainly for political reasons. First, some normal education is seen as better than none at all. More importantly, the students are then in one central area which facilitates organisation. When the Soweto Students Representative Council was banned in 1977 along with 17 other black consciousness groups, the Soweto students were able to reorganise themselves quickly and form the Soweto Student League. The major campaign of the League has been opposition to the New Education and Training Bill which introduces only cosmetic changes to the old concept of 'bantu education'.

A further ramification of Soweto has been the harder line taken by parents. In 1976 a student ultimatum forced the Soweto Bantu Council to close. The 'Committee of 10' elected in its place continued the development of the 'black consciousness' movement until seven of its members were banned in 1977 by the

Government. A 'stooge' replacement council was 'elected' in its place with only a 6% voting turnout.

A future of Oppression and Struggle

The choices facing the young leaders of the 'disturbances' of the mid-1970's have not been easy. Many, to avoid harassment and arrest have followed the well-trodden route to Swaziland, Botswana and Tanzania - some to refugee camps, some to join the liberation movements.

At home, following the black consciousness movement bannings and Steve Biko's death, the Azanian People's Organisation was formed. Within a very short time, its leaders were also arrested, but somehow the organisation managed to survive. A recent meeting in Soweto was attended by around 1,000 people. Curtis Nkondo, the leader of AZAPO is a Soweto student leader of 1976 who was also detained early in 1977. He follows the black consciousness philosophy of Steve Biko, with a stronger emphasis on the economic base of the South African struggle and the need to work through the education system and the trade unions.

While much that is going on within the school and student community is positive, the young people of South Africa face severe odds. Inflation and unemployment have seriously eroded the already subsistence level living standards of the majority of the black people. The social conditions in many black townships breed crime and disillusionment, and take particular toll of the children.

Mr H. Makurine, of the South African Council of Churches has given the following description: "Some of the children - those who live at home but spend their days on the streets - may be school 'pushouts' (who) haven't the money for books or uniforms ... There are children whose parents try to look after them, but they work long hours; they cannot supervise the children and have no idea that they are on the streets and not at school. There are children who beg because their families are in desperate financial straits. Some children who normally go to school are tempted by the prospects of earning money at golf courses. There is a truck that comes into the township and recruits them. The truck doesn't bring them back. Then there are children whose homes are little more than shelters - a place where life is hell."

It is the children, raised in these conditions, and facing these odds, who will lead the struggle for the new life expressed in the following passage from 'Sechaba': "Let us unite to fight for the preservation of the future of South Africa - our children. Surely a stop must be put to the waste of human resources by the regime. Concentrate all efforts in the common struggle to make South Africa a happier place for all children regardless of race, colour, sex or creed. History will never pardon us if we actively or passively condone the genocide and total brutality conducted by the regime against our children - whose only crime is that they are not born white."

Phil Griffith and Kathy Baxter
December 1979

Rubber Boots, Rubber Bullets...

The Minister of Education (Merv Wellington) plans to introduce a scheme for paying teachers during training that will have a detrimental effect on education in New Zealand.

The Scheme will:

Allow only those from 'comfortable' backgrounds, who can rely on parental/spouse support during training to enter teachers college.

It will bribe some teachers into teaching who are undesirable.

The Minister takes full responsibility for the structure of the scheme, which will replace the present allowances system, as well he may, for he took no heed of frequent and vociferous objections to it during its planning. Those objections are still held strongly by the Teacher Trainees' Association of New Zealand.

The Teaching Studentship levels are to be set by regulation, despite the historical negotiating rights employee groups have.

Teacher trainees have the same obligations as other state employees, but the Government has frequently gone back on its word to treat them as such.

Teacher trainees are constrained by regulations and short holidays in gaining time or vacation employment, therefore they rely almost entirely on their remuneration as teacher trainees.

Negotiation Removed

In order to recruit people from a wide range of backgrounds to teaching remuneration must be set at a living wage, adjusted according to inflation, and secure in terms of the conditions under which it is paid. Regulated remuneration offers no guarantee that these conditions will apply. The only reason this Government is so keen on regulated conditions of service is that it can have complete control over those conditions of service. The only people who will be able to afford to take the risk of training will be those from well off backgrounds. This ship is not representative of our community.

The Minister has built into the scheme an 'incentive' allowance, a subject and a mobility allowance. He hopes through these to attract graduates into the secondary service who hold qualifications in subjects that are short staffed, and teachers into geographical areas which are 'unpopular'.

Incentives - Unfair and Unworkable

Many teacher trainees do not have sufficient financial support to be forced to apply for these incentives; genuine desire to teach a shortage subject or to be mobile may not be a major reason for application.

The subject allowance will be paid to a limited number of graduates for example, not all commerce teacher trainees will receive it. There will be a differential in remuneration between people undertaking exactly the same course of study, thus violating the principle of equal pay for

equal work. Trainees will have to apply and be selected for this 'extra' allowance, before entering teachers college. Since trainees will be selected on 'merit', the success in receiving the allowance could well become an indicator of future success, even before training has begun.

The subject allowance is based on the principle that some subjects are more valuable than others, no person involved in education can support that principle.

The only means of having a guarantee of employment under this scheme, is for a trainee to be accepted as part of the quota of people who are to receive the 'mobility allowance'. This is a bribe, the carrot of employment being dangled over trainees' heads. Recipients of the allowance will have to apply for positions in schools

training if they do not teach following training. Under the new scheme, they will be bonded for everything they are paid during training, over and above the Tertiary Study Grant (\$23). This will result in teachers who have undertaken a three year teacher training course being bonded for \$6192, and if they received a mobility or took a five year course would owe \$15,020.

Clearly, levels of bonding such as these will be a deterrent to people in terms of undertaking longer courses of teacher training. Rather than taking a comprehensive teacher training course, many potential teachers will opt for a university degree, followed by a one year teacher training course, where the commitments will not be as high. One year

be a percentage of people, who once in the classroom recognise that they are not suitable. The selection process for entry to teachers college is not perfect, it cannot be. There is no good social economic or educational reason for forcing people to teach, they will only do damage to themselves and the children who have the misfortune to be taught by them.

Meanstesting

Finally, the scheme the Minister has proposed, offers some 'mature' teachers with dependants, a supplementary hardship allowance. Meanstesting is not the best way to provide for those with special needs, negotiation is. Meanstesting seldom help those who are genuinely in need, but those who are good at filling out forms, and dealing with educational administrators from a distance. The meanstested assistance the Minister is offering will probably be unavailable to those without dependants, this will markedly decrease the number of people from the 23 to 30 year age group, without dependants who presently make a valuable contribution to teaching, as a result of their wider experience than school leavers.

Conclusion

The Minister of Education has introduced a scheme for paying teacher trainees that is based on punishment and bribery. The problems he is hoping to solve, such as distribution and retention will not be solved.

Mr Wellington has an obligation to teacher training, and to the taxpayer. He has fulfilled neither by the introduction of this scheme.

The major steps the Minister must take to solve difficulties related to teaching staff are:

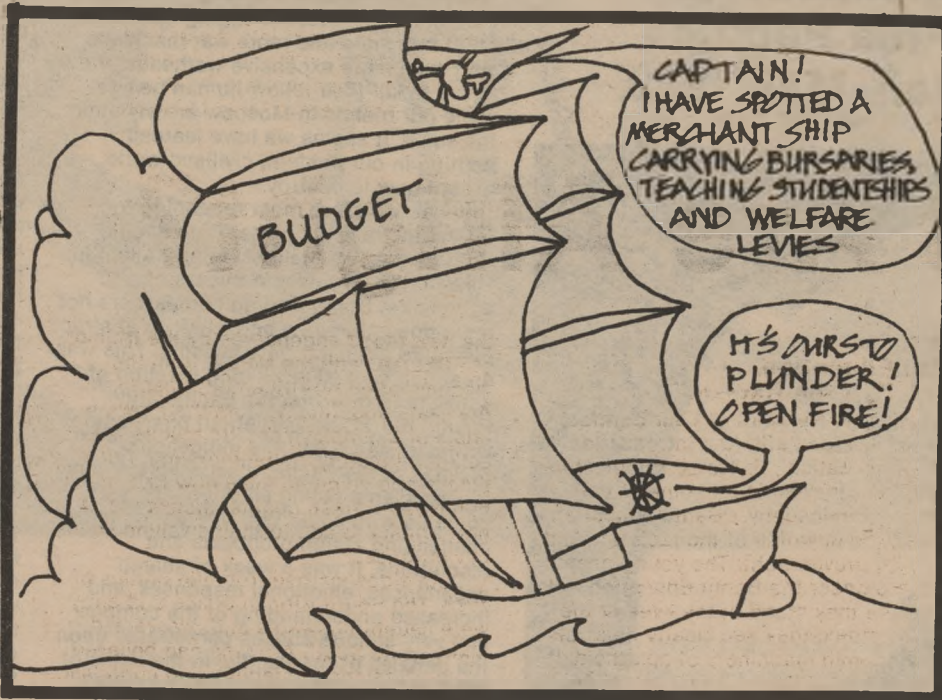
- To encourage teachers to 'unpopular' areas by providing in service (not pre service) incentives. For example offering special support services and resources in these areas. This has worked successfully in Porirua already.

- He must attract people with specialist qualifications back into the teaching service by offering competitive conditions of service with private enterprise.

- He must retain teachers already in the service, which will reduce the need for training large numbers of teachers annually, therefore reducing overall costs, and protecting the taxpayers investment.

- Negotiable, secure and equitable conditions for teachers during training must be provided, to ensure a representative cross section of the community are attracted and able to enter teaching.

Iona Holsted
President
Teacher Trainees' Association of New Zealand



which are facing staffing shortages. Some of the effects of this are: 'young' inexperienced teachers will be placed under immense stress; the staff they are working with will not have the time to offer the support necessary; bad early teaching experiences will lead to teachers either leaving the service altogether or moving out of the 'shortage area' as soon as possible; a high turnover of 'inexperienced' teachers in 'unpopular' areas will be unsettling to permanent staff and children.

Another principle at stake with the introduction of this policy, is that of employing the best person for the job. Those who have received the mobility allowance will be guaranteed employment over all others, irrespective of their actual abilities, strengths etc.

Expensive Prisons

At present teacher trainees have to repay to the state \$200 for every year of

post graduate courses have come under attack for many years, as being an inappropriate means of training teachers. However, the pattern of teacher training in New Zealand which is at present considered one of the best in the world will certainly move in this direction, such a move will not be in the interests of teacher training or teacher quality.

Punitive bonds have two other major effects. People from lower socio economic groups will be deterred by the possible threat of having to repay such huge amounts, to many ethnic communities the idea of being 'in debt' to this extent is contrary to their culture.

To some teachers, even the most able and dedicated, classrooms will appear as expensive prisons. While it would be nice to think that every person who is accepted to teachers college is going to be a satisfied and good teacher, this is not the case. Although dedication is genuine on entry to teachers college there will always

EDUCATION FIGHTBACK
BENEFIT DANCE
Spelling Mistakes
8 pm FRIDAY
4th JULY IN CAFE
Admission \$3.00 with ID

The Pacific: A Nuclear Nightmare

Elaine Shaw of NZ Greenpeace reports on the Nuclear Free Pacific Conference held in Hawaii, May 1980.



Page 6, CRACCUM, June 30

Three years ago the World Forum of Peace Forces was held in Moscow and I attended as the sole novice representative from New Zealand. With about 450 delegates from over 50 countries attending, it was an impressive event, with stirring speeches, discussion groups covering many facets of the peace issue and a strong indication that those sincere and dedicated people had a real desire for peace. Afterwards, a brief visit to Leningrad strengthened this feeling that the average Russian citizen wants peace very badly, and is working very hard to achieve it.

However, after hearing so many speeches, liberally sprinkled with words like 'aggression', and 'imperialism', condemning the Western world exclusively for all the world's ills, and realising that a similar peace forum in the West would bring out the same clichés, I left Moscow with a feeling of déjà vu. The Western mentality of Russia being the aggressor, with Russian submarines prowling the Pacific sea bed, seeking confrontation and threatening our basic freedoms was no different to Moscow thinking. The ANZUS partners are at present egging each other on to buy more and more war machines, with even more expensive warheads, the better to kill their fellow human beings, while our friends in Moscow are planning the same. It seems we have learned nothing in our modern, civilised world, except how to destroy.

It was therefore most refreshing to attend the recent Nuclear Free Pacific Conference 1980 held at Camp Kailani in Hawaii this May, where threats of aggression from invading hordes were not mentioned, and long speeches on abstract concepts of peace were missing. This was an action-packed week-long meeting of activists from within the Pacific and Pacific Rim countries. About 55 delegates with over half being the indigenous peoples of the Pacific discussed the very real problems facing all of us, and they came up with some very interesting and challenging action proposals and resolutions. It was a week of shared experiences, emotional responses, and increased understanding of the complex and very serious abuses perpetrated upon the peoples of the Pacific, in the name of defence - progress - defence - improved standard of living - defence

New Zealand's valiant attempts to stop nuclear warships from entering our harbours may have blurred the fact that our peaceful Pacific has become a region where the entire nuclear cycle is carried out by governments and transnational companies. From the mining of uranium to the storage of nuclear missiles, to nuclear power plants, to finally dumping the nuclear wastes in the ocean - it's all here in our backyard, and the experimenting and expansion is gaining momentum. The next two years, until the next NFP Conference, will be a testing time for all the delegates who now have to get the message out to as many people and groups as possible, to assist in the work of making the Pacific an independent, nuclear-free and oppression-free place to live. The previous two conferences, in Suva in 1975 and Ponape in 1978 had the major task of drawing all the threads from the various movements - anti-nuke, independent and autonomous, together, so that by 1980 we now have a strong united group of dedicated people, and speaking personally I found it a unique, heartening experience.

An important consideration for the delegates was the Treaty for a Nuclear Free Pacific, which had been drafted at the Suva Conference, and reaffirmed in Ponape. It was decided to adopt it as a Peoples' Charter for a Nuclear Free Pacific, on which an intergovernmental treaty would be based. This concept follows the tradition of other peoples' declarations throughout history, including the Magna Carta and the UN Universal Declaration of Human Rights. Two recommendations were also added to the Charter - that governments of the region impose an immediate ban on the transit, storage and disposal of nuclear waste in the Pacific; and that Hawaii, Japan and the Philippines be included in the nuclear free zone.

Some of the actions need immediate attention, as there is at present strong pressure being put on Pacific people to give up their land - a Land Rights Agreement formulated by the US is asking the people of Palau to give up 32,000 acres of their valuable land, rent free, for military use. Another island in Micronesia with a great future is Tinian, the island airbase from which planes took off in 1945 to bomb Hiroshima and Nagasaki. The US plans to build a \$300 million airbase and supply centre, with possible storage for nuclear weapons on this island of about 1,000 people.

During the week at Camp Kailani, news of Chinese plans to test Inter-Continental

Ballistic Missiles (ICBM's) between Tuvalu and the Solomons caused great concern to delegates from the South Pacific. For the Marshallese in the North Pacific, and particularly the people from Ebeye Island, who live permanently beside a missile practice site, the news was received more calmly. Kwajalein Atoll, with the largest lagoon of its kind in the world, in 1961 became the target area for US ICBM's launched from Vandenberg, California, and the Kwajalein Missile Range (KMR) was established. In 1964 the people of the Kwajalein islands were relocated to the small island of Ebeye in order to create the KMR restricted missile corridor. Today the disease infested slum of Ebeye, with a Marshallese population of about 8,000 living on 70 acres contrasts starkly with neighbouring Kwajalein Island, (900 acres) with a population of 3,000 Americans living in air-conditioned luxury, who staff the KMR. With the Soviet Union also testing their ICBM's in the Pacific, inhabitants of the region surely must have a slight feeling of insecurity - or are missile technicians and launchers infallible?

One of the immediate aims of the Conference, to be implemented by the Japanese delegation is to survey and treat the victims of the Marshall Islands, who have suffered severely from the results of atmospheric nuclear tests carried out in their territory during the 1940's and 50's and the Tahitian delegates will try to gather information from the Tahitian people on their return home. Continued underground nuclear tests carried out by the French at Muroroa is causing unknown harm to the people of French Polynesia, as medical records are kept secret and their environment is being permanently polluted by radioactivity.

Some of the direct actions proposed at the Conference included recognition of Bastille Day (July 14) as an international day of protest against the French tests, with sit-ins, wearing black arm bands, etc. The possibility of a protest boat sailing to Muroroa was suggested, and is to be investigated. The need for educational material such as slide shows and audio visuals was stressed by the Tahitians as a way to give their people inspiration and courage - a way to bring them into the international movement in the Pacific.

With news that France had finally admitted to testing two neutron devices at Muroroa the entire conference boarded a bus en masse to Honolulu, where they were met by 100 Japanese peace activists and many local Hawaiians, to participate in an impromptu demonstration and 'die-in' outside the French Consul's offices. Unfortunately, the Consul himself was unavailable to accept the statement which the two Tahitians wished to present to him.

The three delegates from Palau put a very strong case for support in their efforts to get their Palau Constitution ratified in July this year, as the first step on the road to independence. This Constitution which was ratified last July 9 by 92% of the vote was subsequently declared null and void, and revised by a 9-member body appointed by the Palau Legislature, with the US military in mind. This revised Constitution was turned down by the Palau people, who are determined to stand by their original ideals of an independent nation, with the first nuclear free zone in the Pacific. The Palau Islands are the western group in the Carolines, situated about 500 miles east of the Philippines. After World War I they became a Japanese mandate, until captured by the US in 1944, and in 1947 they became part of the Trust Territory of Micronesia, administered by the US. With its excellent harbours, Palau is seen as an ideal Trident base - given that the US still has control over it, hence the need for strong support from the entire Pacific region to ensure that the US does not interfere in any way to obstruct the Palauans' democratic right to choose. A strong movement was initiated at the Conference, to give maximum attention to the problem.

Throughout the whole conference, an insidious theme began to emerge - the Coming of Trident, with its attendant need for forward bases, and the need for it to be deployed in the Pacific. The US Navy's latest 'toy' is to be tested in the Atlantic about now, and will be arriving in the Pacific during mid-to-late 1981, armed with Trident II missiles which have a 300 ft accuracy over a 6,000 mile flight. Because of its great length (560 ft) this monstrosity needs a very deep anchorage, very large harbours and (preferably) very friendly hosts who will not object to their visitors radiating their sea waters, and who will accept without question a technological marvel with a first strike capacity, which could launch its host country into the world's first nuclear war - possibly accidentally, by a faulty computer

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Soviet counterpart, the SS-20 represent an alarming escalation in the nuclear overkill strategy, as their pinpoint accuracy will reduce the 'stability' of the existing 'balance of terror'. In effect, the Super Powers have finally admitted that they are willing and able to start a nuclear war, and from recent world events, with threatening noises reminiscent of the Cold War Era, it seems they are just dying to have a go! At least if NZ becomes embroiled in war games between the US and the USSR, ostensibly through our ANZUS alliance, it could solve one of our problems - unemployment. Join Up! Join Up!

One suggestion initiated by the Auckland Peace Squadron, which was taken up most enthusiastically by the Conference was the voyage of a vessel sailing via the Pacific Islands, to reach Bangor in time for the attempted launching in 1981 of the Trident submarine. Local actions would be encouraged along the Trident route, with support and the widest possible publicity given to the action.

Tied in with the whole missile operation is the missile tracking system at Kaena Point on Oahu, Hawaii, so with the Trident and MX missiles to be tested in the Pacific, there is an even greater urgency to stop the nuclear spiral. This link with Hawaii highlights the very real and diabolical dangers faced by the residents of Hawaii: for example 2,200 drums of radioactive solid waste have been directly discharged into Hawaiian waters: between 1964-1973 the Navy dumped 4,843,000 gallons of radioactive liquid waste into Pearl Harbour; there are about 110 military installations in the Hawaiian Islands, and 25% of Oahu, the island Honolulu is situated on, is controlled by and devoted to the purposes of war. At Camp H.M. Smith, on Oahu, the Commander-in-Chief, Pacific (CINCPAC) controls all US nuclear weapons and directs all US military operations throughout an area that includes 50% of the earth's surface, and 2/3 of the world's population. Twenty-three nuclear-powered submarines are home-ported at Pearl Harbour, and more than 3,000 nuclear weapons are stored at Oahu (although the military will neither confirm nor deny their presence). These weapons are transported through and over residential communities, although these same residents are denied any knowledge of what is happening - what you don't know can't harm you! Honolulu Airport is situated right next to Hickam Air Base, and commercial flights share air space with military hardware. West Lock, which is a major nuclear weapon storage bunker and maintenance facility, is located within one mile of the approach and take-off paths for one of the principal landing runways at Honolulu - kinda makes you feel secure while preparing for

landing procedures in your Air New Zealand DC 10, on your holiday to a Pacific paradise! Honolulu International Airport has been given a red star rating, with warnings of a black star rating because of its heavy mix of commercial, military, inter-island and private aircraft. Airport officials have said it's not a question of whether, but simply when, a collision occurs.

In February and March this year, a drastic change in Japan's military stance occurred, with scant mention in our news media, and hardly a ripple of public interest. The 'Rim of the Pacific Exercise' or RIMPAC has already taken place seven times since 1971, with the participation of the ANZUS Treaty countries, plus Canada, but 1980 signalled Japan's debut into this large-scale military arena.

After World War II the Japan/US Security Treaty was signed, and Japan's Self-Defence Force (SDF) was set up as an armed military unit to defend Japanese territory, or, at most, to carry out military operations near their own territory. In 1952, the day after the Japan/US Security Treaty was signed, the ANZUS Treaty was created specifically because of possible Japanese aggression.

So now, in 1980, our brave ANZUS forces, with Canadian collusion, have been exercising for nearly a month with our old enemy, in the same region where their navies fought 35 years ago - the central Pacific Ocean. This time, they have joined in operations such as jamming enemy electronic equipment, and integrating anti-submarine torpedo and counter-vessel actions. Such jolly Boys Own adventures will have alarming consequences for Pacific peoples, as there are strong suspicions that these RIMPAC exercises are aimed at gaining control of the Pacific Ocean, by Pacific Rim countries. And Japan, with one of the world's largest navies, with a 200-vessel fleet and 150 airplanes joining in as an active participant gives credence to this belief.

To gain such control, valuable and historic islands such as Kaho'olawe in Hawaii are being used for military bombing practice - NZ naval frigates happily bombed ancestral Hawaiian burial grounds on Kaho'olawe earlier this year. Which raises a whole host of moral and ethical issues, including the breaking of the Japan/US Treaty agreement. In response to these alarming problems, the conference delegates have formed a RIMPAC network, with representatives from all participating countries, including NZ, to increase our knowledge, and plan actions against such exercises.

Japan has 21 nuclear power plants in operation, 7 under construction, and 7 more being planned. The US is trying hard to sell more to the countries of Asia, as neither Westinghouse nor General Electric, because of domestic pressure, have sold a

nuclear power plant within the US since 1975.

Disposal of wastes from these plants, the dirtiest and least solvable of all the problems besetting the nuclear industry, remains a scientific nightmare, so present official thinking is to reprocess it, store it, or dump it until a solution can be found.

And the most obvious place for all these options is, of course, the Pacific Ocean. At present, spent fuel from Japan is transported via the Pacific Ocean to the UK and France for reprocessing, but Japan has been insisting on getting its own reprocessing plant, even though costs are high. So there are strong suspicions that Japan's desire to reprocess her own - and other Asian countries' nuclear wastes - is to possess plutonium, which is obtained from reprocessing, and thus be able to produce her own nuclear weapons. However, to stop such devious designs, the US has plans to turn one of the islands in Micronesia into an international centre for spent fuel storage. Palmyra Island, south of Hawaii was mentioned at last year's South Pacific Forum as a possible storage site - an idea unanimously condemned by all the South Pacific independent Heads of State.

Both the US and Japan have in the past dumped quantities of radioactive material into the ocean, but with a permanent solution no nearer, and Japan fast running out of storage sites, the race is on. Recently the Japanese government announced plans to dump low-level radioactive wastes in the northwest Pacific by early 1981. Such wastes, hazardous for up to 240,000 years, must be kept isolated from the environment. Fortunately, we are assured, the dumping is only experimental. Unfortunately, the Japanese Government has no plans for retrieving the cement containers which will be subject to extreme pressures at 13,500 feet under water. There is also no plan for monitoring future leakage from the cannisters. The dumping solution was common knowledge in Japan and the US early this year, and formal protests were issued by several nations, including Palau, the Northern Marianas and American Samoa. But it was not until late May that the NZ Government became aware of Japan's intentions, and then only through the Australian Federal Government. NZ had not been consulted or informed officially by the Japanese Government at all.

Spent nuclear fuel from Japan got a mention from an unexpected source during the conference. Last March the Greenpeace organisation was involved in an action against the shipment of spent nuclear fuel to Europe - an action which resulted in a court case in London in May. The delegates sent a telegram to the three

Greenpeace Directors in London, giving them their full support for their trail, and condemning the dangerous practise of transporting nuclear spent fuel by sea.

A quiet Benedictine nun, Sister Aida was one of the three delegates from the Philippines; another has been banned from his country because of his work against the inhumane Marcos martial law dictatorship. The concerns of the Phillippinos are many, but are mostly connected with US and Japanese foreign investment in their country, with an enormous gap between rich and poor, and a resulting need for the US to prop up the regime. One of their more immediate problems is the \$1.1 billion Westinghouse nuclear power plant being built on the slopes of an active volcano, Mt Natib, which is situated on an earthquake fault, and last experienced a tidal wave in 1971.

Sister Aida said, "There is no need for such a plant, for a country like the Philippines, which is poor, and we have alternative sources of energy". It will certainly not be the poor who benefit from this plant, but the multinationals who keep the poor in their place. We all shared in the sorrow of the Phillipino people, as they heard at the conference of the murder of one of their leaders at the hands of the military. A letter of sorrow and anger, addressed to the American people, and signed by the three Philippine delegates, and endorsed by the conference was sent as a protest at the licencing of the US Westinghouse nuclear to the Philippines.

A first positive step towards implementing the various actions is the **Pacific Concerns Resource Centre** which is being established in Honolulu, to act:

- 1) As a Communications and Information transfer.
- 2) Develop Educational Resources.
- 3) Co-ordinate Actions.
- 4) Co-ordinate Fundraising.

The Centre has a steering committee of seven, from the various regions in the Pacific, and initial financial pledges of \$31,000 were made for the setting up, operation and programme of the Centre. (The six NZ delegates pledged \$5,000 as an initial goal, the first \$2,500 to be sent by August 1st, 1980) The whole action proposal is to be reviewed in two years time, at the next NFP Conference, which will be held either in Tahiti, or Vanuatu (the New Hebrides).

If the problems outlined here so far seem a little far-fetched and Orwellian, they are only the tip of the polluted iceberg, and many have not been mentioned at all. Twenty-six resolutions and actions were approved, covering the whole nuclear spectrum, plus many human and land rights issues. There was a feeling at Camp Kailani that as a united band, together we could beat back the swords into ploughshares. But we need your help.

PIX OF THE WEEK



Aarrch... but is it Art? Pictured at the Architecture/Art School Party: Gayle, Professor A.A. Wild, Sid Vicious.



Back: Gary Shuker, Patrick Hanly; Front: Ashley Haywood, Marie Shannon, Alan Moyes, Miss Anastasia Noble, Jenneke Vandenberg.

ELECTION TRIVIA

Well, it's soon going to be that time of the year again. In three weeks time the elections for President, Administrative Vice-President, Education Vice-President, and Treasurer take place. After the apathy of last year we seem to have an abundance of candidates.

For President, we have:

John Broad
Gavin Callagher
Dermot Cooke
Ross Davidson
Rodney Dissmeyer
Kevin Hague
Wayne McIntosh
Mark Schofield
Ivan Sowry

There are one or two well known names there! John Broad is this year's International Affairs Officer and a representative on Senate. Gavin Callagher is the official Engineers candidate. Dermot Cooke is running on the Mollusc ticket. Ross Davidson ran last year without success. Rodney Dissmeyer did much the

same with much the same result. Kevin Hague is the present incumbent. Wayne McIntosh is this year's Sports Club Rep. Mark Schofield is the official FTS candidate. (Incidentally, for all the newcomers to University, FTS stands for Fuck The System, an organisation dedicated to ruining everything, including themselves.) Ivan Sowry is this year's EVP and is very strongly involved with Education Fightback.

Of the serious candidates we at CRACCUM feel it is best to remain impartial. Their records speak for themselves and I feel that it is best that you read their policy statements, with a grain of salt, and choose from there.

AVP next. With four newcomers this promises to be an intriguing race.

Candidates:

Fiona Cameron
Mark Kerly
Peter Simonovich
Michael Webber

Fiona Cameron is this year's editor of TITWTI and also edited this year's Orientation Handbook. Mark Kerly is this year's assistant editor at CRACCUM and is strongly rumoured to be a member of the Mollusc party. Peter Simonovich is yet another FTS candidate, so that leaves Michael Webber. This is one area where No Confidence appears to stand a good chance.

EVP could prove very one sided indeed. This year's candidates:

Stephen Mitchell
Grant Robbins
Heather Worth

Stephen Mitchell is that well known all-purpose candidate. He has stood for many positions in the past three years and has never been elected. Perhaps people just don't like him. Grant Robbins is believed to be yet another FTS candidate, so the only really strong contender is Heather Worth. Heather has worked in the area of Education Fightback and has also attended Exec regularly, so

Finally, that supposedly redundant position, Treasurer. We have two nominations, namely:

Jonathan Blakeman
Bhaady Miller

Jonathan Blakeman is a newcomer and no-one seems to know much about him. Bhaady Miller, on the other hand, is this year's Cultural Affairs Officer, our representative on various senate subcommittees and a fourth year Commerce student. What more needs to be said?

So that summarises briefly this year's candidates. For detailed policy statements, photos and CRACCUM's official stance you'll just have to wait for our election special coming out on July 21.

H.R. Haldeman

Note: At present there is a further nomination for the position of President, that of the Triumvirate, which is awaiting a Solititor's ruling as to its validity. Tom Bassett, Daryl Carey and David Kirkpatrick strike again!

'OFFICIALLY DEAD'

Jorge Videla, Lieutenant General and President of Argentina arrived in New Zealand on a warm Wednesday morning to the sound of a N.Z. army band and a 21-gun salute. The day before his arrival he was described in Parliament during an address in reply debate as 'a fascist dictator under whom human rights did not exist'. Met by the acting Prime Minister, Mr Talboys, the Chief Justice of New Zealand Sir Ronald Davison, deputizing for the Governor-General, and other dignitaries, the President inspected the guard of honour before being whisked away to the Town House Hotel, where he was to spend a 31 hr period of rest, a stop-over on his way home from a State visit to China.

General Videla heads a junta which toppled the Peron Government in a coup in March 1976. Since then economic conditions within the Argentine have improved, the military strength of its armed forces increased, while human rights have been demolished.

Since the General's coming to power more than 15,000 men, women and children have disappeared. In September 1979 the regime introduced legislation that declared all missing persons as 'officially dead'. Campaigns within Argentina to press the authorities into giving details of the fate of those who have disappeared failed. The last attempt was to petition the Argentinian Supreme Court, which ordered the Court of Appeal to investigate. This court upheld all applications of habeas corpus for 100 persons, declared 'officially dead', but found to be held in prisons at the disposal of the executive power. The court was overruled. Amnesty International intervened on behalf of 100 other persons who had been abducted, securing their release. Foreign governments have offered visas for political asylum to over 4000 of the 'officially dead'. Few were granted.



The total absence of left-wing violence during the period of the 1978 World Cup held in Argentina tended to confirm that the Government had adequate control over the country. It also heightened the anomalous fact that right-wing violence-abduction and murder have continued to flourish unchecked. The appearance of 12 bodies which were washed ashore in December 1978 at a seaside resort of Santa Teresita revived fears that many 'disappeared' prisoners are murdered.

In February of this year, Amnesty International took testimony that has since been cross-checked and found to be accurate from two men who escaped from secret detention camps in Argentina and who described the pattern of systematic torture and brutality culminating, they believe, in death for most of the people they met in the camps. They told of torture done under the supervision of a doctor, who checked blood-pressure and reflexes. 'We're not going to let you die before time. We've got all the time in the world, and this will go on indefinitely.' When the victim was on the verge of death the torture stopped and the victim revived. The doctor injected serum and vitamins, and when the victim had more or less recovered they began torture again.

On the night of June 10 the day before the General's visit began, Auckland University students organised banners and leaflets for a protest demonstration at the airport. The next morning 8 students travelled to the airport, joined by 7 pupils from Selwyn College, and protested the General's visit. It wasn't a big protest; at first they went to the wrong airport terminal (the President's International plane arriving at the Domestic Terminal), and had to run to the right terminal. Security didn't bother with them and there were few people to give leaflets to. More members of the press were present than university students protesting. But the point was made, some New Zealanders were opposed to the visit of the General because of his disregard for human rights. Amnesty International held 2 hour vigils in the lunch hour on the day of the General's arrival in New Zealand. They stood silent, holding symbolic burning candles.

I took a letter written on behalf of the students of Auckland University, to the hotel where the General was staying. It expressed concern over the

disappearances of students from universities in Argentina. At the moment I have a list of 25 students all of whom have been associated in some way with Auckland University. Contact can no longer be kept with them as they have all 'disappeared'.

In particular it was pleaded, in the letter, for the release of Gustavo Westerkamp who was studying economics at the University of Buenos Aires. Confirmed reports have reached this campus of his ill-treatment; since being seized he has been given electric shocks and beaten on the genitals with chains. It has been established that at present he is held at Rawson Prison in Argentina without charge or trial, under inhumane conditions.

I spoke very briefly to Mr Ilmas, the Argentinean Minister of Information. Due to a bomb scare at the Inter-Continental at the time of our meeting, we managed only to exchange a few brief words. When asked of the situation in Argentina he expressed 'no view'.

Students are often criticised as being stirrers and for poking their noses into political arenas which do not directly concern them. They should be, it is said, at University to study and study alone. The fact that they are involved in being educated means that they should be more aware when education comes under attack.

Education is international. There are no political divisions; when it comes under attack anywhere in the world then we should show our disapproval. General Videla is responsible for the tortures and extermination of students, not New Zealand students but students just the same, and that is why we have to make a stand against such people.

John Broad
International Affairs Officer

FOR THE CIVIC MINDED

Craccum's Guide To The 1980 Film Festival

Movies. For those of us who live for them, the fortnight in July, when the Festival Society parades forty odd for our edification, comes as the proverbial oasis in something of a cinematic desert. For those who get off on prancing around muddy paddocks in tight black shorts, or jumping out of planes hanging from a sheet, the idea of closeting oneself in a blacked-out hall for half of one's waking hours, probably seems the height of madness. Perhaps. But when you can sink into a seat and think, 'Home at last', the cinema has got to hold some magic for you.

This year's festival is no less eagerly anticipated by these celluloid hungry denizens of the dark, than previous ones. There are many interesting and long awaited titles to puzzle and exult over.

There is a selection of works from directors of the first rank - Bergman's *Autumn Sonata*, Herzog's *Woyzeck*, Wajda's *Man of Marble*, Rohmer's *Perceval* and Fassbinder with *The Marriage of Maria Braun*. There are also a considerable body of works from directors of less prominence, but no less talent. Cassavette's *Opening Night*, Schlöndorff's *The Tin Drum*, Bertrand Blier's *Get Out Your Handkerchiefs*, Wolfgang Petersen's *Black And White Like Day And Night*, Reinhard Hauff's *Knife In The Head*, Valerio Zurlini's *Desert Of The Tartars* prominent among these. A couple of notable actors, George C. Scott and Bruno Ganz appear in two films each. There is also pleasure to be had from comparing the latest film's by these and other directors, with earlier efforts of theirs that have been seen at previous festivals.

And there can be no denying the quality of many of the movies we will see in the next month. But if festival time is a cause for celebration, it should also be a time for reflection - especially reflection on the vagaries of film marketing and distribution.

Last year, the Festival Society was extensively criticized in these pages on a number of points; it appears that these could still be raised this year. Whatever the justice of these criticisms, it is not the purpose of this supplement to exhume them.

The point I want to make is simply this: why is it, that when so many of the films are obtained through a local distributor, and subsequently released commercially anyway, the festival should be cluttered with films that, whatever their merits, would be much better showcased at a cinema that deals exclusively in this type of film. Once upon a time, the Lido fulfilled this function, giving the serious cinema going audience a place to view, year round, commercial films from other countries that probably couldn't make it on a Queen Street, but that were worth seeing anyway.

For although the concept of a festival involves the presentation of films from around the world, it should not mean that anything not in English (or even a lot of product that is), is immediately fair game. A case in point is *'Dear Inspector'* by Philippe de Broca. An enormously enjoyable and undoubtedly talented director, de Broca makes films of an accessible (i.e. commercial) enough nature to appeal to a fairly broad audience - certainly enough to warrant an enterprising theatre manager taking a gamble with it.

Considerable though de Broca's talent may be, his film occupies in the festival, a time slot that might more rewardingly be filled by the work of a lesser known, perhaps not so accessible director. This holds true for a number of films. A festival is a showcase for films that might not ordinarily be seen. It speaks ill of the current situation in Auckland that the Festival needs to be cluttered with these lightweight trifles (in order to guarantee commercial success) at the expense of the Festival's avowed aims.

I believe that with effort, and a little initiative and a little risk taking on the part of the two major chains, a greater and more exciting range of films could be offered to Aucklanders throughout the year. The present situation can only be lamented for it suggests that - as always - commercial considerations (specifically big bucks) come before the cinemagoers interests.

This guide is organized as something of a supplement-cum-alternative to the official programme. It should be read in conjunction with the little booklet, which has restricted itself largely this year to plot resumes. I have assembled as much alternative critical comment as was readily available, making no comment myself on the merits of the films to be shown. Hopefully what this guide will do, is suggest possible worthies. Of course, for censorship certificates and changes to the programme, the Festival Society will have to be consulted.

John Carrigan

FRIDAY 11

Opening Night U.S.A.

Director: John Cassavettes
Friday 11 July at 11.00 a.m.

"... Stunning performances all round as John Cassavettes uses the rehearsal of a play to confront the theatre with his own cinema verite, and to explore the Stanislavsky/Brecht acting mystiques from every possible angle". - Sight and Sound.

"John Cassavettes is a strange and beautiful and haunted improvisational American director, at best one of the best". - John Coleman, *The New Statesman*.

"Despite the overall skill of Cassavette's as director, some of his adjuncts to realism verge on the precious: for instance, the emphasised presence of Peter Falk and Peter Bogdanovich in the first night audience, and the deafening roar, as of an avalanche, when the film cuts from an interior to street traffic. The cast, however, is entirely admirable, with engaging performances from Joan Blondell as the playwright, Ben Gazzara as the director, and Cassavettes himself as an actor who has to share with the star her most taxing scene." - Gordon Cow, *Films & Filming*.

Get Out Your Handkerchiefs France 1978

Director: Bertrand Blier
Friday 11 July at 2.15/8.15 p.m.

"Though unpalatably sexist in its conception of the female character (Carole Laure), a generally engaging if basically old fashioned comedy. Director Bertrand Blier takes Godard's conceit from 'Une Femme et Une Femme' - a man 'offers' his girl friend to a total stranger - to its illogical conclusion." - Sight and Sound

"The nuttiest film in some time - and one of the more high and low surreal cinematic occasions - proves to be a French piece of dressing; and am I ever surprised? Bertrand Blier's 'Get Out Your Handkerchiefs' is a laugh a minute, a weep the next, a groan the next. It's one of those get-together movies which harks back to a very strong and interesting French tradition of cinema, the easy, companionable Renoir courtyard stuff; but with that zany difference which is all too likely a reflection of our zanier, less genial times." - John Coleman, *New Statesman*

Scum Britain 1979

Director: Alan Clarke
Friday 11 July at 11 p.m.

"Unrelentingly violent, the film documents the rise of Carlin, a new arrival, to the position of 'daddy', the unofficial boss of the (Borstal) institution. But *Scum* does definitely succeed on one level that has received little attention: as a presentation of the unpalatable and problematical truth that in certain



DONA FLOR and her two husbands
directed by BRUNO BARRETO

A Carnival/New Yorker Films Release

situations violence is less a choice than a necessity; as such it ranks with Peckinpah's *'Straw Dogs'*." - Sight and Sound.

"If there is a case for censorship within a democracy, *'Scum'* is it. It's a brutally and pruriently made study of life in a British borstal, and it links its authority figures and juvenile offenders in an unbroken circuit of violence and sadism which makes it hard for an unaligned audience to take moral sides". - Cinema Papers.

"...Where the banned BBC-TV version of *'Scum'* sailed close to the wind with its approach to Borstal abuses, this film reworking loses much of its credibility by stereotyping the characters and lingering far too lovingly over physical damages. Roy Minton's script, however, retains its outrage and the key central dialogue between warder and inmate, its socio-dramatic power". - Sight and Sound.

"No doubt *'Scum'* is intended to be a watchdog movie, throwing conscientious doubt upon the validity of incarcerating

society's young offenders in Borstals, but it states its case so vigorously that it can hardly help looking like sensationalism." - Gordon Cow, *Films & Filming*.

SATURDAY 12

Crying Woman France 1978

Director: Jacques Doillon
Saturday 12 July at 11.15 a.m.

"The plot is familiar. A man of about thirty-five, a painter who is beginning to make a living at it, loves his wife and their small daughter, and sees no reason why he should not be able to move back and forth between women, depending upon where he is - country (wife), or in Paris (mistress). While the mistress is willing to accept the situation, the wife cannot, and it is she who is the 'crying woman'. Doillon has taken his shopworn material and cut it into small, revealing pieces of narrative. He gives us fragments of conversations, brief scenes of cooking, painting, making love - all of which are in chronological order, but none of which are immediately sequential. Therefore, one must pay more than ordinary attention in order to make the necessary connections. Doillon has said that his method came from wanting to concentrate on the emotions and states of mind of the characters rather than merely the story of dissolving relationships. Much of the dialogue is improvised; a good many of the situations are based on the lives of Doillon and his admirable cast of newcomers. Perhaps the most pleasing thing about the film is its honesty, its toughness, its refusal to take the easy way". - Film Comment

"Jacques Doillon, France's latest rising talent, presents the breakup of a relationship with none of moviedom's usual melodramatic hysteria".

The Night The Prowler Australia 1979

Director: Jim Sharman
Saturday 12 July at 2.15 p.m.

"The British-born novelist and playwright Patrick White has spent much of his childhood and adult life in Australia, a milieu his work depicts with often devastating accuracy. He won the Nobel Prize for literature in 1973, though on the evidence of this film, scripted by himself from his own short story, it would be hard to see why. Technically inept, appallingly acted, and directed by Jim Sharman - of *'Rocky Horror Picture Show'* fame - like a jerky bad dream that won't go away, *'The Night The Prowler'* runs an uneasy course between overt parody (at least I took it to be parody), naive social comment and Freudian-Dada symbolism ...

"The whole thing is obviously a put-on and the final joke may be on me for not appreciating the satirical nuances to the full, but from where I was sitting it looked like such an unprofessional job that even the funnier moments began to look accidental.

"Sharman himself describes the tone of the film's later stages as 'mythic and serious'. Well, I have news for him. It is neither. But, on the other hand, the film does, in a very strange way, have a tendency to fascinate. The unexpectedness of the events, the curious compulsion of seeing (and hearing) a cast that can't act its way out of a paper bag putting back the New Wave in Australian cinema to the years before 'Whiplash' and 'Skippy' and a director, who drops in flashbacks and subliminal fantasies like tombstones in the desert, make the film enjoyable in spite of itself." - Julian Cox, *Films & Filming*

Autumn Sonata West Germany

Director: Ingmar Bergman
Saturday 12 July at 5.15/8.15p.m.

"Ingmar Bergman's recent film's such as *'Face to Face'* have seemed more like clinical explorations of his own conflicts and anxieties than works of art. With *'Autumn Sonata'* he is firmly back in the world, looking at other people with that merciless compassion that marks his work at its best. *'Autumn Sonata'* is the best Bergman film in years, filled with his liberating mixture of violence and tenderness that is the sign of emotional truth. And while giving us his best, Bergman restores Ingrid Bergman to her proper place as one of the finest of screen actresses, teaming her with the superb Liv Ullmann, in a pairing that simply must not be missed." - Jack Kroll, *Newsweek*.

"It is sombre, heavy going: overloaded dicing with family failures. But, to turn the

MovieMovieMovieMovieMovieMovieMovie

phrase, on the face of it, a very great deal works. Ingmar Bergman brings Sven Nykvist's camera in perilously close on faces, and the gamble comes off again. One is used to Liv Ullman (outside of Hollywood) being nothing less than superlative, here a rancorous, gentle, raging and smoothing ugly duckling with a muddled parcel of accusations to unpack. The triumph, therefore, turns up in the vibrant, glowing, speaking while mute face of Ingrid Bergman." - John Coleman, The New Statesman.

"The explicit tone of directorial paranoia, which provided 'The Serpents Egg' with such a powerful subtext, is again evident, but in the new film it has to a large extent been both dissipated and brought under control. Bergman has often reconstituted his themes in unexpected new forms, yet the strong impression gained from 'Autumn Sonata' is of a twice told plot and a mode that is itself second hand: as though Bergman had for once simply set himself a task.

At the end of the film one does not feel - as one did at the end of, to take two recent comparable examples, 'Face to Face' and 'Scenes From A Marriage' - that the character's have been substantially affected by their experiences. (For) at the end of Autumn Sonata, when Ullman writes that she will love her mother despite everything, somehow the proposal lacks the inexorability of the similar moments in the other two film's. Bergman has not this time established the absolute necessity for love as the only solution to the otherwise doomed human predicament." - John Pym, Sight and Sound.

"After the melodramatics of 'The Serpents Egg' Ingmar Bergman returns to the area of enclosed and intense psychological study that typifies so much of his best work. Sven Nykvist's cinematography establishes a deceptively quiet mood in shades of brown, while the two leading players, each at her best, bring a powerful emotional range to their portrayal of a needful yet impossible relationship. Perhaps the film tends to sag a little around its centre, giving one time to doubt whether the two pathetic souls are really deserving of all this attention, but the moment passes and the urge to watch and indeed to sympathise grows strong again: it is hardly surprising, with such experienced and superlative talents at work." - Gordon Cow, Films & Filming

SUNDAY 13

The First Time France

Director: Claude Berri
Sunday 13 July at 11.00 a.m.

"According to the press handout this, Claude Berri's seventh film, was one of France's major hits. I don't understand why, but perhaps it has suffered from the Channel crossing. The theme, adolescent initiation into sex, is no longer fresh and certainly has been presented more entertainingly in films like 'You're A Big Boy Now' and 'The Graduate'...

"If you are intrigued to learn how Claude Berri lost his virginity, see this film; if not, don't bother." - Jenny Craven, Films & Filming

Dear Inspector France

Director: Philippe de Broca
Sunday 13 July at 5.15 p.m.

"Philippe de Broca, a while ago, was a French director some of us had hopes of: 'Dear Inspector' - willfully misusing Annie Girardot and Philippe Noiret in a nonsense about a lady police inspector and a food inclined professor of Greek - fights for charm, scattiness and loses steadily." - John Coleman, The New Statesman

"Philippe de Broca's 'Dear Inspector' is a rather silly film - silly in the French tradition of friskiness - but it is to be seen on account of the brisk comic performances by Annie Girardot and Philippe Noiret." - Penelope Gilliatt, The New Yorker

"This quite delightful film, dealing mainly with the relationship between an efficient but vulnerable lady police inspector (Annie Girardot) and a cuddly teddy bear of a Greek professor-cum-amateur chorister (Philippe Noiret) works both as thriller and romantic comedy. It is very funny, very French and thoroughly disarming in the way it guys the basic theme of 'Illustrious Corpses', not to mention puckish references to 'Blow Up', 'Rear Window' and other recent classics, and satirizes with real affection many of the clichés of the form." - Julian Fox, Films & Filming.

Belong There U.S.A. 1979

Director: Hal Ashby
Sunday 13 at 2.15/8.15p.m.

Replaces the porno flick 'Shame Of The Jungle' which has been banned. Hal Ashby's highly thought of adaptation of Jerry Kozinski's novel.

MONDAY 14

Idlers Of The Fertile Valley Greece 1978

Director: Mikos Panayotopoulos
Monday 14 July at 11.15 a.m.

"A satire on the culture of the wealthy. A family of four men go to a country estate to live off their inheritance, equipped with a main to take care of all their needs. Their idleness gradually invades their lives until they take permanently to their beds. Panayotopoulos' moral tale is mildly amusing for a while, then becomes increasingly soporific." - Cinema Papers.

Insang Philippines

Director: Lino Brocka
Monday 14 July at 2.15 p.m.

No more information than is contained in the booklet is available.

Black And White In Colour France 1976

Director: Jean-Jacques Annaud
Monday 14 July at 5.15/8.15 p.m.

"Annaud never seems in any doubt as to what he wants to say and how he wants to say it. His sense of farce complements his sense of irony and vice versa, so that even when his players are doing comedy, they don't upset the essential mood, which is one of understatement. The disadvantage in this approach is that while it has produced a film rich in comic detail, it has also meant a lack of dramatic high points. Where there ought to be a climax, there is one very good joke, and you come away feeling that although much has been said and said in an interesting and entertaining way, Annaud might have punched things home more forcefully than he has without doing any damage to the films stylishness. It is as if he is so pleased at the atmosphere he has created and so keen to produce a well-rounded work of art with a discernible message gracefully conveyed that he has deliberately damped down his own feelings, and as a result, the film often seemed laboured. Yet it is a supremely clever production - and a very funny one. A true political comedy, and they're rare enough." - Sandra Hall

"Black And White In Colour is the punning title of a gently satirical film about race which is all the more persuasive for not being doctrinaire. A wry cautionary tale which owes a lot to Jean-Jacques Annaud's skilful handling of the tone." - Gavin Millar, The Listener

"This is one more neatly enclosed little parable, like 'King of Hearts' and 'Generals Without Butlers' and others, to tell us how silly war is. In West Africa, 1914, a French garrison and a German garrison are on the best of terms. Belatedly, news of war arrives, and we get a burlesque of World War One, fraught with unbearable 'character' touches. A scholarly young Frenchman turns out to be a born military leader, better than the mildewed garrison commander. So there. Everything turns out 'humain' and 'gemutlich' at the end. Jean-Jacques Annaud, co-author and director, has an undeterrable eye for script and visual platitude. He has exactly the cast to suit him." - Stanley Kauffman, The New Republic

"'Black And White In Colour' is one of the best movies to be seen in Britain this year. It is artistic, it has pathos, humour and subtlety and, most important, it is a brilliant expose of the senselessness of war and the people involved in it." - John Angle, Films & Filming.

TUESDAY 15

Stevie Britain

Director: Robert Enders
Tuesday 15 July at 11.15 a.m.

"An absorbing and delightful film". - Derwent May, The Listener.

"Stage bound transposition of Hugh Whitmore's play about the life of Stevie Smith, notable for Glenda Jackson's spiky, immaculately spoken rendering of the poet of Palmers Green. The real triumph is Mona Washbourne, splendidly, humourously leonine as her unlabeled 'Lion Aunt'." - Sight and Sound.

"Indigenously English, literate and articulate, 'Stevie' is among the very best British films of recent years. It comes to grips with a heart and mind of considerable quality; quirky, opinionated, utterly human." - Gordon Cow, Films & Filming.

Man of Marble Poland 1977

Director: Andrzej Wajda
Tuesday 15 July at 2.15/8.15 p.m.

"The most succinct way to describe 'Man Of Marble' is as an East European 'Citizen Kane'. Thematically, Andrzej Wajda's film is concerned with the mechanics of mythology: it explores the apparatus whereby a public image is created, modified and demolished, while simultaneously pursuing its own investigation into the reality behind the official myths. Like 'Kane', it is concerned with the power of the media to manipulate and even manufacture truth; but whereas Welles was conducting a many levelled enquiry into the power of the press, the medium with which Wajda is centrally concerned is that of the motion picture. His film, even more than 'Kane', becomes a technical demonstration of his subject matter: its virtuoso style has a total thematic relevance." - Jan Dawson, Sight and Sound

"It would not be enough just to say that the film is made in a documentary style, that it includes footage from Polish newsreels of twenty five years ago, and that it provides a panorama of contemporary Poland. Wajda has also written a human drama, about the relationship between the individual and society, the dialectics of history itself. It is up to the cinemagoer whether he gives credence to the dramatic whole or just to one of its many elements." - Ryszard Koniczek, International Film Guide

Movie, Movie U.S.A.

Director: Stanley Donen
Tuesday 15 July at 5.30 p.m.

"Stanley Donen's affectionate, parodic 'Movie, Movie,' taking off from a nostalgic backlash on foresight, surely inspired by a lot of decent and rubbish stuff being resurrected on the telly, is exactly what it claims to be - movie, movie: a double bill. The two pieces have been written with a diabolically good ear to the oldies by Larry Gelbart and Sheldon Keller. I had a notebook of quotes - but why spoil your fun." - John Coleman, The New Statesman

"A recreation of the cheap programmers of yesteryear, in which George C. Scott, Trish Van Devere, Eli Wallach and others act out an inspirational boxing melodrama and a backstage musical. Director Stanley Donen gets the balance of parody and pastiche right, but the script is heavy handed." - Sight and Sound

WEDNESDAY 16

Knife In The Head West Germany 1978

Director: Reinhard Hauff
Wednesday 16 July at 11.15 a.m.

"A hospital provides the principal location for the latest film by Munich director Reinhard Hauff. 'Knife In The Head' stars Bruno Ganz as a bio-geneticist who receives a bullet in the brain during a police raid on his local youth club and, rendered totally amnesiac, has painfully to reconstruct both his past life and his language. The police - if only for self justification - are determined to reconstruct him as a dangerous terrorist; and the film might well succumb to the unsobriety of its moral indignation were it not for Ganz's magnificent performance." - Jan Dawson, The Listener.

"Abandoning his forthright style, director Reinhard Hauff shadow boxes with another 'conspiracy' tale set in a strait-jacketed West Germany. Bruno Ganz, a geneticist deliberately/accidentally shot by the police, harrowingly portrays a man reduced to a near vegetable state pulling himself back to life." - Sight and Sound

"The film becomes something of an existential thriller, interweaving an individual's quest for his own identity with a more generalized quest for a political truth. Its development has something of the conventional chase film, but with the suspense element deriving less from the uncertain outcome of a conflict between good and evil than from an overall metaphysical uncertainty about exactly who is standing on which side of the moral barricades." - Jan Dawson, Sight and Sound

"'A Knife In The Head' talks of terrorism while actually discussing a more elusive crisis of moral identity. Even though its denouement reveals a little bit of the terrorist in each of us, its whole dramatic thrust, and the emphasis on the isolated individual hero versus the medical and legal authorities, maintains the distinction between them and us, heroes and villains." - Jan Dawson, Sight and Sound.

Viva Italia Italy 1978

Directors: Mario Monicelli, Dino Risì, Ettore Scola
Wednesday 16 July at 2.15/8.15 p.m.

Vittorio Gassman, Ornella Muti, Alberto Sordi and Ugo Tognazzi star in some of these nine stories by three Italian directors, all of whom take a bitingly satirical look at contemporary Italian life and attitudes.

"A picture deserving the highest praise. Excellent performances, and direction that cannot be faulted." - New York Post.

"Gassman, Sordi and Tognazzi represent for Italy, the richest comic resources in the cinema today." - Andrew Sarris, Village Voice.

Tattooed Tears U.S.A. 1978

Directors: Nick Broomfield, Joan Churchill
Wednesday 16 July at 5.15 p.m.

"Every shot - and every choice of shot - treats its subject with intelligence, insight and compassion." - Film

"The makers spent three months wandering unrestricted through a Californian prison. The film explores the routines and the agonies of prison life; from the daily round of meals and cell inspections to the sudden, sporadic eruptions of violence or rebellion. The material is so vivid and virulent that the mind almost bends before it in all-believing awe. But not quite; scepticism stirs. Are the prisoners and wardens really behaving as they would were the camera not on them? Are the guards always unfallingly patient? And do the prisoners always answer back with such racey fearless repartee? 'Tattooed Tears' seems less and less, as one watches, an exercise in cinematic truth, more and more an essay in multiple self-propaganda." - American Film

THURSDAY 17

Mouth To Mouth Australia 1978

Director: John Duigan
Thursday 17 July at 11.15 a.m.

Four unemployed teenagers set up house in an abandoned warehouse, where survival becomes a matter of dole cheques and cunning.

"Honesty and concern combined with perceptiveness, satisfying dramatic structure, and a visual quality that would be admirable in a film with four times this one's extraordinarily modest budget, they are a cause for rejoicing." - Cinema Papers.

The Trout Spain 1978

Director: Jose Luis Garcia Sanchez
Thursday 17 July at 5.15 p.m.

"Totally different, a stylized black comedy. In a smart restaurant an exclusive angling club is about to have its annual prize-giving lunch. A rioting crowd breaks through the police cordon and invades the restaurant. By the time they are cleared out, the kitchen staff are on strike and the guests, impatient and hungry are imperfectly entertained by three women playing classical music. (But when the staff are finally persuaded to cook and serve the trout, the fish stink...)" - Cinema Papers.

"An effective and almost Bunuel-like surrealist story about an elegant dinner where rotten fish begin to poison and kill and the guests ignore it." - Ken Wlaschin, Films & Filming

"A socio-political allegory with more than a touch of Bunuel's 'Exterminating Angel'. It is black and wild and funny and has a memorable performance by the incomparable Argentinian actor, Hector Alterio." - David Robinson, The Times

The Inheritance Italy 1976

Director: Mauro Bolognini
Thursday 17 July at 2.15/8.15 p.m.

"A glowing example of how a filmmaker can maintain a literary quality about his work as well as a filmic quality... Impeccably tailored period drama, supported by a convincing scrutiny of class and society. All the creative and technical details are practically flawless." - Variety.

FRIDAY 18

The Changeling Canada 1979

Director: Peter Medak
Friday 18 July at 11.00 p.m.

"For reasons known only to the sort of people who concoct movies like this one, a middle-aged man (George C. Scott),

shattered by child in an place to reced and gloomy minute he st real estate a rattling back thumping. On something little ranch available do quickly throw underwear in nearest Holl Not a bit of i flashlight an upstairs clos of windy night "There are mostly of the variety, but d unconsciousl of long dull c shots, which they just don anymore. Too lost art and g moviemaking

"There is s about this pic been well enc much more th gothic-suspen clichés, and n production is composer (Ge Jean Marsh) crash in upst accepts a tea he soon meet Norman and mansion. The Cinema Cana

Perceval
France 197
Director: Eric
Friday 18 July

"The film h on occasion, lack of searir artificiality. A and yet invalid are not the fil sensibility of perhaps a diff massive cultu place in Europ later, and all of thought: it fictionalized, Rohmer has c on its own tre and blank cre primary excite action, or inter wondrous, chi viewpoint." - M

"Eric Rohmer unique. Radica conservative, loving attempt heart of the tw Chretien de T romance-in-ven knight, Perceval Ma Nuit Chez Cloee In The scrupulously rums his back Perceval', proo theatricality.

"It might se no more than beautiful wom artificial exerc and even sexy's Rohmer's te celebration o qualities of h and courtly lov sophisticated captivates the ne roots of st his tale a qual his most cere quality of pass Newswweek

"Perceval' original, with a French directo meticulous rec that looks like stylized sets a The fact that I even at times admiration for its utter audac immensity of F Michel Ciment

A Simple St
France/Wes
Director: Clau
Friday 18 July

"The latest t pseudo-serious Simple Story', simple as simp The National F "This is yet movies whose what the script drinking. Abou actor's do whil prepare food o

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shattered by the sudden loss of wife and child in an accident, decides that the very place to reconstruct his life is an ancient and gloomy mansion. Of course, the minute he starts to rattle around in this real estate agents' nightmare, it starts rattling back at him - also creaking and thumping. Obviously, it is trying to tell him something - and not just that there is a little ranch house, a steal at the price, available down the road. Does our hero quickly throw a change of socks and underwear into a bag and take off for the nearest Holiday Inn to think things out? Not a bit of it. He is always grabbing a flashlight and poking around in the upstairs closets - usually in the wee hours of windy nights ...

"There are a couple of amusing scares, mostly of the 'don't open that door' variety, but director Medak devotes an unconscionable amount of time to vistas of long dull corridors and high angle shots, which proves nothing except that they just don't build 12 foot high ceilings anymore. Too bad they don't revile that lost art and give up on this antique kind of moviemaking." - Richard Schickel, Time

"There is something vaguely dishonest about this picture. At its core, it has not been well enough constructed to offer much more than a rehash of some of the gothic-suspense genre's most tortured clichés, and no amount of spectacular production is really able to compensate. A composer (George Scott) loses his wife (Jean Marsh) and his daughter in a car crash in upstate New York. In his grief he accepts a teaching post in Seattle where he soon meets a woman called Claire Norman and moves into a neglected old mansion. The mansion is possessed." - Cinema Canada

Perceval
France 1978
Director: Eric Rohmer
Friday 18 July at 2.00 p.m.

"The film has been criticized negatively, on occasion, for its relative flatness, its lack of searing drama, and its overt artificiality. All these criticisms are true, and yet invalid: they are criticisms of the era not the film. For most audiences, the sensibility of the twelfth century is perhaps a difficult one to enter, due to the massive cultural changes which took place in Europe some three hundred years later, and all but erased the medieval way of thought. It is easier to take in fictionalized, romanticized form, but Rohmer has chosen instead to recapture it on its own terms, in all its naivete, piety, and blank credulity, in a film whose primary excitement lies not in drama, or action, or intellectualizing, but in a wondrous, child-like, and deeply authentic viewpoint." - Naomi Wise, Film Quarterly

"Eric Rohmer's 'Perceval' is absolutely unique. Radical in style, philosophically conservative, it is a Catholic intellectual's loving attempt to illuminate the chivalric heart of the twelfth century by retelling Chretien de Troyes famous romance-in-verse about the Arthurian knight, Perceval of Wales. Rohmer, whose 'Ma Nuit Chez Maud', 'Claire's Knee' and 'Chloe In The Afternoon' adhered to a scrupulously realistic mode of cinema, turns his back completely on realism in 'Perceval', producing a film of joyous theatricality.

"It might seem at first glance that there is no more than a charming pageant full of beautiful women and quaint stories, an artificial exercise in style. It is delightful (and even sexy) but it is more than that: it is Rohmer's testament of faith, a celebration of the almost forgotten qualities of honour, hospitality, courtesy and courtly love. With bold and sophisticated simplicity, Rohmer captivates the audience by returning us to the roots of storytelling, and he brings to his tale a quality one least expects from this most cerebral of film makers - the quality of passion." - David Ansen, Newsweek

"'Perceval' by Eric Rohmer, the most original, with Alain Resnais, of present French directors, is impressive in its meticulous reconstruction of a Middle Ages that looks like a miniature painting with stylized sets and 'reconstructed' language. The fact that I found it unconvincing and even at times boring does not diminish my admiration for the consistency of its style, its utter audacity, and the obsessional immensity of Rohmer's pre-occupations." - Michel Ciment, International Film Guide

A Simple Story
France/West Germany
Director: Claude Sautet
Friday 18 July at 5.15 p.m.

"The latest French contribution to pseudo-seriousness is Claude Sautet's 'A Simple Story', which is not so much simple as simple minded." - John Simon, The National Review.

"This is yet another of those French movies whose true subject - no matter what the script says - is eating and drinking. About the only business the actor's do while exchanging dialogue is prepare food or consume it. At least

everything looks delicious. Yet maybe the reason is that one's mind tends to wander from more important matters, which are related in a style that is both distant and flat." - Richard Schickel, Time

"Claude Sautet's 'Une Histoire Simple' is a new manifestation of his complex talent. Centering this time on a group of women, Sautet shows the close links between private life and social life, unemployment and existential problems, suicide and maternity etc. His vision is all embracing, his script interlocks with utmost intelligence and pragmatic flair the subterranean connections that relate a group of people in society, while his style and direction of actors retain the same vitality, the same humour, and the same deep moral seriousness. His portrayal of Romy Schneider as a woman of forty, refusing to have a baby, and at the end accepting to keep another one, of her complex relationship with men as well as women, confirm Sautet as one of our major directors and the only one perhaps in France who consistently reconciles popular success and uncompromising dedication to his themes and his art." - Michel Ciment, International Film Guide

The Marriage of Maria Braun
West Germany 1979
Director: Rainer Werner Fassbinder
Friday 18 July at 11.15 a.m. and 8.15 p.m.

"The script, by Peter Matthiesheiner and Pea Frolich, is good ironic Fassbinder material: Maria's wedding takes place in an air raid on Berlin and lasts one night; man and wife are separated, firstly by his years posted missing at the front, then by a jail sentence for killing Maria's wartime lover (she actually did it herself), finally by an absence mutually agreed to by Maria's new, rich, dying lover and benefactor. All obstacles finally removed, they are just about to proceed to a proper consummation and enjoyment of their legacies when a gas explosion does for them both. The elements - Hanna Schygulla's performance, the exactness of the period atmosphere, Fassbinder's customary precision of staging - are fine; but a new diffuseness and overweight seem to affect his work." - David Robinson, Sight and Sound

SATURDAY 19

The Pedrables Killer
Spain 1978
Director: Gonzalo Herralde
Saturday 19 July at 11.15 a.m.

"Thoughtfully complex documentary probing a virtually inexplicable double murder. Interviews with the convicted murderer and old associates raise many questions, without pointing up many answers, about crime and punishment, social values and responsibility." - Cinema Papers

"This unique documentary film is about a particularly savage killer, and yet the film manages to raise questions about the fate of the disturbed man who freely admits to slaying his employers... Gonzalo Herralde and his crew were given permission to film inside the prison of Heusca and Cerveto talks with amazing frankness about his life, his crime, his philosophy ("for me, all the psychologists, criminologists and pedagogues are nothing but garbage"). The result is a disturbing and compelling film which raises as many questions as it answers."

Bastien, Bastienne
France
Director: Michael Andrieu
Saturday 19 July at 2.15 p.m.

Again, another picture on which no more information is available.

The Tin Drum
West Germany 1979
Director: Volker Schlöndorff
Saturday 19 July at 5.15/8.30 p.m.

"This film could have been merely a re-statement of the familiar view that Nazism's rise can be traced to the poisoned soul of the German bourgeoisie immediately after World War One. But that reckons without the artful response Director Schlöndorff has made to Grass's epochal novel. He has resisted the temptation to make another showy display of the allegedly guilty German conscience ... From the interplay of literary conceit and hard-edged, artfully compressed observation's of a very real world, he has created a film that has the dislocating immediacy of a nightmare that anyone, anywhere might conjure up. It is a bleak and unsparing vision. (But) unlike most art that sets out to examine a so called big subject, this is a quick minded, even occasionally witty film that is, despite its size, paradoxically light on its feet." - Richard Schickel, Time

"Some of the film is remarkable, particularly the sense of Danzig as a place and a reality, torn between its German and

Polish elements, and there's a nice scene (though no better and a thousand times bigger than the old British newsreel jape of cutting the goose-step to the Lambeth Walk) when Oscar's drumming disrupts a Nazi rally. But as a whole, this is a gross film, promising more in some imposing early scenes than it ever manages to deliver." - Penelope Houston, Sight and Sound

SUNDAY 20

Del Mero Corazon/ Chulas Fronteras
U.S.A.

Director: Les Blank
Sunday 20 July at 11.15 a.m.

"An hour long documentary on the music of the Rio Grande Valley, 'Chulas Fronteras' (which is valley slang for 'beautiful borders') is one of Blank's most exciting and important films. By interviewing agricultural workers and Tejano disc jockeys, Blank explores the strong political underpinnings of the music. By taking us through back room recording studios and home made record pressing plants, he traces the route through which the music reaches its audience. And by filming the musicians in a variety of settings, including dance halls, clubs and private parties, he shows how music fits into their daily lives. 'Chulas Fronteras' provides magnificent introduction to the most exciting mortena musicians working today." - Take One.

"A truly significant achievement... successful in capturing the spirit of La Raza as well as documenting the rich musical and cultural tradition that is embodied in the tunes." - Louis Torres

Nambassa
New Zealand 1980

Director: Philip Howe
Sunday 20 July at 2.15 p.m.

As this is a first time showing, no information or critical consideration is available.

The Second Awakening Of Christa Klages

West Germany 1978
Director: Margarethe von Trotta
Sunday 20 July at 5.15 p.m.

"The film is one of the delights of the festival (Adelaide). The intriguing plot concerns Christa Klages, a young mother who has already broken from an unwelcome role as wife, and who, though willing and able to act freely as her own agent, has yet to learn through experience to act to her best advantage. She and her casual lover, Werner, rob a bank with a view to saving the progressive kindergarten with which they are involved, from financial collapse. On the run from the police, and unable to put the funds to use, they shelter with an old friend who is also the victim of an ordinary but unfulfilling marriage. Meanwhile, a key eye-witness to the robbery searches for Christa, but her motives are unclear. Engrossing and suspenseful to the last shot." - Cinema Papers

"The audience's sympathy is directed to these fugitives whom a naughty world prevents from sowing the seeds of their good deed; while its indignation is turned full beam onto the police, whose sophisticated technology gives the debutant criminal nothing like a sporting chance and who, indeed, persist in tracking down the guilty couple just as if they were the sort of people who robbed banks at gunpoint. When Werner is spotted trying to steal a car and shot down after failing to stop when challenged, it's almost impossible for the audience to avoid the conditioned reflex reaction of 'police brutality'. But while it would no doubt have been possible for the excited policeman to shoot less lethally, it would not have been possible for him to know what we know about the harmlessness of his target. Werner's death of course reinforces audience sympathy for Christa, who thereafter rapidly discovers that German society offers no hiding place for outlaws." - Jan Dawson, Sight and Sound

"The film concerns the overcoming of isolation, the self-assertion of women, but also the realization of how far to go when on the defensive. The three female roles are so well played that the spectator experiences a strong empathy with them. Tina Engel portrays Christa with courage, sensitivity, and that kind of desperate determination that leads to violence. Silvia Reize plays the young woman with the failing marriage, who finds in the companionship with Christa, a release from her frustration. Katharina Thalbach is captivating as the bank clerk ...

"Margarethe von Trotta's film is constantly being discussed among young people; but an older generation also seems to be showing keen interest." - Edmund Luff, International Film Guide

The Dessert Of The Tartars
France/Italy/West Germany/Iran 1978

Director: Valerio Zurlini
Sunday 20 July at 8.15 p.m.

"'Desert Of The Tartars' has lots of production details going for it: weird Iranian locations, intelligent cast, a spooky sound-track by Ennio Morricone and magisterial panning camerawork by Luciano Tavoli. Like the mysterious Tartars who never quite appear over the frontier, the film hovers on the brink of consciousness about its real subject: that is, the repressed aristocratic relationship of its all-male society. Its 'tight-arsed' metaphysics, however, finally disappear like an Indian rope trick." - Cinema Papers.

MONDAY 21

Die Laughing
Canada

Director: Anne-Clair Portier
Monday 21 July at 2.15 p.m.

"Interviews with Suzanne (the rape victim) are cut with clips revealing other aspects of female sexual abuse from clitoral ablations in Africa, to child molestation in Montreal. The result is a powerful portrait of rape, revealing in no uncertain terms how it continues to reflect the domination of men over women." - Cinema Canada

Kingdom of Naples
Italy/West Germany 1978

Director: Werner Schroeter
Monday 21 July at 5.15 p.m.

"Follows the life of a Neapolitan slum community, focussing on the fortunes of one family and their neighbours... Recreates fifty years of the history, politics and daily life of Naples. The film comprises sixteen episodes, most of them based on true stories." - Lynda Myles, Edinburgh Film Festival Programme.

"Evokes coherent moments of the history of Naples since 1943. Schroeter has chosen brief familiar incidents which he fits into a larger context, avoiding the picturesque but using the folklore of the song... Schroeter's best film" - Freddy Buache.

Has a certain Tautonic kookiness, as if a Vittorio de Sica film as been remade by Erich von Stroheim. An incoherently politicised pageant of the Napolitan lower depths from 1943 to the present, it lashes out left and right at demagogues and dogmas, idealising myth symbolic characters and glossily simplifying the solution." - Cinema Papers.

A Dream Of Passion
Greece 1978

Director: Jules Dassin
Monday 21 July at 11.15 a.m./8.15 p.m.

"When Jules Dassin plays with the classics, somebody's bound to get hurt. Moviegoers still shake their heads incredulously at the memory of his trendy 1962 version of 'Phaedra'. Now, in 'A Dream Of Passion', writer-director Dassin has come up with another dynamite gimmick to team up his wife, Melina Mercouri, with his old pal Euripedes. But what Dassin does to Medea, Oedipus wouldn't do to his father..."

"(Of the cast, Ellen) Burstyn works hard to breath some truth into the story, but her efforts are undone by the luridly schematic design. It would be nice to report that this gaseous concoction achieves camp hilarity, but any giggles are scotched by the sight of Burstyn taking the knife to her children. The moment is powerful, and powerfully repellent: like everything else in Dassin's 'Medea', its climax has been reduced to a ghastly charade." - David Ansen, Newsweek

"Dassin's 'A Dream of Passion' respects Euripedes in several ways, but in the course of its increasingly elaborate screenplay it ties itself in a positively Gordian Knot such as even the fearsome histrionics of Melina Mercouri cannot untangle." - Derek Elley, Films & Filming.

TUESDAY 22

Night Hawks
Britain 1978

Directors: Ron Peck, Paul Hallam
Tuesday 22 July at 2.15 p.m.

"'Night Hawks', written and directed by Ron Peck and Paul Hallam, is an honest low budget movie, an exploration of part of the homosexual world, made and staffed largely by homosexuals for all of us. Its makers evident and expressed concern not to deal in the usual gay stereotypes has resulted in long stretches of didacticism and dreariness. At the end of it all, one couldn't help reflecting that

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there are hundreds of thousands of 'straights' who lead not dissimilar lives of drifting sexual relationships, grey days lit by the odd bright night". - John Coleman, The New Statesman.

"Night Hawks" has attracted a certain amount of adverse criticism for failing to present a more optimistic picture of gay life. This is to my mind unjustified: the film presents, without sentimentalizing, the reality of many men's lives, and examines the crucial question of what is involved for someone working in a job where acceptance of homosexuality cannot be taken for granted. It is, in my opinion, a film which stands as an important independent production in its own right, rather than as a purely gay film for ghetto audiences." - Allan I. Sutherland, Sight and Sound.

"'Worthy' is as withering a critical epithet to apply to something as 'interesting', but it is exactly the right word for 'Nighthawks', a film which will go down in the history books for its pioneering depiction of everyday homosexuality but deserves little mention otherwise. The dreaded chemistry, in which content suffocates technique which in turn suffocates content, has again been at work - not to a totally destructive extent but enough to inflict serious damage." - Derek Elley, Films & Filming.

Woyzeck

West Germany 1978

Director: Werner Herzog

Tuesday 22 July at 5.15 p.m.

"To Herzog, madness and genius seem to have certain things in common - as if people on the verge of insanity have been set apart from others in order to receive the secrets of the universe - and he's very good at conveying this theory. But if you don't happen to go along with it, a Herzog film can be a very bleak experience indeed; for, despite his fascination with visionaries, he doesn't seem to have any vision of his own. Woyzeck is pure pessimism all the way and there's a disappointing lack of intellectual muscle in Herzog's treatment of the story. He is absorbed in madness as a spectacle, but he doesn't seem to have any interest at all in understanding it personally." - Sandra Hall

"***Herzog's very fine and very faithful rendering of Buchner's play: a meeting of minds so perfect that one would almost swear it must be a Herzog original." - Sight and Sound.

"For all the jagged construction of his play, Buchner uses the character's growing sense of betrayal as his prime motive for murder. Herzog leaves it unclear as to how much Woyzeck knows or guesses about the adultery, so that one is left again with a protagonist carried away by mystical forces, with a social context adduced as an afterthought. Mainly by casting Klaus Kinski as a fiercely frenetic Woyzeck - rather than the dolefully accusatory character one would expect if he had followed his original intention of using Bruno S. - Herzog avoids the indulgence of simply remaking 'Kaspar Hauser'. He has, more successfully than in 'Nasferatu', accommodated his own personality more to the original author; and if it is less than exploratory, the film works finally as a canny holding measure." - Richard Combs

Hungarian Rhapsody

Hungary 1979

Director: Miklos Jancso

Tuesday 22 July at 10.30 a.m./8.00 p.m.

"Has the flavour of being a spiritual autobiography of Jancso himself, of his co-author, and perhaps of their entire generation. It shows the emotional and intellectual process by which Europeans had turned their early movement for

independence into nationalism, and eventually came to accept the perversions of fascism. As usual, he mixes historic allusions and inventive anachronistic details, to create a personal vision of love, humane or tortured, past or future". - Mari Kuttna, Screen International

"Jancso deploys again all the familiar elements of his pageantry: the horses and naked girls and shirtless men, the torches the troops of soldiers and peasants moving in counterpoint to the moving camera. There are, certainly, formal variations between the two parts which would repay analysis. And if you took almost any ten minutes in isolation, you would find images of power and resonance, like the scene in which a funeral pyre is set ablaze on the still lake. But the total effect, for me, is one of almost stupefying monotony, as though one were sitting for three hours under a slowly dripping tap. Jancso's film is the most expensive ever made in Hungary. But can the pageant, with its simplifications, its ritual, its reliance on purely formal and repetitive elements, any longer speak in a significant way to a non-Hungarian audience? One doubts it." - Penelope Houston, Sight and Sound

"Jancso's way of telling a straightforward story may be self indulgent and several sequences are unnecessarily protracted but the films are, to all intents and purposes, the first two thirds of a masterpiece. Whether they will find world wide acceptance in their present form is another matter. All I can say is that, by the end of these two films, I had been awed in to submission by the sheer force of Jancso's painterly vision, and whether again the ability to make an audience submit is the purpose of Cinema, I wouldn't like to say. Certainly both films are a feat that are bound to linger in the memory." - Julian Fox, Films & Filming.

WEDNESDAY 23

Rapunzel Let Down Your Hair Britain 1978

Directors: Susan Shapiro, Esther Ronay, Francine Winham

Wednesday 23 July at 11.15 a.m.

"'Rapunzel' is a remarkably exciting and innovative film, which is inspiring in the best sense - it gives not only the feeling that something new has happened, but that other things are becoming possible in feminist filmmaking and feminist aesthetics in general. 'Rapunzel' works with the pleasure we get from stories (and from fairy stories, the most elemental of all); and on the peculiar pleasure we get from hearing stories repeated. The Rapunzel story is narrated several times, in several different ways, using different film genres and presenting the events successively from the different points of view of the main participants - the prince, the wicked witch, and the fairy princess." - Cinema Papers.

The Glass Cell West Germany 1978

Director: Hans Gellssendorfer

Wednesday 23 July at 5.15 p.m.

"A psychological thriller based on a Patricia Highsmith novel... exceptional and fascinating in that it looks at the motivations of murder and its effect on people's lives outside the context of accepted morality and values... a brilliant film." Filmnews.

Why Not?

France 1978

Director: Coline Serreau

Wednesday 23 July at 2.15/8.15 p.m.

"Scenes of sexual intimacy handled with consummate taste, frank without being clinical, ecstatic and relaxed by turn

without being lyrical. It is an honest film. Perhaps best of all it is a constructive, positive film which makes one feel good about being alive and human. A life-enchanting shout of joy, it is a breath of fresh air in the asphyxiating atmosphere of French cinema." - Take One.

THURSDAY 24

The Apple Game Czechoslovakia 1977

Director: Vera Chytilova

Thursday 24 July at 2.15 p.m.

"Despite its fundamentally serious subject, 'The Apple Game' is fun and it is difficult to see why anyone should seriously object to it. On the other hand, by the standards of Czech film making in the seventies, the film is disjunctive and irreverent, breaking the bland reinforcements of academic film making. Its disjunctive form, use of montage, cabaret interludes and search for the unexpected, turn it into a mild reflection of Chytilova's earlier films ... (But) with Menzel's 'Seclusion Near A Forest' and Hanak's 'Rose-Tinted Dreams', it is one of the few recent Czech films that share the imagination, wit and humanity of the 60's 'Wave'." - Peter Hames, Sight and Sound

"A rich, ripe, pensive and knockabout comedy of humours, in which the hero, an edgy, tolerably charming neurotic doctor (played by Jiri Menzel) engages in a number of routine scapegrace routines,

Black and White Like Day and Night

West Germany 1978

Director: Wolfgang Petersen

Thursday 24 July at 5.15 p.m.

"The best of the German films (at the Paris Festival), Wolfgang Petersen's 'Black and White Like Day and Night' follows through the simple proposition that dedicated chess playing inevitably leads to madness. It begins with a small boy biting the hand of the opponent who has just beaten him; growing up, he develops an obsession about beating the reigning Russian champion, displaying all kinds of paranoia along the way and even blowing up the table with a time bomb. Petersen lets his theme develop its own cool logic and even finds a way to make the chess

board visually interesting, employing a slowly tracking camera (no zooms) which creeps around the players and glides over faces, clocks, instruments. Bruno Ganz (in the lead role) brilliantly conveys the mania of the long distance chess player, which finally leads him to the antiseptic hell of a psychiatric ward. Petersen makes some wry comments on how the staging of chess tournaments can be exploited by the media and draws some excellent, detailed performances from his supporting cast, notably Ljubo Tadic as Ganz's gaunt, dedicated opponent, constantly wearing him down by his steely composure and concentration." - John Gillett

"Ganz's performance is total in its every dimension, yet another illustration of his right to stand in the front rank of the great film actors of Europe." - Canberra Times.

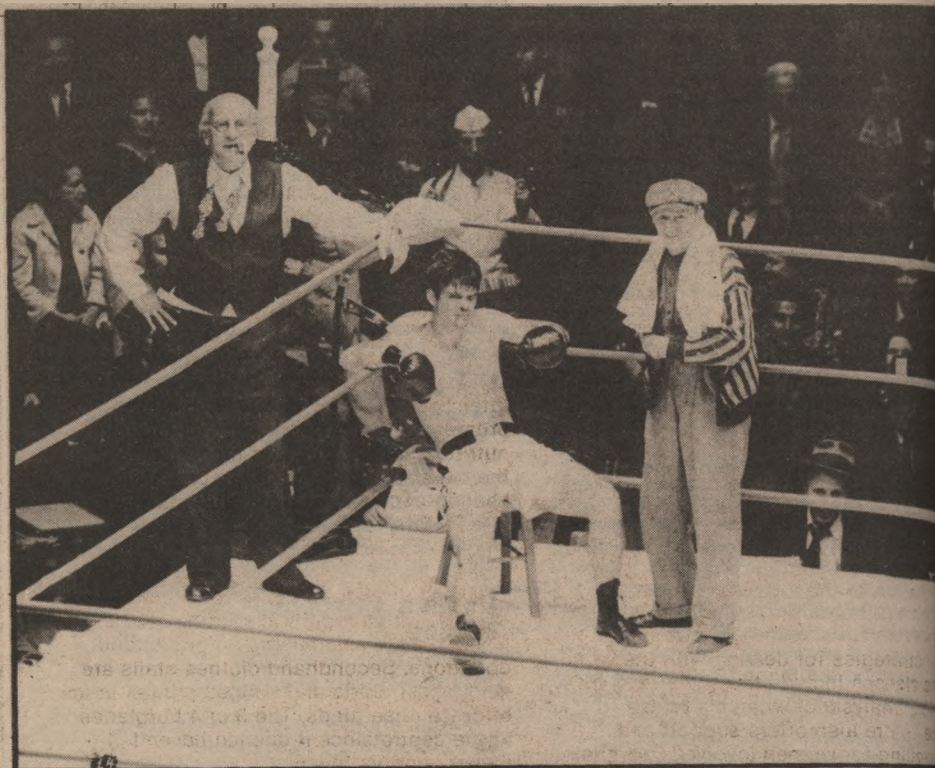
only to find that life is probably not a cabaret; and in which the heroine, a resilient lovable nurse, comes to certain fundamental conclusions about romance". - Film Comment

Dona Flor And Her Two Husbands Brazil 1978

Director: Bruno Barreto

Thursday 24 - July at 11.15 a.m./8.15 p.m.

"A real Third World curio this - neither out-and-out sex film nor out-and-out comedy nor out-and-out fantasy, and with more than a few longeurs in the working out of its water-thin plot. Director Barreto almost loses half his audience in the first five minutes as one of the most modishly long tracking shots in the cinema of South-American cinema follows the celebrant Vadinho to his death on the cobblestones of his home town, but the tempo picks up as his widow, Dona Flor (played with a delicious mixture of innocence and carnality by Sonia Braga), reminisces over his moral failings and sexual prowess, finally taking a dull husband to keep her bed warm at night and have his sexual role usurped by the randy ghost of Vadinho, invisible to all but Dona Flor. Barreto steers the film distressingly clear of the Bunuelian ambience which would have enriched the satire, seemingly content to insert a few coupling sequences every now and then between the scenes of light situation comedy, abruptly, terminating the proceedings as soon as the 'menage-a-trois' is achieved. Maurilo Salles' excellent photography compensates." - Derek Elley, Film & Filming.



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1 pm Thurs July 3rd
Students \$1.00
Public \$2.00
Booking 12 - 2 pm Tues & Weds
Maidment Box Office

WOMEN'S HEALTH CENTRE

The S.O.S. and the Women's Health Centre stand abreast of one another in two old cottages halfway along Ponsonby Road. When I arrived at the centre I was shown into the informal and cosy front room which functions both as a reception area and a counselling room.

A quick glance around at the walls which are covered with a plethora of charts and notices, and half of my tactfully worded questions met with blunt or tacit responses. Next to the centres mural reads the sign 'A woman without a man is like a fish without a bicycle'.

Wondering how on earth they'd cope with the male photographer following close behind on his 10 speed, I began reading about the centre in a large scrapbook - the official 'Herstory'.

The Auckland Women's Health Centre was born of ideas associated with the Council for the Single Mother and her Child and the Sisters Overseas Service in 1978. A few women started putting together ideas on women's health issues. These were later to form the basis of the centre's resource files.

At the time the CSMC and SOS were operating from a house in New Street, but more space was needed to set up the Health Centre so the search for new premises began. 63 Ponsonby Road was found and work began to make the house look attractive and welcoming.

Enthusiastic volunteers offered their skills and labour. Early in 1979 the Health Centre was launched with publicity and a fund raising health food banquet. Today it shares the same house as SOS which offers counselling and a referral service for abortions, the CSMC and Rape Crisis.

Along with old press clippings and photographs in the Herstory is pasted a list of the WHC aims and philosophy. These are:

- To offer alternative health care for women.
- To publicise facts throughout NZ about women's physical and mental health.
- To provide a place where women have access to information about their own bodies with emphasis on preventive medicine and self help skills.
- To promote feminist principles while challenging the existing health care system starting locally.
- To raise the consciousness of existing health workers.
- To learn about the health needs of different ethnic groups and alternative lifestyles, to ensure that the health care centre caters for all women.
- To give support to individual women trying to work within and change the existing system.

The WHC emphasises a holistic approach to health through natural remedies. A naturopath, masseuse and until recently an indologist have practices at the centre. Appointments can also be made with a woman doctor trained in conventional medicine. Dance and movement therapy classes and one to one sessions are held. These involve body work for emotional expression and release.

There are classes in assertiveness training which are designed to develop self confidence and self-esteem and to teach strategies for dealing with the world. These classes include the social and political analysis of women's roles.

The centre also offers support and counselling for women involved in a crisis of any sort. Information is available regarding sexual difficulties, lesbian health, contraception, drugs, menstruation and gynaecological problems, birth and motherhood, childcare and so the list goes on. Quite an awesome task for the 12 women who form the voluntary collective responsible for the running of the health centre. It is the energy of the committed few which keeps the centre on its feet. Small wonder then that the collective is a constantly changing body not without its own casualty list. Some have worked hard to keep the centre open that they've burnt themselves out. Others have moved on to further their cause in other ways.

For these reasons the WHC is defined by the women who are in it at any one time. Its activities can be as broadly defined as the women involved wish them to be. Activities are only as limited as the women's imaginations and their pockets. At the centre a woman's health is equated with general wellbeing which should include 'positive social, spiritual, cultural, psychological, intellectual, and emotional activity'.

It is important to its members that the WHC should not be regarded as an institution because as they change so does it. Curiously though the centre is at times bound by its own red tape - No men allowed, not even the photographer!

The WHC is open from around 9.30 - 4.30 every weekday, and operates on a halfday roster system. If possible two of the collective are there everyday to answer telephones give information on health services, make appointments, coffee or just lend a sympathetic ear to anyone who wants to come and chat. There is a separate room available for private counselling or quiet reading.

Two noticeboards line one side of the hallway. One advertises up and coming events, the other accommodation.

A log book is always kept on the desk in the main room, along with the minute book and agenda for meetings of the collective which are held every Monday night.

Anyone is free to browse through the filing cabinet which holds the centres resource files. There is also a small collection of books which can be borrowed at any time.

An average of about 20 calls are received each day; the number has doubled in the 18 months that the centre has been opened.

Although theoretically it aims to cater for all women, in its early days the centre preached largely to the converted. It has in fact been criticised for scaring off a majority of women because of its strong feminist orientation.

However in more recent months the number of polynesian and older women visiting the centre has crept steadily upwards.

The lime green pamphlet advertising the WHC contains a brief summary of services translated into 5 different Polynesian languages. These are placed in the Citizen's Advice Bureaux. Advertisements appear in Broadsheet and the centre has previously been given space in the women's pages of the Star and in the Inner City News.

Sue Fitchett, the only remaining member of the original collective speaks on a radio talkback show once a week. Sue is a trained psychologist who opted out of the system when she became disillusioned with the institutional health care that she saw being offered. One of her main objections is to the treatment of any deviant as though s/he is criminally or mentally ill. She could see areas of psychology fast modelling themselves on the medical profession.

The medical profession has too long been omnipotent in areas of health and illness because it monopolises the knowledge associated with these areas.

The alternative health care and the services offered by the WHC are an attempt to vie such power. The centre promotes natural remedies such as nutrition, reflexology and homeopathy in the belief that everyone is capable of healing and helping themselves and others. Their problem is, unlike the medical profession the WHC has very little money.

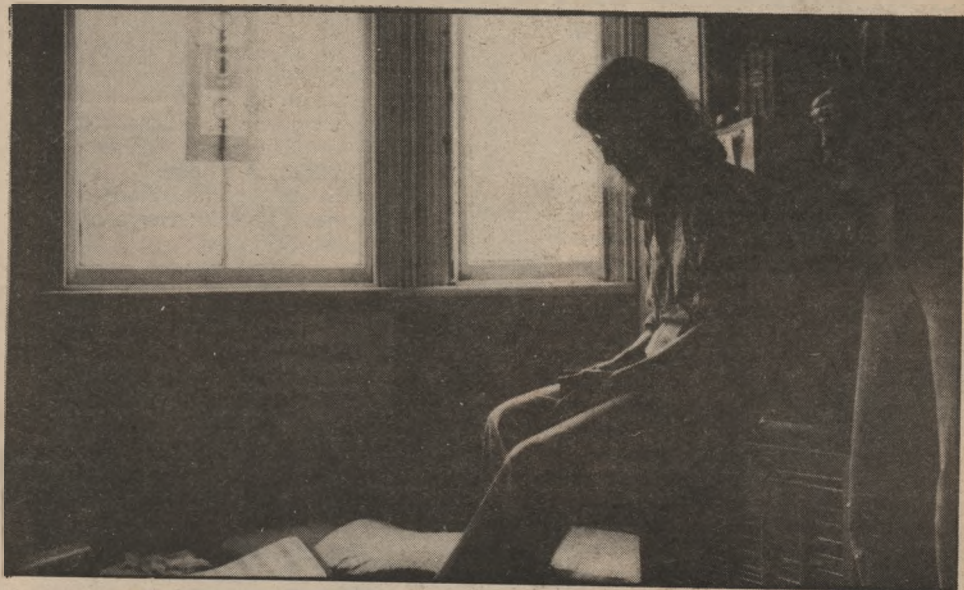
The centre's future is never secure as it struggles from month to month on a 'so far so good' basis relying on grants and donations. Secondhand clothes stalls are held, and T-shirts and badges printed in an effort to raise funds. The 3 or 4 burglaries at the centre since it opened haven't helped matters much.

This month's rent is being paid by the Committee on Women. Applications have been made to the ASB for donations and to the Medical Health Foundation for help in the training of counsellors. So far neither has replied.

There are also problems maintaining a full medical staff. Patients are only charged a nominal fee according to their means. So, in spite of their commitment to the centre there necessarily comes a time when the doctors will move on. Last year's application for a TEP worker was turned down but they were lucky enough to have a Massey social worker trainee placed at the centre full time over Christmas.

In spite of the set backs that the Womens Health Centre has had to contend with, the prevailing mood at No. 63 is still one of optimism. The centre stays open as long as there's enough money to pay the rent. Interested? If you're in the area, abandon your bicycle and drop in for a chat.

Deborah Telford



DEBATE Oxford Union vs. New Zealand

N.Z. team:
Chris McVeigh
Jim Hopkins
A.K. Grant

Chairperson: Paul Reeves

Topic:
It's all in the way you hold your mouth

Trillos Downtown, July 3, 8 pm
Adults \$5.00
Students or Groups of 10 or more \$4.00

Book at Trillos

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BOOKS

The Cement Garden
by Ian McEwan (his first novel)
a newish Picador (Now at the
bookshop)
\$4.73

The children had buried her. She lay, their long suffering mother twisted at the foot of the cellar stairs, deep; within darkness, in a body entombed, planted in the concrete garden they had prepared for her.

Jack is sordid. In erotic fantasy he dives swimming within his older sister Julie, helpless and drowning. Sublimely unaware Julie, in suede thigh-boots is floating out the door through the cement garden, their father's barren paradise - a sour desert of thick grizzled sculpture. She is silent, chosen silence that manifests a detached beauty. Younger Sue is shielded by a fortress of books, but Jack does not need to conquer her castle. Six year old Tom, protected by wig and mini-skirts is with a friend. Friend plays Jack. Tom is Julie - to be a girl is so much safer. At seventeen Jack lies unwashed amongst stained sheets, dreams of his body, wallowing in self-annointed manhood.

You see, their father had never liked people. His world was solid and removed. The cement garden around his home locked out threat. This made his wife sad. They had a party for Sue once, but the children were not ordered like the tulips in the garden, there wouldn't be another. But he was dead now, and so was their mother. In illness she had passed from their lives as simply as an odour fanned through the open window. Now she was gone, everything that had told them they were children was gone also. Psychological adulthood. It was a shame, that with the coming of spring the cement garden flowered the sweet scent of her decay.

Theirs is an isolated kingdom, a sensitive, seductive creation, its fragile existence built on a dependence upon itself. Outside contact would remove the grey veil, lay them out bare and vulnerable to the 'ordinary, real world' that they have disregarded.

The Cement Garden is squalid and sexual, the story's growth is through Jack's eye. He is captured and held by his own mind, development hampered by roots nurtured in stone.

The image is repulsive, but is handled delicately and without shame. The reality is simple and honest. A poignant comment on the impact of childhood on the adult that has a truth for everyone and cannot be quickly forgotten.

Rodnie

CONCERTS

Auckland Symphonia
The Masters No. 2
Town Hall June 7

Less people. Better music. Why better? Because Beethoven says so much more than Greig or Tchaikovsky whose works opened the series. The greatness of the 'Eroica' is such, that it should be played. Often. And if they play it well, it's even better, like last Saturday. If the Symphonia want people to come and appreciate the "Great Masters" then they should play music like this throughout. And they do it well. Juan Mateucci ably conducted a warm response from the Symphonia.

Vaughan William's 'Fantasy on a Theme By Thomas Tallis' and Manuel de Falla's 'Nights in the Gardens of Spain' more familiar, than great were also given good performances. Falla's work is all colour and is very reminiscent of Debussy's own composition for piano and orchestra 'Printemps'. The soloist, Jeanetta McStay, played this glittering, Orphic seduction brilliantly. And that nostalgic resuscitation of Tudor austerity, was truly moving. A pretty good night for the Symphonia.

A. Busser

FLICKS

Quadrophenia
St James
Directed Franc Roddam

"Mods, Mods, we are the Mods."

The whole impact of the film Quadrophenia is the question it poses as to the real control that the peer group has and the relative one of the independence of the individual.

Quadrophenia is the state of being twice the condition of schizophrenia, or a doubly split personality. Jimmy the 'hero' of the film is really a mod Hamlet in that he apparently is an indecisive and somewhat fickle character. It is too easy to accept this generalization, but the whole point of the film is the consideration that adolescence is the basic symptom of Quadrophenia. In other words, Jimmy is both an individual and a mod, but this split is further complicated by his own rejection of both his parents and his friends only to find that he is utterly dependent on the world for all that he needs.

The climax of the film comes when the mods go to Brighton for the weekend. The result is a re-enactment of the mod-rocker clashes of the sixties in the British coastal resorts. This part of the film is handled masterfully by director Franc Roddam, in that the violence (and indeed throughout the rest of the film) builds up to a clash between mods and Police and the violence runs concurrent to Jimmy and Steph making love in an alley, that is, the scene shifts from Jimmy et al to the mod-cop punch up and the switches get faster and faster until we reach the climactic point of both. The relationship between sex and violence is strongly brought out in the film and is one of the more interesting revelations in the film.

Drug use is confined to pills and thus the whole thing is pretty irrelevant in that the characters don't show any after effects and eventually the whole drug thing begins to lose its meaning. In a way I suppose it is all relative to your view of the drug world in general but the film is not really about drugs as far as I could see.

As far as the language went the use of the word 'Fuck' a reported 539 times did not offend me when one considers the amount of subjective time the film covers. Time is not really there in that the film could cover any thing from a month to a week in subjective time. So if you were to count the number of times you heard the word in question in the space of a fortnight the reality of it all seems pretty meaningless. Still some people could be offended.

The most interesting outcome of this film could be the overnight development of a mod underground in NZ, and considering the Bootboys think they are the rockers in NZ, will we see scenes of mass brawls at such resorts as Blockhouse Bay beach???????

Phillip Bishop

CONCERTS

Poetry Reading
Little Theatre June 25

Dressed in black, Rossetti Profile, red lips the Pre-Raphaelite muse Michele Paterson opened the recital. Her aesthetic flowers spoke of God, love, Vincent van Gogh and black centipedes. Her delicate and playful vocabulary created poetry amusing and subtle, with an aftertaste of sadness.

Ken Grace was very 'amusing'. His "Autobiography" was quite a courageous attempt to set down emotions and memories which cross the mind. Rather like automatic writing. As is much the fashion, he also read a few "bits" dessicated embryos which smack of epigrams one can never quite remember.

David Chan's poetry ran like waterfall, a veritable lexicon of emotion and imagery. It sounded very nice, as did Chris Parr's, who was dressed like a crow and looked like a parrot.

Walter Crane

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'UNIVERSITY
CHALLENGE'

ON STAGE

Macbeth
Howick Little Theatre
until July 19.

Over the last nine years I have been personally involved with the HLT, and when I was told that they would be producing their first Shakespeare, I gasped a little. Even my own confidence in the polished acting of the theatre was wavering somewhat.

God knows why I thought that! Whereas Macbeth was not performed in the total concept of the Shakespearean time, nothing was done, as many theatres do, to alienate the play from its period in history. I was treated to some exceptionally good acting, and some magnificent sound and lighting.

The madness, the anger, the jealousy were all there. All the characters were so clearly defined that a character analysis would take forever.

But some obviously stood out. Dennis McGrath as Macbeth had a very powerful and casual air and handled the changing moods of the lead well, although he relied too much on certain eyebrow movements. Vocally he was easy to listen to at the start and rather painful at the end as Macbeth's character was slowly eaten away by his guilt. A good vocal piece, but could have done more with his body. As did Roy Simpson as Duncan, King of Scotland, the authority of a king was harder to portray than many think. They handled the authority alright, but not always the authority OF A KING. A slight push and those already good performances of Roy and Dennis could be spotless.

I was surprised by Dave Church, virtually a newcomer, as Lennox. Not expecting much, I saw him deliver lots. He portrayed a valuable sincerity as a nobleman of royal blood. And such a clear voice in Shakespeare is as valuable an asset as any.

Lady Macbeth (Adele Taylor) is always looked for with anticipation in the play, and Mrs. Taylor did wonders. Her maddened scene sent surges of

goose-pimples over me. It is a pity that her own theatrical ambition was not as strong as that which she portrayed here. If it was, then she would be performing for the Royal Shakespeare Co. That is how strong she came across. Excellent.

Shailer Cottier, as the comic porter, had everyone in stitches. Mr Cottier has performed throughout the world and was a must this part. The comedy and his personality go hand in hand.

James Wallace did a good portrayal also as Donalbain. And Peter Webster as Malcolm, son of King Duncan and brother of Donalbain created a very authoritative, fierce part. From certain self-revealing speeches to powerful lines as the new King, there pervaded authenticity. There were parts when he had been directed to move when he shouldn't have, and subsequently lost some power there, but not doubt that will right itself.

By far the best performance, however, was by Terry Donovan, who as MacDuff, proud and warlike, mournful and shattered, almost made me, for the first time in years, feel like crying along with him. His superb acting covered many a possible flaw, and is a valuable asset both the play and the theatre.

I could carry on forever. I could have sworn that all the younger members had been acting for years, their confidence was so good.

BUT, a special mention must be made of Sid Yarrow, who is at present involved in a course with Stuart Bethelson-Smith, of the Maidment Theatre, for technical people. It shows. The sound and lighting was marvellous (about 34 lights used, about a hundred different lighting sequences and I have no idea how many sound effects, like a horse galloping across stage by a three-speaker system). I did find, however, that a light pulsating through the whole of the second half was a little distracting.

But it's a brilliant show, with few enough faults to make it worth a trip to Howick/Pakuranga.

Daryl Wilson & Friend

'Phaedra
Seneca
Theatre Corporate, at
St Mary's, Parnell

For hundreds of years textbook critics have said Seneca was unstageable. The mystery remained as to why the Elizabethans, including Shakespeare, valued Seneca so highly. Theatre Corporate's superb production in the old cathedral, Parnell, presents Seneca's "Phaedra" with operatic intensity balanced against an austere sense of ritual. Seneca's "Phaedra" goes to Oriental extremes of ornate literary and dramatic ritual to portray sexual passion as both bestial grovelling and cosmic calamity. That Theatre Corporate can now stage "Phaedra" with so much conviction may say as much about the modern world as it does about the Romans.

Seneca was tutor to the Emperor Nero and forced to commit suicide after being implicated in a plot. His nearly 2000 year old play is based on the even older Greek drama of Euripides. While Theseus (Grant McFarland) was away cavorting in the Underworld his second wife, Phaedra, played by Marijke Mann, set out to seduce her stepson Hippolytus (Chris White). Rejected in horror she cries rape and the returning husband curses his son to a dreadful death. It's not the broken and bleeding body that shocks the audience but the lecherous, necrophiliac kiss.

Movements become stark, ritual signs. The humming of the chorus fills the hall with half tones resonant in the high beams of the old cathedral. Sometimes we lose the meaning of words as unfamiliar speech echoes but the pattern of sound prevails in a kind of ululation. Punctuated by drums and gongs the musical effect is enhanced by the hypnotic swaying of the chorus. Naturalism is not but stunning theatre it just as certainly is.

The wrestling is very well stage managed (far better than On The Mat) and suggests a homosexual dimension to the strenuous chastity of Hippolytus. Testimony to the erotic quality came in a loud whisper from the white haired old lady beside me telling her companion. "That's a beautiful body" when Lani Tupu entered. Powerful set, good costumes, great theatre. But don't be late - doors are locked at starting time and there's no interval.

John Ghent

Chameleon Circus
Friday 13th
Frank Players' 'Cabaret Desire'
Wednesday 18th
The Little Theatre

Within a week there was true cabaret in the original French sense presented by two differing groups in the Little Theatre. Quite undeservedly the audiences were small and polite but I am sure those who did draw themselves away from Rudmen Garden lunch-time chat or Wednesday night calculated television enjoyed the shows and appreciated the time and energy needed to present true "cabaret".

The Chameleon Circus presented a show of relaxed controlled enjoyment using the wide range of skills that they each possess whether it is comedy, juggling, piano-playing or magician ship. The whole show flowed without annoying breaks and the humour was as wide ranging as the sketches themselves whether it was grting satire or the subtle pointedness of their songs' lyrics.

"Cabaret Desire" was performed by the group that earlier in the year performed a satirical street theatre in the university and around town called "Tentanculus versus Everyone". Their cabaret probably suffered most from a lack of publicity but though their show lacked the rightness of the Chameleon Circus they were closer to the original French night-club atmosphere with bright costumes dim coloured lighting and a band whose music was varied and clever and within a very original sound. Everything from electronic flute and saxophone and saw was used to background the whole show. The sketches were kept varied and interestingly clever whether it was the satirical menage a situation comedy or the very clever strip parody completely devoid of glamour, traditional music backing or the stylised dance of it's K'rd neighbours.

Both shows were full of ideas but they did need some polish especially in the dance routines and, forgive me for saying this, the benefits of professionalism, with the continuing tightness and refined assuredness that comes with it.

Unlike the conditioned acquired taste of theatre as we know and accept it, this Cabaret confronts the audience with a theatrically based assortment that neither flatters nor challenges our intelligence and is well worth experiencing.

Chat Cafe



RECORDS

Malice in Wonderland
Nazareth
Vertigo (thru Polygram)

I have always been a Nazareth fan, which helps this critique. This is the sort of band that you have either heard a lot of or none at all. Pity if it's the latter. Nazareth has produced some fine works of heavy rock 'n' roll, and this is no exception.

Dan McCafferty, described as a Nysse singer on the cover, tends to overload with his singing (his voice is too characteristic too often), but musically the beat and atmosphere of the album is nothing short of 'get up and go'.

McCafferty also had a go at solo writing, and it didn't work, not on a group album, anyway. Only one of his works, "Showdown At The Border" was any real contribution to the whole album. It was

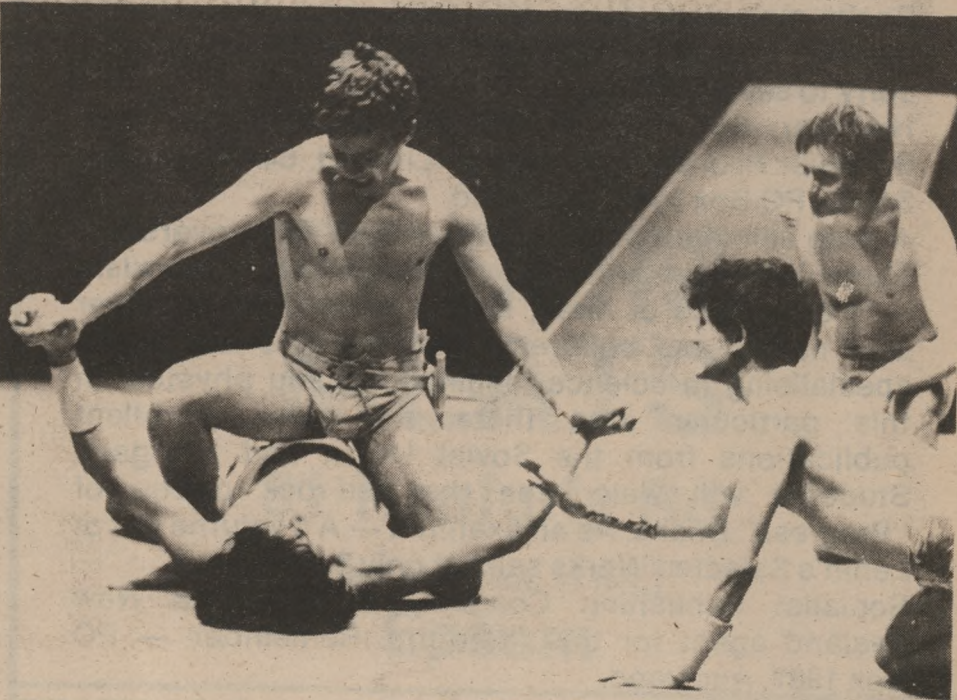
good, however, that they were dispersed amongst the really well-made majority of tracks, so that the typical Nazareth pace did not seem to die for too long.

I don't really know what kind of recording facilities are available at Compass Point Studios in Nassau, Bahamas, but a certain holiday-resortish feelish comes through. Producer Jeff Baxter doesn't have many neat, tight starts and ends, so that the whole feel is one of a pile of musical friends getting together and just making nice music.

This is not the album to convert anyone to Nazareth, try one of their earlier ones like "Close Enough For Rock 'N' Roll" or "Playing The Game", but for all those already familiar with Nazareth or their kind of R & R, then it's a must.

P.S. It has one of the most interesting covers I've seen in a while.

Daryl Wilson



GIGS

Mi-Sex Concert
Logan Campbell Centre
June 21st, 22nd.

After thousands of expectant compatriots were held outside for three-quarters of an hour after the official opening time before the doors were even opened, after finding that the support band, The Swingers, had started playing well before you got anywhere near the door itself, after finding thousands of seats in place to restrict the amount of dancing attainable, after all this bad management, then I settled down to one of the most amazing rock'n'roll concerts I have seen in a long time.

I was rather disappointed by the Swingers at one stage, when Phil had some difficulty with his guitar, and while things were being made right Buster gave us a simple tap-tap on his drums. Here was an opportunity for someone to show the anticipating audience what they could do outside the songs they have composed. A drum solo, for example, would really show off Buster's talents. Still, eventually they got going, and set up a raging show that delighted everyone. Songs like "It's All Over Town" and "One Good Reason" had to turn up, and were well-received. I, personally, was carried away by "She Can't Say No". It was an excellent lead-up to Mi-Sex.

And when they did turn up, the hall shrieked like a million locusts - the audience was ready - so was the band. It is gratifying to know that the art of the good concert is not dead, and Mi-Sex certainly proved it. The music went on and on, never wavering for a moment from the level of energy spent on it. The band must have spent hours at yoga beforehand just to have charged batteries sufficient to last.

I think that the Australian competitive scene must have helped to polish the act till it shone. There isn't enough competition in Enzed to develop that sort of gut attack.

Personally, I was amused and delighted at the most heart-warming sexual exploits that went on between Steve Gilpin and Kevin Stanton, the lead guitarist. I know that the body as a whole gets into the

movement, but I was expecting copulation at any minute (keep it up, lads!) perhaps they are just good friends, but whatever the excuse, it added to the wonderfully overpowering sense of physical presence.

Mi-Sex are consistently playing what I call "wrap-around", that is, no hole where another instrument could be, no spaces in a melody where a descant could be thrown in, and a feeling that is just pouring out and swimming around you.

They'll all be back. They claim that they are still New Zealand ambassadors overseas. If they still feel like Kiwis, they'll be back. No-one could do a concert as powerful as that as a once-only. And when they come back, I know I'll be there, comps or not.

Daryl Wilson

Hopefully each week in this space, I'll be able to let you all know some of the really good gigs on around town. Of course tonight (Tuesday if the railways are on time) we've got Rory Gallagher live. That'll be a good rock 'n' roller! If you can't afford to get there, or he's not your cuppa, then at the Gluepot Tavern Tuesday and Wednesday in Ponsonby a group called Tramp are playing. They're a fairly interesting bunch, with some good numbers; there's a new one called Reel-to-Real at the Windsor on Tuesday I've not heard them yet, so I'll probably go and have a look: there are quite a lot of interesting new groups around. On Thursday there will be Pop Mechanix at the New Station Hotel in Anzac Avenue. They're on also on Friday and Saturday, but I'd settle for the Thursday, coz at XS (ex Island of Real) Friday's showing the Crocodiles, and Sat' is the Valentinis, both'll be great. Sunday at XS brings the Swingers, who gave a pretty good opening to Mi-Sex apart from a little flaw, but they're great rockers. The only info I've got beyond that is for the Station: the Crocs again. They're doing some really neat gigs lately. Next week I'll have more since a lot of the places didn't have info handy, but if you like gigs then that should be a pretty interesting week.

Daryl Wilson



Bob and Nancy are a couple who perform original juggling, mime and nonsense pieces, generally in the streets. They perform "interacting theatre" in discotheques, adults-only theatre cabaret shows, secondary school shows, and younger persons' show. They are one of Australia's top duet entertaining pieces. They will be on Monday 30 June, and Tuesday 1 July, in the Little Theatre at 1pm. Students \$1.00. They will also be performing at the Gluepot on Monday evening, 30 June, and at Limb's Studio on July 2, 8.00. Compliments of Students' Arts Council.

Poetry Reading Globe Tavern Tuesdays at 7pm

Guided by a most civilised new management, The Globe has switched from its former live entertainment of punk-and-roll-em bands to poets and thespians. With the energetic co-ordination of David Mitchell, a series of guest poets read their works every Tuesday evening in the upstairs bar. The beer and whisky flow free, from the obliging barperson at the back of the room, and as they recite beneath a large canvas of Arthur Rimbaud painted by Dean Buchanan, the poets are matched by a ribald and appreciative commentary from their audience.

The night I went Ian Wedde from Wellington was reading some of his recent poems. Quashing the more rowdy elements in the rooms with the revelation of a Superman T-shirt beneath his parka,

his idiomatic and free-structured work gained much from a wry and humorous presentation.

Time is set aside before the main reading for any local poets present to stand up and read their work, and a number of polished and originals unknowns came forward. In many senses, the Globe was abundant with poetry that night.

For students, David Mitchell has organised a regular Meet The Poets session at 5.30 on Tuesdays, in the Staff Common Room of the English Dept. Wine, cheese and chippies, and the chance to talk with poets from outside the Auckland area all for free; so head along there any Tuesday, and then wend your way up to the Globe afterwards for one of the most relaxed and rewarding poetry evenings you're ever likely to have.

Katherine White

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A wide selection of books arrive daily from overseas. These include most works on contemporary Marxism — the classics of Marx, Engels and Lenin, together with novels and children's books. There are books specialising in science, engineering and physics. In this particular area there are many excellent publications from the Soviet Union and Hungary. Students will welcome the bed-rock prices of "Progress" Books. As an example — A 3 volume set of Lenin's Selected Works sells at only \$

Socialist Publishing Company is the sole New Zealand agent for this literature. Remember — PO Box 1987, Auckland.

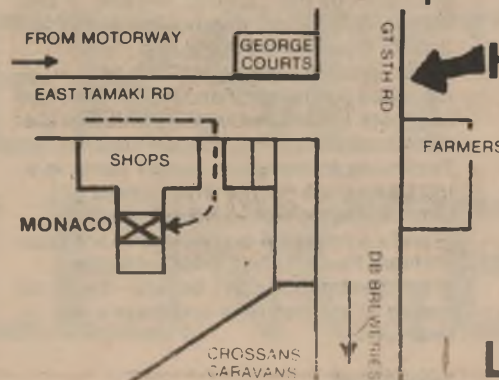
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 on Page 19 of Craccum dated
 June 16th.

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LADIES & GENTS

LETTERS

The Herald Refused to Print This One

Sir,
I write this letter to protest at the presence of British troops in the Pacific - a presence which is inhibiting a native people's right to self-determination.

It is surely the right of people in any free country to reject a Government which they feel does not represent their interests - especially a Government formed within a framework considered acceptable to the former colonial regime.

I protest also at the style of reporting by your newspaper of current events in the New Hebrides.

The New Zealand Herald has depicted the people of Espiritu Santo virtually as spear throwing former bulldozer drivers with a limited command of the English language and as being manipulated by French and American business interests. It seems somewhat strange to me that if these 'rebels' do have extensive capital backing then, as alleged, that they choose to defend themselves with bows and arrows.

The nature of the New Zealand media's reporting of the moves to self government, for Espiritu Santo and Tanna has misled the New Zealand public to the point where they will allow, without protest, the British Government to send commandos onto those islands. I see this action by Britain as being no different from the present Soviet military intervention in Afghanistan.

If, as seems likely, the British commandos go onto Espiritu Santo and Tanna, under the jurisdiction of laws hurriedly passed in recent days, without protests from New Zealanders then our media will have been partially responsible for New Zealanders sanctioning such actions.

Martin Rumsby
17/6/1980

The accompanying letter is not meant as an attack solely on the New Zealand Herald - but on the stance taken by our media on the situation in the New Hebrides. Indeed the Herald has surpassed many other papers in its coverage, with both a special education supplement and a feature article

backgrounding the situation.

On the whole I feel that newspapers have relied too much on second-hand (N.Z.P.A. etc) or one-sided information (correspondents based in Port Vila rather than Espiritu Santo - rather like an Auckland resident writing about the South Island separatist movement). Most reports I have read on the New Hebrides have been superficial, appealing to popularity held views and with no real attempt to investigate the deeper issues.

I singled out the New Zealand Herald simply because demands on my time have prevented me from writing to every news outlet in the country. The Herald, having a wide readership seemed the best choice to get my point of view across to as many people as possible.

For the Herald, I would say that at least it allows a small section for reader's views and the editor was good enough to see me and tell me why my letter was not being published. The reasons given were they my letter was too long (the Herald only accepts letters of 150 words) and too general. With such a big subject, however, I find it difficult to see how one can be economical without resorting to the general.

Martin Rumsby

Hoc Simplissimus Est

Dear Editor,

I tried to go to the second performance of *Antigone*, but by the time I got there there was no standing room left in the theatre. If the sneering 'open day' columnist was there, I wish he had come out and let me in.

He says it was irrelevant; notice what this means. It means that he can't relate it to what he already knows. It's a dangerous word to use about classical civilization, because it implies that one either doesn't know much, or can't make connections.

Yours sincerely,
John Cronquist,
Exchange Lecturer in Philosophy

At 2 a.m. Dermot Cooke jumped off Grafton Bridge after attaining the age of 20. Dermot lived fast and died young. Molluscs the world over are currently in mourning.

The Plight of Student X - A clarification

Perhaps this could best be described as a 'correction' of the picture presented of poverty-stricken student X in last week's issue of CRACCUM. However, I feel it is in the interests of Student X that the students at this university be made aware of the following:

- 1) Student X knows nothing at all about this scheme to improve his standard of living.
 - 2) The couple is not expecting a child year according to the latest reports from Student X's wife (25th June)
 - 3) The poverty implied in this appeal is relative to the standard of living previously enjoyed by the couple in New Zealand. In Paris, where the cost of living is very much higher they cannot afford to dine out, are restricted to one movie and one 'cultural' outing (theatre, ballet, opera) per month.
- Student X is on scholarship which allows (1) year of foreign study. That year is up in September 1980 at which point he can be expected to return to New Zealand to complete his doctoral thesis.

Now, how did this fund-raising drive, based, as it is, on a gross misrepresentation of the facts, get off the ground? The intentions of the coordinator were strictly honourable but were based on a misinterpretation of information gleaned from correspondence from Student X to yet another acquaintance.

The idea behind the appeal is sound, that is, if you have an extra dollar burning a hole in your pocket then by all means donate it to a needy student. However, bear in mind the fact that there are many students in your own university far more needy than Student X. Therefore, I suggest that money already donated to Student X be redirected into a Student Welfare Fund or if that doesn't suit then demand a refund.

Bill Book
M.A. Sociology

You Got Your Troubles, I Got Mine

Dear Craccum,
ITEM: it is easier to play the piano than to imagine playing it.

ITEM: it is harder to write a poem than to imagine writing a poem.

ITEM: this is the best cup of coffee I've had all day.

ITEM: I am capable of murder.

ITEM: ITEM: ITEM: ITEM: ITEM: ITEM:

What conclusions can you draw from the above? Perhaps you've spent too much time at university, time at university, time, time, time.

ITEM (anag.) ... TIME 1234 (anag.) 2143 you know my number, look up my name.

yours never,

Johnathon Headpressure.

SpokesMAN

Imaginary Friends of the Silver Lion

Cosmic P.S. I am going home now, I shall lock the door.

Real Shitty Fan Club Letter

Dear Katrina,

I have just finished reading your issue (with the possible exception of some of Mike Rann's 'efforts'). The technical standard was non-existent. Layout was very poor indeed. Too many different types of writing. Feeble headlines. Bad letrasetting. In fact only pages 3 and 6 are of the standard that I have come to expect from Craccum.

The standard of the articles this year has also been inferior. With the exception of a few, the general standard has been very poor indeed. I suggest that you start showing some interest in the paper. You have been the most anonymous editor of the six it has been my experience to read. Get involved or resign now before Craccum 1980 becomes too painful to read.

Yours faithfully
David Nicholls

Dear David Nicholls,

I feel the same about True Confessions. Why don't you try writing an article or two instead of moaning letters?

The Editor

Student Loans

from your on campus bank

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

Student loans

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

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

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



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



APOLOGY
THE SHOP
OFFERING A
10% DISCOUNT
OFF MEAT
TO STUDENTS
WITH I.D.
IS
EPSOM
MEATS
51 Ranfurly Rd
(opp. entrance to IHC)
Epsom

LETTERS

Dear Katrina,

Why is it that I have to constantly replace notices on our noticeboard? I mean, at least three or four times a week our noticeboard is stripped naked of absolutely all the communications which are very important to a group such as ours.

It becomes very frustrating when some narrowminded bigot chooses to pick on our noticeboard. Do we have to have all our notices set in concrete to stop people from destroying them (even that wouldn't stop this prick!). All I can say to whoever you are, you great rip-off artist, is you better watch out!!!

N.K. Pearson
University Gay Liberation

At last, someone who agrees with us!

Dear Editor,

I found the article on Auckland restaurants very interesting. I would like to add a few comments to the review of the Yamato Restaurant.

Over the past three years I have eaten at the Yamato three times. The first time was very pleasant. We had a dish cooked at the table; the waitress frequently came and checked that everything was going well. She was friendly as well as helpful and made us feel welcome. We were offered seconds, too. We all enjoyed that meal. The second time we also had a dish cooked at the table. The service was not quite so good but still OK. I think we were offered second helpings then, too. The third time was just last month. We waited 15-20 minutes after we were given the menus before I went and asked for someone to take our order. Since this was about 6:30 pm they were not at all busy and there was no conceivable excuse for them forgetting us. This slow and apparently unwilling service went on all night. We even had to ask for our bill so that we could get away from the place. Meanwhile the waiting staff was all over any Japanese tourists who were there.

Their treatment of us was quite deliberately insulting and we will never go there again. The Yamato used to deserve its good reputation as a restaurant but now (for ordinary New Zealanders, anyway) it is distinctly overrated.

M. Nuttall

Let's all Jump up & down, 1,2,3 Go.....

Dear Katherine,

This letter may end up sounding like yet another moaning, whinging one, but I really think that I have a valid point here Once upon a time there used to be an adage that went something like "The customer is always right". Although I can see that this might be a little unfair on the poor old, often maligned shop assistant, I can still not see that the use of rudeness and crass stinginess will engender goodwill, good business and customer fulfilment (all of which I would presume any shop owner or manager would want).

I would like to tell you a little story ... last Friday night I went to a certain Chinese takeaway bar at the top of Symonds Street to buy some dinner. In the process, I bought a can of lemonade which I duly opened only to find no bubbles, no fizz, nothing but sweet, still liquid. I informed the teenage schoolgirl who had served me but was told that because I had opened the said can, it was now mine and that I had to accept responsibility for it's flatness. How I was supposed to tell that it was flat before I opened it, she couldn't explain.

Shops have access to manufacturers for refunding dud produce which the ordinary consumer does not have. I was understandably (I think) pissed off and made as nice a fuss as I could, thinking that the fault was not really the girl's, but she still refused any sort of refund and told me that 'they' (presumably the family) had opened another can out the back and that it was exactly the same and that I should write to the manufacturer - no apology was offered. I have done this but still think that this sort of thing warrants a mention to the general public, I don't know what the legal situation is but next time the product may not be worth 53 cents but 53 dollars. Previous to this incident, I always bought my Chinese food from this place, I never will again. They have engendered a lot of bad feeling over a petty case of no benefit.

Thwarted Lemonade Drinker

Page 18, CRACCUM, June 30

Who Is R.J. Stuart?

Dear Katrina,

Dr R.J. Stuart's article 'A Christian Doctor Reflects on Abortion', can only be seen as an attack on Womankind. The article is a denial of the 'humanity' of Womankind; he continues to see Womankind as they have been seen from the beginnings of the patriarchy - as an empty vessel, ready to be sown with the seed of men. Only by control of Womankind's bodies can men maintain dominance and create the illusion of their own immortality. They identify with the fetus, because they see it as controller of the mother, co-possessor of her energies. As Mary Daly said in GYN/ECOLOGY, 'Males do indeed deeply identify with 'unwanted fetal tissue', for they sense as their own condition the role of controller, possessor, inhabitant of womankind. Draining female energy, they feel 'fetal'. Since this perpetual fetal state is fatal to the Self of the eternal mother (Hostess), males fear womankind's recognition of this real condition, which would render them infinitely 'unwanted'. For this attraction/need of males for female energy, seen for what it is, is necrophilia - not in the sense of Love for actual corpses, but of Love for those victimised into a state of living death'.

This denial of womankind's Self is the central concept upon which Dr Stuart bases his argument. -He perceives the fetus as more 'alive' than the mother. He exposes his womankind-hatred in such

respect for human life. You have no respect for the life of Mary who faced being stoned to death because of her 'embarrassing situation', you have no respect for the life of a suburban Catholic housewife with six children who has a husband who beats and repeatedly rapes her, who has no money, and is told that the Pill will destroy her conscience and that abortion is murder; you have no respect for the life of a Womankind who would rather place herself in the hands of a filthy back-street abortionist than commit the IMMORAL ACT OF BRINGING AN UNWANTED CHILD INTO THE WORLD.

Attitudes such as yours Dr Stuart have created more suffering, and have resulted in more destruction of human potential than any other religious or psychological phenomena in the herstory of Womankind. In Sisterhood,
Jane Pavlovic.

Dear Editor,

It seems very bad taste to include a 4 page spread on Restaurants in Auckland. At a time when students are still desperately awaiting their hardship grants.

Perhaps an article on 'cheap' restaurants where you can get a good meal for a student price; would have been more appropriate.

Yours
Heather Worth

DR. GUSTAFSON POLITICAL STUDIES



incredible statements as '... an abortion is not merely the destruction of a potential human life but a HUMAN LIFE WITH POTENTIAL'. Is not a Womankind's life a 'HUMAN LIFE WITH POTENTIAL' Dr Stuart? And surely that potential can only be realised if the life is qualitative? Neither a child or its mother can ever reach their full potential if that child is unwanted.

You are a very privileged person Dr Stuart. Very privileged in that you are a middle-class male. Don't presume to know what it is to suffer in a Womankind's body under the patriarchy. You can never possibly know the pain and terror of unwanted pregnancy, the negation of Self, the total isolation that comes only with unwanted pregnancy, the crushing weight of complete responsibility for another person. You betray your ignorance when you refer to the plight of Mary, '— she was beginning to wonder how she would cope with this rather embarrassing situation of being pregnant before marriage'. If you see unwanted pregnancy as an 'embarrassing situation', Dr Stuart, then I put it to you that is YOU who have no

I think he actually meant pissed-off

Dear Katrina,

I would agree with a pissed (aren't they all) BSc student about the parking of cars in two wheel parking only zones. From the Craccum window I can see large numbers of such four wheeled vehicles parked in front of the Engineering building. I am complaining that there were no gaps long enough for me to fit my Chevette in this morning. I hope all those offending get parking tickets.

R. Douglas (A BCHB student)

P.S. for those who are wondering why a Chevette is a two wheeled vehicle, I say have you ever had a good look at my Chevette? It is a pair of two two-wheeled vehicles held together by rust.

P.P.S. I would prefer to be towed away every so often to risk having my suspension wrecked in the Student's carpark (always assuming you get there early enough to get in)

At Last !! A genuine Kevin Hague Letter

Dear Kate,

I feel constrained to reply to the letter contained in last week's issue from Wayne M.c.K.i.n.t.o.s.h. in relation to my candidacy for the 1981 Presidency. The letter contains a number of distortions of fact. Perhaps (assuming they were accidental) these say something about the author's concern for factual accuracy.

I am painted as a latter-day George III, who has spent many years in student politics, and in my heyday has made a great contribution to A.U.S.A., but is now completely dotty, seeing attacks from all sides, but unable to perceive of anybody else who can take his place.

At the time that I wrote 'HAGUE'S RAVE' I had not heard of any candidate that I thought competent to do the job involved. Such a candidate has now come forward, and if he were elected, I would at least rest relatively easy in my political grave.

I first became interested in working with A.U.S.A. in mid-1978. At that stage I represented A.U.S.A. for one meeting of the National Education Action Committee. I became a member of the Executive last year, and, thus, this is my second year on the Executive - hardly 'many years of service'.

It is claimed that I have lost touch with the issues related to study that students face. Frankly, I find this also to be quite absurd. I have studied full-time for three years in several faculties (science, arts and engineering). I am well aware of the pressures of assessment, poor lecturing and so on.

I find it disturbing that a member of the 1980 Executive could be so politically naive as not to appreciate the threats facing students from the Government and from the University. The Presidency is not a game of musical chairs. The catch-cry of 'time for a change' rings hollow in the context of the political and financial reality that students find themselves in. If I might be permitted to comment briefly on the letter from Ravetime's over: your points are taken and I will endeavour to ensure that the 'Rave' meets up to your expectations. It has been my aim to keep the 'Rave' on a personal level and as light as possible. If this is not what people want, then obviously I will have to change things. Thanks for your comments.

Yours sincerely,
Kevin Hague.

The 'particular person' replies

Dear Editor,

I write in response to a letter by 'Ravetime's over' in last week's Craccum. While I wish to pass no comment on the content of the letter I must protest strongly at the use of the term 'particular girl' to describe myself or any other woman. The patronising and offensive tone displayed in this letter leads me to conclude that this person could only be male. Using 'girl' in this manner is similar to the executive boss-type male who calls the woman in the typing pool 'my girls' despite the fact that some of them may well be older than he himself. A male equivalent can be seen in the white aristocrat calling his elderly negro servant 'my boy'. Oppression is everywhere. With my strongest protest recorded I must finish this letter with a little proverb 'A woman without a man is like

A fish without a bicycle'

Yours in sisterhood
Jill

J. Jonah Jameson Fan Club Strikes ...

Dear Katrina,

What a pity that such soured cynical students as Jamieson and Parker bothered to come to Open Day at all if they were interested only in rubbishing other people's efforts.

I can't imagine they were volunteer helpers, were they?

— And why not slides of Egypt and Roman coins? We do have students of Classics and of Archaeology, and the whole idea of Open Day was to show the public some of the teaching and research that goes on up here.

All the comments from visitors that I heard were favourable and enthusiastic.

If you're still here in 1983, Jamieson and Parker, offer to help instead. You might enjoy it more.

'Student Helper'

HAGUE'S RAVE

The big 'k' gets writers cramp
Well, here it is finally:-

THE STATE OF THE UNION

'A thrilling insight into the role of A.U.S.A., the performance of the Executive, prospects for the future, and other things.'

BUT FIRST....a comment on the open-day article of last issue. Exaggeration is certainly a useful tool in journalism, but it is not a stick with which to beat A.U.S.A. (Neither, of course, is A.U.S.A. a stick to beat exaggeration). I am generally quite pleased with the effort that the Executive put in, and a number of displays were very successful. The films in the SRC Lounge were well-attended and well-signposted (if people still had difficulty finding the place, it's the Architect's fault, not ours!) A photograph that purported to depict my second EDUCATION FIGHTBACK speech was actually of a second advertised address on the structure and function of A.U.S.A. This same lack of responsible journalism was apparent in the discussion of my real speech about 'Universities and their prospects for the eighties'.

As the authors of the article were not present for this speech, I feel that they are stretching journalistic license a little too far in commenting upon it. Certainly fewer people listened to the speech than watched the martial arts display but certainly the message got through to many more people than would ordinarily have heard it. Large numbers of the A.U.S.A. - published 'Auckland University into the eighties' leaflet (EDUCATION FIGHTBACK disguised as official University guff) were distributed to members of the public. The EDUCATION FIGHTBACK stall in the quad did excellent business. Nearly \$100 was raised for the Needy Students Fund (not counting the container that was STOLEN from the cafe). Of course we didn't do enough for EDUCATION FIGHTBACK - we can never do enough. The point on which I can agree with your reporters is that the University as a whole did not emphasise the financial hardship that it faces. The title had it right - the University was 'putting it on'. My worry is that the public will have walked away thinking that the Universities have all the money they need - perhaps I should have taken up the offer to help write the article.

MEANWHILE, BACK AT THE RANCH...

I believe that A.U.S.A. has a responsibility to perform a number of functions.

First and foremost, it is a political/representative body. It must represent the interests of students (both as a group or groups and as individuals) both inside and outside the University. Inside the University this largely takes the form of committee work and negotiation with the University administration. Outside it means political action, persuasion, getting our point of view across to the public, and representation and co-ordination at a national level through NZU.S.A.

The big problem is the policy which we have to represent. The policy which A.U.S.A. officers have to represent is based on decisions which are seldom made by more than 500 people i.e. usually at least 95% of A.U.S.A. members don't play a part in policy-making process. One can contend, of course, that since the procedures for policy-making and representation are laid down in the Constitution and they are being met, then there is nothing to worry about. Frankly, I haven't much time for such constitutional bunkery and I find the argument trite. One is left with the conclusion that most students are

unaware of the existence of SRC and General Meetings (How can we publicise them more? - suggestions please!)

Interested in what A.U.S.A. does unfortunately students are a good representative sample of society at large)

that most students are happy with what A.U.S.A. is doing and, hence, do not feel a need to take part themselves.

Probably these factors all play some role. However the question remains - 'Do the elected representatives of A.U.S.A. have a mandate to action policy that is made by such a small proportion of its membership?'

I believe that they do. They are representing decisions made by those students who are interested in what A.U.S.A.'s policy should be. There are also occasions when they have to interpolate existing policy, in an educated guess as to

what our policy would be if we had some, to meet the demands of a new situation. Complaints from students about A.U.S.A. policy and the way it is actioned have been few and far between (and practically non-existent this year, to the credit of the current Executive).

The political role of A.U.S.A. is two-fold, and this is mirrored in the functions of its political officers. A.U.S.A. must be both representative and educative. A.U.S.A. must represent students on specific issues which affect them as students or which affect particular groups in society that are reflected in the student populace. The educative function is served by informing students about political issues. This frequently takes the form of inviting speakers, distributing leaflets, posters etc. The representative and educative functions are often inter-related.

The other major concern of A.U.S.A. is to provide services and resources for its members. One broad group of services is covered in the broad category 'student union'. This encompasses common rooms, billiard tables, pinball machines, T.V., theatre, recreation centre, theatre and catering facilities. The provision of these services is a topic of considerable debate, and they warrant some further discussion. A.U.S.A. has always held the position that these student union 'facilities', like the Welfare services, are an essential part of a university education, and, therefore, are the responsibility of the State to provide through the University. The University administration basically agrees with us. However, Government, who provide the funding, basically disagree (hence the fact that a strong recommendation from Government [threatening legislation] has come to the Universities to substantially reduce their expenditure on welfare and student union - probably meaning a \$10 for every enrolling student next year).

This has resulted in a compromise solution whereby A.U.S.A. and the University jointly manage the Student Union area and the University funds certain items in the Union budget. There have, however, been some anomalies. A third of the cost of the theatre came from the A.U.S.A. building fund yet A.U.S.A. never gave permission for this to happen. A.U.S.A. is paying half the cost of the Rec. Centre and Government is paying the rest. The Rec. Centre is basically self-funding (although any loss is met by the University) but the University has a majority on the committee that is responsible for management. The University has traditionally had minimal interest in catering (catering has traditionally lost money hand over fist). These are all covered in a Deed of Management. There isn't one at the moment. The last one expired in 1975 and was written before the Theatre and Rec. Centre were built. The biggest anomaly of all, of course, is that while our building fund was used to put up the buildings, they are the property of the University.

The other 'services' that A.U.S.A. provides include social events like orientation, capping, sporadic dances, Jazz Night Club (soon to be a permanent feature of Tuesday nights in Old Grad Bar), and Grad Bar Groval (soon to be a permanent feature of Tuesday and Thursday noon - 2.30p.m. starting 1st July). Publications include Craccum, Orientation Handbook, Anti-calendar (I want to consider scrapping this) and the Discount Booklet. A.U.S.A. provides a Student Information Office, a short information programme for first year students before enrolment, visits to prospective students in Auckland secondary schools and the opportunity to give blood twice a year. Grants for clubs and societies, cheap xerox, gestetner, typing etc. and A.U.S.A. resources are some of the services provided to groups of students.

The State of the Nation was more than the back page of Craccum could cope with, and Kevin's rave will be continued in next weeks issue due to shortage of space. I would like to point out that Kevin attributes the length of his rave to the fact that he was home, sick in bed (but not delirious!) and had the time to write it before Thursday night - the Editor.

PUNTING

Over the next two weeks watch for on the galloping turf Doctor Syn, Toujours, Purcil, Belle Myth, Rabalam, Mr. Hickey, Motor Way and London Trader. Willie our guest selector this week likes both Stevie Wonder and Hoochy Couchy Henry at Avondale. Two worth following at Washdyke are Double Days and Sounds Good - probably at good odds.

Our account is \$11.50 short with two bets outstanding. This week we have \$15 to spend with John Tudor not starting last time so it is \$5win and \$10place on Double Days.

Martin our trackwatch from Te Awamutu mentions two horses that might be worth following during the coming weeks, namely Tarbela and Impressive. The latter I saw race at Ellerslie last month and was quite taken by his looks. Longer distances and wet tracks will probably suit Impressive better and should be worth punting providing he gets conditions to suit.

B. Gamble

VOTE FOR NODDY OF THE YEAR

Candidates include Kevin Hague, Rob Muldoon, Merv Wellington, Stephen Mitchell and many more. One coin for a vote. All proceeds to EDUCATION FIGHTBACK. Each day in the Quad, 12 pm till 2.



STOP PRESS

The Executive Meeting of 26th June was one of the dullest and most boring on record. It picked up a little after an adjournment for tea and biscuits though, with discussion on whether three people could stand as one candidate for the position of President.

Points of order flew about like confetti. Sample. McIntosh: 'I'm supposed to rule on that right away and...um...I reserve my decision.' Sorry: 'I move a motion of no confidence in the Chair.' McIntosh responded by throwing a half-full cup of coffee at Sowry. Well say no more.

The Education Vice-President is going to launch a fundraising drive for the Education Fightback campaign. He says, 'As you are probably aware, Education Fightback is a campaign of opposition to cutbacks in Government spending on education. Because of the heavy demands made on the finances of AUSA by this campaign it has become necessary to launch a fundraising drive for the campaign. We wish to place the issue of education funding before the general public by leafleting letterboxes in central and suburban Auckland.... In order to run the letterboxing drive we will require to raise at least \$2000 to cover printing and transport costs.' He is calling for donations to help finance the campaign.

And now a word for Law Professional students. You may not apply for probate within seven days of the date of death nor for letters of administration within fourteen days unless by leave of the Court in each case. Once Probate is granted you must have it sealed within two months. If you do not apply for Probate within twelve months you've had it, Trev, and must explain your dilatoriness to the Judge.

The meeting closed with the Chairman apologising for his incompetence and thanking the meeting for bearing with him, and the meeting telling him he really wasn't such a bad chap after all.

J.G.B.



CAMPUS TRAVEL

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

EXCHANGE VISIT

HELP!

Billets/homestays are required for 13 Japanese students visiting Auckland between 18 and 20 August; if you can offer a bed and hospitality, contact Student Travel as soon as possible.



NEW BUS CONCESSION

The Whenuapai Bus Company now offers student concessions on its city routes to those students holding a current ISIC that has the ARA overstamp. See STB for further details.

HOW TO GET AN ISIC

University students will need:

- 2 recent passport type photographs (of yourself).
- ISIC application form (from Student Travel on campus and then:
- fill out application form
- have form and photographs stamped and signed at some time by Student Travel and then:
- follow simple instructions on back of ISIC form.

STUDENT TRAVEL BUREAU - Top floor Student Union
11.00 am - 4.30 pm daily

FAIR AND SQUARED

"I had noticed that there was a contradiction between those people who took their art seriously and its display, and also between the person who is inbetween, that is, the dealer. There seemed to be little co-operation. These inbetween-people work from two viewpoints: 1) a pure business exploitation, where the artist's works are nothing but potential for a financial gain, not that I'm directly knocking that, it's their business, and they have to employ people; and 2) is an indifference to the arts, where someone owns a facility that is being used and has no real interest in what actually goes on there."

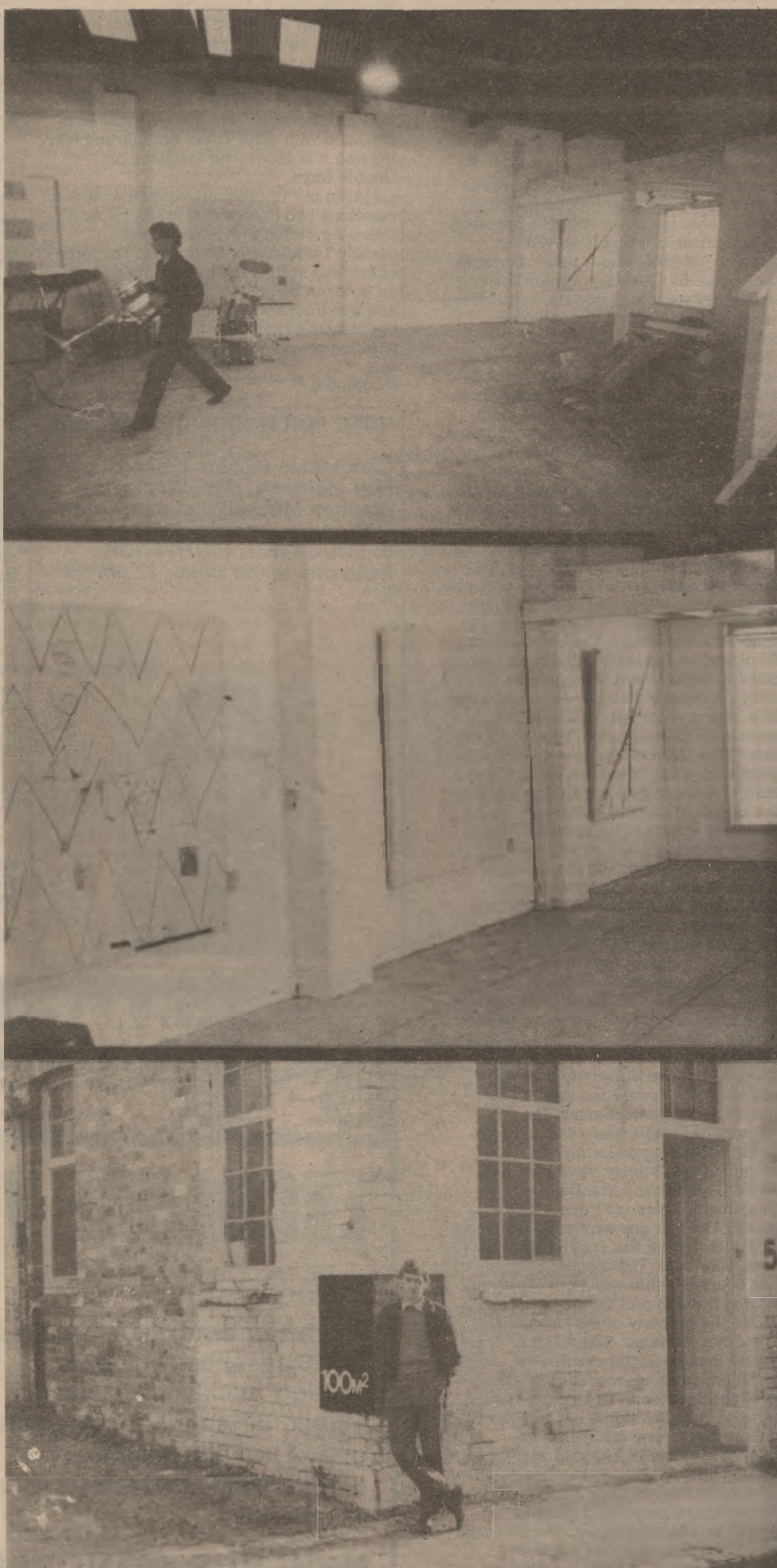
They were the frank words of Frank Stark, who is the owner/manager of the newly opened 100m2 Gallery which has recently shown Richard Von Sturmer's "The Green Lion", an exhibition by a new, and talented John Reynolds.

One of the reasons that Frank wanted to open this form of gallery was because he was so disappointed with the excessive class difference between the artist and the presenter. "While a person uses my gallery, it is theirs as a partnership with the owner. I think that an artist must be more and more aware of presentation, himself. When people get into places like the Barry Lett Galleries, so often most of the presentation work is done by other people."

The actual site (at the Wyndham St end of Federal St, at no. 51) is an old brick building, "which may very well fall down in the next earthquake" and is leased off a private citizen for about twenty-something dollars a week. "All I do is charge \$30 a week, for the artist to use the place, and I take an across-the-board 10% of taking, whether it is a play or an exhibition and sale of paintings." For most of the other galleries around the artists are paying out commission of about 33%, because of many more overheads in the form of wages.

"When I had originally applied to the Auckland City Council for somewhere to go, they had in fact rejected my application within a few days, and I wasn't told for months. And that was only because the Director of the Art Gallery, who was in favour of my idea when everyone else was against it, phoned me up personally and told me." He might still be waiting for his reply otherwise. "The people who are using the place at the moment are already known to me from my initial batch of supporters, and eventually people will just come in, though I might have to say that their work's no good for here. Somebody has to edit what happens."

Frank Stark is very well-known around the University. He joined in 1972 at the age of 18, gained a BA; he was on our Executive in 1974-6 as Social Controller and Cultural Affairs Officer. In 1976 he was the Chairman of the New Zealand Students' Arts Council, and the Editor of Craccum (you've probably heard of it!) in 1977. And during the 1978-80 period had the position of Director of Campus Arts North (who are this year doing that CAN Opener Festival). So there is no doubt that Frank is well-equipped to work in the arts field. "Because there are no wages or salaries, so no pressure commercially, then this sort of set-up breeds more trust and co-operation, and so the gaps between the artist and presenter and



public close up.

The Gallery itself is just one large concrete-floored area. It is actually only 99.4m2 but who's counting? It has walls of 4.25m2 (14' for the uncovertables) and the apex of the roof is 8.1m (26' 7"). These dimensions, plus a balcony, afford the Gallery much room and utility. One of the biggest cries from the art world is not necessarily for facilities but just "Give me space". So here there is plenty of it. "This has its own advantage for the Fine Arts students around, whose works don't just hang on a wall... there will be paintings by Dean Buchanan, shortly, and an 'installation' by Judy Millar, and one by Mary Louise Brown, who are both from the Fine Arts school... I would really like it to be used to cater for a certain sector, I mean, every gallery works on somebody's prejudice, someone has to say, 'well, we'd like this to go on in our place, but I think that this is not quite right, or something's gone too far. Like, The Great Lion is about as near to straight theatre as we will get. There are going to be some interesting things from Sally Hollis McLeod, and the guitarist Ivan Zagni" (who did an amazing 'recital' in the Little Theatre earlier this year). "Places like the Closet Artists Gallery wants to be warm and cosy, but mine is cold and white." That means that if somebody can go to a cold, white place with a concrete floor to see something then they are genuinely interested in its presentation in Auckland.

And that interest is there. The attendance at the Gallery is far beyond expectations. If attendance keeps up, then the 100m2 Gallery will become the recipient of a \$1500 per year grant, which will really only cover the rent on the place. But this will mean that the \$30 per week fee to the artists could then be dropped, leaving only a 10-15% commission as everything that Frank Stark gets.

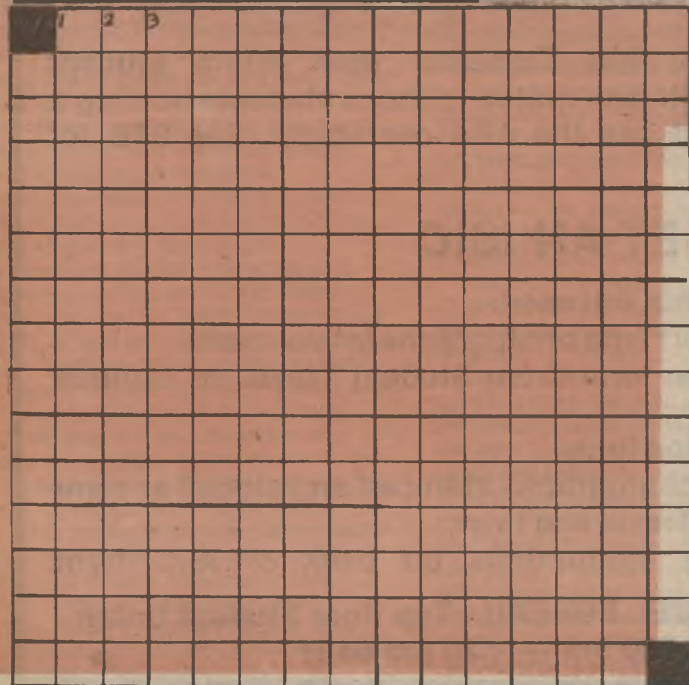
Certain financial difficulties (like the small fact that Frank is broke) will mean that he could have to get a job in Wellington, as sub-editor of the NZ Listener, but "the gallery is sort of self-running. It has been set up and that is the hardest bit. My leaving would not necessarily mean the closing of the gallery, because of the fact that the people presenting stuff would do most of their own work and set-up, anyway." Each generation must find out from amongst themselves about itself and about its peer group support. We need many outlets, and we need to be able to manipulate these outlets ourselves. "You can't do a consensus, you'll either bore everybody or please no-one. You have to create few expectations, and you have to serve a certain number of tastes."

The next happening will be paintings by Dean Buchanan which opens on the 30th and runs for a fortnight. By the time you will read this, the opening will have been over, but there is still another thirteen days. Dean exhibited in the Little Theatre last year, and at present works as an exhibition technician at the Auckland City Art Gallery. (He also used to be the lead singer in the Dentists). This year he has a work in the Benson and Hedges Finals.

Remember you will find the 100m2 Gallery at 51 Federal Street, next to the Alexandra Hotel, and it's open every day from noon till 5.30pm.

Daryl Wilson

CROSSWORD



CLUES:-

ACROSS:

1. Cunning
4. Enfold
8. Iranian emperor
12. Secretly observed
14. Throw
15. Neap & Ebb
16. Flavour
17. Mobile stairs
19. Skill
20. Body parts used as measures?
22. Is able
23. Exists
24. Prepare soil
25. Parcel
29. Relaxation to a need
31. Frone Asia Minor
32. Shipfront
33. Finish
34. Deck
35. Fish eggs
36. Remain
38. Enclosed waters
39. Rascals
40. Concealed
41. Frolic
42. Staff
43. Beer

44. Ill-warning
45. Annul a law
48. Originated from
50. Submerge
51. Musical note
52. A number
53. Rub dry
54. Trick (slang)
55. Make assured
59. Re
61. Group or set
62. Highland Gaelic or Irish
63. Nutty (slang)
64. Consumes
65. Venison
66. Choose
- DOWN:
1. Few & far between
2. Column of items
3. Still
4. Moving circle
5. Metal decay
6. Part of circle
7. Posters of cardboard
8. Smelt badly
9. Rap
10. Fuss
11. Of that woman
12. Step

13. Openly resisted
18. Misses out on a quality
21. Pixie
24. Small
25. Less polluted
26. Scrape off
27. Kind & nice
28. Sheep (pl)
36. Person in charge
31. Removed
34. Clad in a hood & gown
36. Type of fish
37. Ceramic square
38. Wept for
39. Handle a situation
41. Top, lid
42. Expose
45. Tear
46. Add up cost
47. Fuzzy
49. Individual articles
50. One who does 64
53. Sapient
54. Fowl-run
55. Past tense of 64
56. Ocean
57. Feline animal
58. Another form of 23
60. Half a sob?



ANSWERS TO LAST WEEK'S XWORDS

Across: 1. Passage of arms; 10. Adornment; 11. Gusher; 12. Tithe; 13. Kerbstone; 14. Rattling; 16. Cutter; 18. Ensure; 20. Deranged; 22. Perpetual; 24. Netta; 25. Radio; 26. Lime Grove; 27. Life-preserver.
Down: 2. Apostates; 3. Sense; 4. Gherkins; 5. Otters; 6. Angostura; 7. Mango; 8. Battersea Park; 9. Free-trade area; 15. Large bone; 17. Tight-rope; 18. New James; 21. Butler; 23. Radu; 24. Niger.