

karakama

UNIVERSITY OF AUCKLAND
30 JUL 1980
GENERAL LIBRARY

Ki Roto: Te Ope Kutai, Maumahara E Hone
Whaanui Kei Te Aroha Maatou Ki A Koe

THE CASE FOR BILINGUAL ZEALAND

'If language is so often an essential part of an individual, can an individual separate from language? That is, when Koelau or any language, does it not in fact say that we speak these languages and thus in effect, humanity justifies itself and we are made

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But first of all, the Maori language is under consideration. It is included against education that 'special privileges' are opened for Chinese, Samoan, Dutch and other bilingual children. With this, it undermines any groups, it must be a case for EFL education is a

Why Maori Land Maori language New Zealand's belongs in New Zealand. It is the intimately associated Maori people. Because nowhere else is the resource overseas supply of native replenished. If New Zealand it is lost. It is therefore the New Zealanders to ensure that flourishes.

Members of minorities exercised their decision to leave Zealand. Maori and have not over their language places a responsibility to be seen for Maori people language. It must be the fate of Maori problem facing because Pakeha like the broad education system which exerts a whether or not

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ENERGY SEMINAR

The Labour Club has organised a seminar for Saturday August 2 to discuss Energy in New Zealand. The speakers include Bob Mann (Environmental Defence Society), Roger Douglas MP, Janet Fitzsimmons (Values party spokesperson on energy), and Bob Tizard MP (Labour spokesperson on energy). The seminar begins at 10.30 and goes through to 5 pm. Entry free, snacks provided and all welcome.

1. Common potato
2. Remedy
3. Near-Easter
4. tells a story
5. Golf fairway
6. Soil
7. Social insect
8. Parts of a play
9. Fragment
10. This instant
11. Obese
12. Challenge
13. Sleigh
21. Unhappy
23. Tyre pattern
26. Groove
27. Painting, eg.
28. The old ticker?
29. Communal
30. Eminence
31. Arse
33. Type of bottle
34. Canvas sleeping hut
36. Play on words
37. Observe
39. Ascended
40. Farewell
43. Primate
44. "Three Faces Of..."
45. Sprayed
47. Mountainish?
48. Battle
50. Went round with
51. Raves
52. Coin-hole
53. Sharpen (a razor)
55. Treaty
56. Sea-defense
57. Oak or rimu
58. Dispatch
60. Precious stone
62. Opner on a drink can

B. Gamble

Page 2, CRACCUM, July 28

He Korero Te Kai O Te Rangatira

THE CASE FOR MAORI-ENGLISH BILINGUAL EDUCATION IN NEW ZEALAND

'If language is central to culture, as is so often argued, and culture is an essential part of human personality, then an individual's linguistic rights be separate from his human rights? That is, when we say Ilongot, or Koelau or any other very minor language, doesn't count, do we in fact say that the individuals who speak these languages don't count, and thus in effect deny their humanity just because they are few and we are many?'

Richard Benton

The basic premise for any case for English/Maori bilingual education in the New Zealand State school system is that Maori people have a right to Maori language, not just to learn it, but also to use it in their everyday life and to be able to raise their children in native speakers of Maori. If bilingual education can be shown to be a vital link between the people and the language, then it follows that Maori people have a right to bilingual education in the State system.

This paper will justify the claims of Maori people and their Pakeha supporters for English/Maori bilingual education in general and for the urgent establishment of several proposed schemes in particular. The precarious position of the Maori language will be surveyed, and reasons given, why a particular type of bilingual education is of vital importance in the reconstruction of an actively Maori-speaking community and the maintenance of Maori as a living language. Then the particular merits of schemes located in Maori-speaking areas will be examined, and finally a few common myths about bilingual education and bilingualism will be exploded.

But first of all the prior claims of Maori language to special consideration of this type must be examined. It is a common argument used against English/Maori bilingual education that if Maori gets this 'special privilege' then the floodgates are opened for demands by Greeks, Chinese, Samoans, Tokelau, Indians, Dutch and other linguistic minorities for bilingual education for their children. Without wishing to undermine any just claims by these groups, it must be made clear that the case for English/Maori bilingual education is quite different.

Why Maori Language?

Maori language is a foundation of New Zealand's unique identity. It belongs in New Zealand and nowhere else. It is the only language which is intimately associated with the New Zealand landscape, history and people. Because Maori is spoken nowhere else in the world, there is no source overseas from which the supply of native speakers can be replenished. If Maori dies in New Zealand it is lost to the world forever. It is therefore the responsibility of New Zealanders and our institutions to ensure that Maori language flourishes.

Members of immigrant linguistic minorities exercised some choice in their decision to come to New Zealand. Maori people on the other hand have not had similar control over their linguistic destiny. This, too, places a responsibility on those in power to be sensitive to the wishes of Maori people in such matters as language. It must be emphasised that the fate of Maori language is not a problem facing Maori people alone, because Pakehas control institutions like the broadcasting services, the education system and the workplace which exert a powerful influence on whether or not people will speak

Maori. History has shown that without outside support Maori-speaking parents are unable to protect their language simply by speaking Maori at home.

Why Bilingual Education?

This is presumably the purpose of the Maori language courses which have been offered in schools for years. The fact that they fail is evidence of the inadequacy of the courses, rather than of any lack of interest or dedication by the Students. A language-maintenance

It is this level of achievement which is required to make non-Maori speaking people into active members of the Maori-speaking community; and perhaps even to make them into the parents of native-speaking children.

Without access to bilingual education, however, the greatest enthusiasm in the world is not going to enable non-Maori-speakers to become Maori-speaking. The approach to the task of regenerating the Maori language must be two-pronged. On the one hand,

Thus bilingual education is a vital link between Maori people and their language. Without it there is no possibility of revitalizing the Maori-speaking community, and the language will die. If this occurs Maori people will have been forever deprived of their linguistic rights and access to their cultural heritage.

Where Do We Begin?

It was suggested earlier that bilingual education could enable formerly English-speaking people to take an active part in the development of Maori language and in fact, as parents, to take a creative part in the transmission of Maori to following generations. Since this is so, it is very important that they make a good job of learning and speaking the language. If bilingual education was introduced indiscriminately to everyone who wanted to learn, there would be a good chance that authoritative speakers of Maori could be overwhelmed by hordes of enthusiastic semi-fluent students. This would completely destroy the credibility of the language. A very important principle must be acknowledged at this point: that Maori language remain under Maori control. It is not suggested that when bilingual education is introduced that Maoris take over the Education Department. But Maori community leaders must have a decisive voice when it is discussed how, when and where resources are to be allocated.

At present it is generally agreed that because the Maori language is in great danger of dying, the first bilingual education schemes should be established in areas where the Maori language is healthiest. In the communities where a high proportion of adults is native-speaking, there are constant checks on the standard of Maori taught in the school. The Maori community can feel confident that these children will be satisfactory guardians of the language when their turn comes to propagate it among following generations and also among people in areas where the language has not been widely used for a long time.

It also makes sense that since children in Maori-speaking areas have had some contact with Maori, the school needs to expend less effort to produce fluent speakers. Limited resources are thus spent most efficiently.

As the Maori-speaking community grows, bilingual education programmes can be increased until every New Zealander can take part if he or she wants to. As was stated earlier, Maori language poses problems which must be faced by Pakeha as well as Maori. Every one of us has a responsibility towards Maori language and everyone has a right to bilingual education. Through universal (but voluntary!) bilingual education Maori language could become a powerful unifying force among the people of New Zealand.

The State of Maori Language Today:

For the moment Maori remains a living language, that means it is still learned as a native or first language by a small but significant portion of the population. There are approximately 70,000 people with a good active knowledge of Maori, and around 115,000 more who can understand the language with ease. However these people are concentrated in the older age groups and for the vast majority of children, English is the first language. This is true even in places where Maori is the main language of the adult community. Because of improved transport and the pervasiveness of the mass media children in Maori-speaking areas are no longer



Timetable for Te Wiki Nui O Te Reo Maori (National Maori Language Week) 27 July - 2 August. Unless stated otherwise, all events will be held at the Old Judo Room, Rm 237, Student Union.

Monday 28

10 a.m.

Opening service for campus events Karakia by Bob Kerr

12 - 2

Tim Shadbolt, Colin Clarke, active in Kokiri Marae, Mt Wgtn and in liaison with Black Power.

2.00

Hemi Rapata, Neighbourhood Law Office, Polynesian Law Students Society, Civil Liberties Office.

Tuesday 29

11 am

Hana Jackson, of Nga Tamatoa

12 am

The Movement, Representatives from central city based political activists to discuss Nuclear Free Pacific petition and Waitangi protests.

1 - 2

Peter Sharples, Race Relations Conciliation and Dept of Maori Affairs

2.00

Performance in Quad from Queen Victoria Concert Group, recently returned from successful tour of USA.

Wednesday 30

12 am

Performance by Hato Petera Concert group, Quad Film festival LB28, films with Maori theme and of topical interest.

1 - 2

Dr Michael Dorris, in N.Z. doing research (from USA) and speaking on bilingualism in the USA and prospects for New Zealand.

2.30

Pat Hohepa - convener, Northern Maori branch of Mana Motuhake.

6 - 9 pm

Open Practice by Auckland Univ. Maori Club Rm 703, 704, HSB.

Thursday

1 - 2

Auck. Uni. Maori Club Concert, Little Theatre Dr. Michael Dorris, speaking on Land Tenure: a comparison of the North Amer. Indian and New Zealand Maori.

2.00

a historical and contemporary comparison.

2.30

Rangi Walker, Auckland Maori Council 'Hootoke' talks. A native Maori speaks on contemporary status of Maori Language. Rm 704 HSB. These talks continue through 2nd term.

7 pm

Friday

11 am

a) Pauline Kingi, National Council of Churches research officer on Maori land.
b) John Miller, research officer for Te Matakite o Aotearoa on Maori Land legislation.
c) The Movement (as on Tuesday)

1 - 2

Films LB 28

2.00

Performances by St. Stephens Maori Club and Aorere Maori Club.

Saturday

1 pm - 6 pm

Maidment Theatre.

Film discussion on Maori language, including film and video of the rare Bastion Point film coverage. There will be alternating 2 hours film, 1 hour seminar discussion with tea-breaks.

In addition there will be displays and tape recordings in the Old Judo Room. Watch display board there and in Quad for latest events timetable.



type of bilingual education which uses the target language as a medium for teaching other subjects, has proven to be far more successful in producing fluent speakers. In Wales the Schools Council Bilingual Education Project enabled the monoglot (single-language) English-speaking children of monoglot English-speaking parents living in a monoglot English-speaking area, to become fluent enough in Welsh after seven years at primary school to cope successfully when they started at a Welsh-medium secondary school.

encouragement and motivation must be provided for the learning of the language, and this can be done by using Maori in public, especially on television and radio, and by giving Maori recognition as an official language of New Zealand (note that this is quite different from the official recognition as a language granted to Maori under the Maori Affairs (Amendment) Act 1974). On the other hand, potential learners must have the opportunity to acquire the necessary skills and knowledge, and this is feasible only through bilingual education.

isolated from the mainstream of New Zealand life. It has become very obvious to them that outside their rural valleys almost no-one places any real value on Maori language. There are no regular Maori-language television programmes, only a few radio broadcasts for adults, almost no books published in Maori, no business of any importance can be conducted in Maori (except perhaps land transactions), and there are almost no jobs for which ability to speak Maori is a qualification. Children will resist the most strenuous efforts of their parents to make them bilingual unless they can see some practical rewards.

New Zealand is fortunate that it still has such a rich linguistic resource on which to base a bilingual education programme. However within the space of one generation it will have virtually disappeared, and in a matter of only a few years from now it may diminish past the point where even a massive effort can regenerate the language.

Steps To Improve The Situation :

If the poor of native speakers of Maori is to be maintained then positive measures must be introduced which firstly encourage the everyday use of Maori by native speakers, and secondly which enhance the value of Maori language. For instance, Maori must be made an official language of New Zealand, valid for use in Parliament the courts, government departments and eventually for conducting any public or private business. Apart from its symbolic importance, this single change would initiate a 'chain reaction' which would lead to jobs for interpreters, bilingual typists, receptionists, printers, authors, shopkeepers, teachers and so on. The progress of these changes could easily be controlled by a Maori Language Trustee similar to that proposed by Professor Whatarangi Winiata.

As well, Maori must take its rightful place in the mass media. High-quality broadcasts throughout the day on radio and television could reflect the value of Maori to New

Zealand. Books must be published in Maori, and the language must play a much greater role throughout our education system. Of particular importance in this field is the provision of bilingual education in English and Maori.

What Is Bilingual Education :

Bilingual education is a term used to cover a multitude of sins. Strictly speaking it means that in the classroom two languages are used in order to teach the basic school curriculum. Because the emphasis is on using two languages to teach other subjects such as social studies and mathematics, bilingual education is quite different from teaching a second language as a subject. There are many different ways of using two languages to each. They can be used on alternate days, or each lesson can be given half in one language and half in the other. Bilingual teachers can use both languages all the time, or perhaps some aspects of the curriculum could be taught in one language and other subjects in the other language.

When talking about different types of bilingual education, however, what is more important than how it is done is why it is done. Broadly speaking the two alternatives are Bridging Programmes and Language Maintenance programmes, with a variety of possibilities in between. Once the goal is defined, then the curriculum can be designed to achieve that goal. Classroom practice can be adapted to suit the style of the teacher, the circumstances of the particular scheme and the resources available. It is the curriculum design more than the classroom practice which will determine the outcome of a Bilingual Education project.

In many places overseas children start school unable to use the main language of instruction. For them, bilingual education in their home language and the major school language eases their entry into an unfamiliar environment. The child's home language is used for the first year or two, and then is gradually phased out as the child masters the

school's language. What eventually happens to the home language is of no concern to the school. In New Zealand this kind of bilingual education could be useful for non-English-speaking immigrants, and might have been appropriate in some Maori-speaking communities until just a few years ago. However very few Maori children nowadays start school unable to use English.

The type of English/Maori bilingual education programme required for New Zealand is one designed to maintain Maori as a living language.

Some Common Arguments Against Bilingual Education and Bilingualism :

It is better for children to learn one language properly than half-learn two languages.

Learning two languages at once confuses children.

These arguments are usually based on the premise that individuals have a finite capacity for language and a second language is acquired at the expense of the first. This is impossible to prove or disprove, but there is certainly no evidence that it is true. If anything knowledge of two languages (or more) gives an individual two (or more) ways of looking at the world and any situation he or she faces, and this can lead to a more creative command of both languages.

However bilingualism may well mean not taking situations for granted. This can be a bit confusing for the individual but it will reduce the chances of confusion between individuals from different cultures.

Bilingual education is inefficient because it involves learning everything twice, once in each language.

This is not so. At first there will be some repetition while the pupil acquires second-language skills, but once he or she understands what is being said then information can be taught in either language. A child who understands something taught in one language can explain it in the other language. If a child has difficulty understanding a particular point then a second language can

provide a second angle of attack on the problem, in other words a bilingual child has two tools at his or her disposal for solving problems.

Teachers would lose their jobs if bilingual education was introduced into their schools.

Because half the teaching in a bilingual school is done in English, only half the teachers need to be able to speak Maori. In the early stages it is unlikely that bilingual education would be introduced into schools which didn't have adequate bilingual staffing, but anyway a bilingual education scheme can be phased into the school, starting with an infant class and following them through to the upper school. During this time staff would usually come and go, and acquiring a bilingual staff is not a matter of sacking monolingual teachers but one of replacing staff who leave with suitable bilingual teachers. But quite apart from that, the most important thing is that teachers have supportive and positive attitudes towards bilingual education.

The New Zealand Education system cannot afford bilingual education.

There are several essential ingredients for a successful bilingual education project and none of them requires a lot of money. The community and especially parents must support the idea, so must the staff and principal of the school. The curriculum must be carefully planned and the teachers must be fully informed about what they are trying to achieve. The education authorities must co-operate with the school in such administrative matters as staffing, in-service training for teachers and general advisory services, and they must undertake to support the school on a continuing basis. The main thing which requires money is an adequate supply of good-quality classroom materials, readers in both languages, posters and teaching aids.

However when weighed against the possible long-term social costs of the death of Maori language, it might be truer to say that New Zealand cannot afford not to have bilingual education.

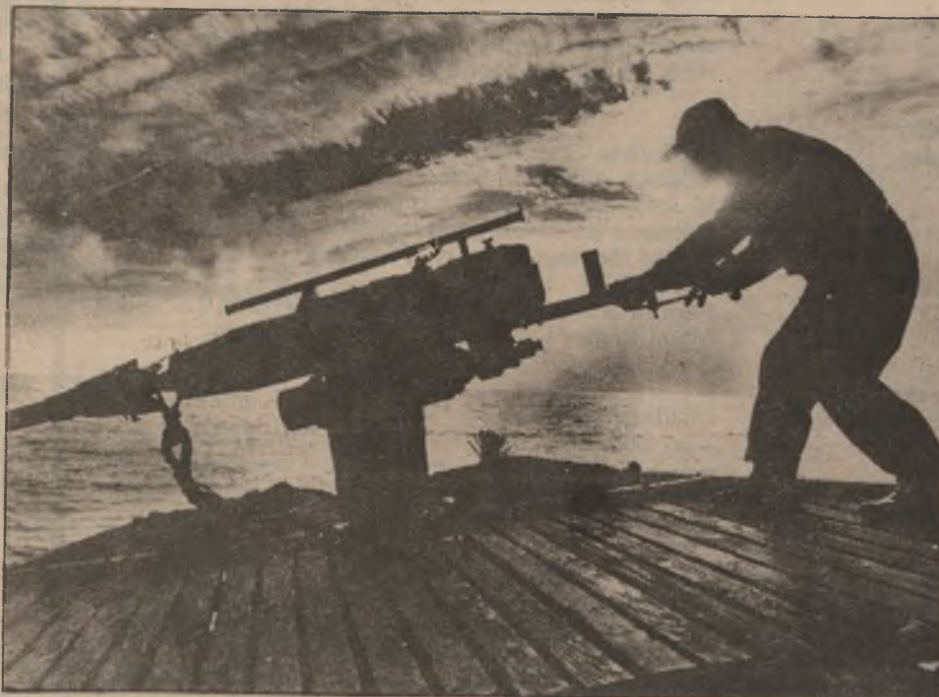
MANAGED TO EXTINCTION

Ever since recorded history began man has hunted the whale. Crude methods of driving whales ashore or spearing them and waiting for the carcasses to be washed up on beaches had little effect on whale populations. But as man became more and more technologically proficient deeper inroads were made into these marine populations. The depletion of local whale stocks by sailing ships took seamen further and further afield looking for still plentiful stocks. Through these searches the Europeans came to places such as Greenland, Morura, and New Zealand. Whales have taken their place in history and even when none remain they will be remembered.

Thirty-two years of management

Several thousands of years after man began hunting whales he looked up and realized that there were fewer left than before. Captain Ahab's hey day was over and now to catch those remaining whales new technologies had to be developed: fleet, steam powered killer boats, explosive harpoons and mammoth sea going factories. Now the whale, no matter how fast or elusive could be chased down and killed. But the methodology of slaughter had far outstripped the whales' ability to reproduce and the whales were vanishing. So thirty-two years ago the whaling nations banded together to write the International Convention for the regulation of whaling, to be administered by the International Whaling Commission (IWC). "Having decided to conclude a convention to provide for the proper conservation of whale stocks and thus make possible the orderly development of the whaling industry," they wrote out the regulations to limit the killing of whales. The regulations were disastrous.

The IWC set forth a measure called the Blue Whale unit (BWU), where all whales were scaled by their oil yields relative to the yield of a Blue whale. (Thus a Blue whale ≈ 1 , a humpback 0.75 etc). At the beginning of the season a quota of BWU's was set and the season would last until that number of BWU's



was reached. However, if one is competing to get as many fractions of a whole as possible before that whole is consumed, one naturally spends time grabbing the biggest fractions first. In other words if you're sitting at a table with a dollars worth of change and racing your opponents to grab as much money as possible, you pick up the silver before the coppers.

And so it was with BWU, the Blue whale population was reduced from thousands to hundreds, then the Humpbacks, the Greys the Bowheads and rights, the fins and so on. One population after another from largest to smallest, from 100ft blues to 30ft minke.

Enter the Conservationists

In the late sixties environmentalism was a

growing child and people began to realise that the great whales were on the verge of extinction, a small voice somewhere said, "Save the Whale." At the same time people in the new science called ecology realized that the whale's days were numbered and if the whales were all killed then it was probable that the death of the sea would soon follow and after that of mankind itself. Then whole nations began to realise that one of the cornerstones of the whale ecosystem was about to be killed. They came together under the flag of the United Nations and in 1972 called for all whaling to be stopped for ten years. There were now many voices and in response to this great outcry the whaling nations did nothing.

In 1977 the United States (a member of the IWC took the cry to the IWC itself and proposed a 10 year moratorium on commercial whaling.

The Australian Compromise

In response to this call for a moratorium Australia proposed a concept called Maximum Sustained Yield (msy). Under this system whales would be managed like a sheep station. An arbitrary level would be set and an equal number of whales would be killed as could be replaced by the season's new births. Such a sound theory was immediately accepted. But a small detail was neglected, no one knew anything about how whales bred. For the msy management to work one needs to know several things:

- At what rate do whales breed?
 - What is the necessary ratio of males to females?
 - how many whales are needed to maintain genetic diversity?
 - how do other environmental factors effect whale reproduction?
 - how does one count whales?
- Of course no one knows any of these things but msy management went into effect anyway. Over the years since its introduction the whale stocks have continued to drop. In the light of how quotas are set this is not surprising.

Acknowledging the great lack of information about whales, the scientific committee of the IWC has stated that there exists, no scientific basis on which to set quotas (for killing whales) so each year the IWC meets to argue and compromise on political grounds as to the number of whales which may be killed. Quotas slowly drop, whale numbers drop more quickly and the arguing goes on. For the thirty-two years now whales have been managed, for thirty-two years their numbers have dropped. At the present rate, in thirty-two years they will be no more whales.

Tom Donoghue, Greenpeace

karakama

Like a wallop from a scallop, and with much flexing of the mussels, it's ... The Mollusc Commemorative Credits - dedicated to the fond memories of those 33 students who so tragically lost their votes during the Catastrophe of the 22nd and 23rd of July. A moments silence.

Life, however must go on. Let us not dwell on the sorrows of the past, but rather work towards the Mollusc victory that must surely come. Let us follow the Heroic example set by the revolutionary CRACCUM staff: Biddy - whose darkroom feats have earned her a well-deserved Heroic Mollusc Party life-membership, Dermot, Jason and Mark - Heroic Committee members, and Dak - Triumvirate Freedom-fighter and honorary H.M.P. member. By the powers invested in me by RN31/80 of the Heroic Mollusc Party, associate membership is hereby granted to Katrina, Johns B. and C., Davids B. and F., Peter and the Maori Club, Barbara and Helen - Heroic typesetters, Don, our revolutionary (but STILL Heroic) legal expert, Anthony, Eugenie, Shirlee, Julie and Ivan. Arise and Go Forth into the world as associate members of the H.M.P. Gabba Gabba Mollusc.

te mea nui o te wiki nei



Seen at the Civic: Philippe Hamilton, Raewyn Glynn and Auril Haris

ELECTION RESULTS

Voting for the positions of President, Administrative Vice-President, Education Vice-President and Treasurer 1981 took place on July 22 and 23. Results, booth by booth, are:

PRESIDENT 1981	Engineering Sch.	Medical School	Quad	Library	Total
John Broad	3	9	131	166	309
Gavin Callagher	0	1	9	5	15
Dermot Cooke	0	2	20	11	33
Ross Davidson	33	0	39	8	80
Rodney Dissmeyer	0	0	6	14	20
Kevin Hague	32	17	197	155	401
WAYNE MCINTOSH	13	55	198	421	687
Mark Schofield	0	1	14	13	28
Ivan Sowry	3	22	156	124	305
The Triumvirate	17	11	40	57	125
No Confidence	1	1	27	24	53
No Vote	0	0	9	5	14
Invalid	0	0	0	3	3

AVP 1981	Engineering Sch.	Medical School	Quad	Library	Total
FIONA CAMERON	32	46	374	412	864
Mark Kerly	6	3	39	34	82
Peter Simunovich	5	5	52	39	101
Michael Webber	11	6	104	126	247
No Confidence	25	9	116	127	277
No Vote	23	49	157	261	490
Invalid	0	1	4	7	12

EVP 1981	Engineering Sch.	Medical School	Quad	Library	Total
Stephen Mitchell	14	21	153	154	342
Grant Robbins	8	5	63	66	142
HEATHER WORTH	35	29	361	383	798
No Confidence	20	7	99	134	260
No Vote	25	57	177	264	525
Invalid	0	0	3	5	8

TREASURER 1980	Engineering Sch.	Medical School	Quad	Library	Total
Jonathan Blakeman	19	19	212	257	507
BELINDA VERNON	29	29	232	307	597
No Confidence	31	9	122	108	270
No Vote	23	62	277	328	690
Invalid	0	0	3	6	9

TREASURER 1981	Engineering Sch.	Medical School	Quad	Library	Total
Jonathan Blakeman	26	16	212	276	530
BHAADY MILLER	26	46	326	334	732
No Confidence	30	6	108	115	259
No Vote	20	50	198	274	542
Invalid	0	1	2	7	10

Therefore, Wayne McIntosh, Fiona Cameron, Heather Worth, Belinda Vernon and Bhaady Miller are all declared elected. 2067 Votes were cast, one of the highest turnouts in recent years.

All of Wednesday last week the rumours were flying that John Broad had the Presidency in the bag. His poster campaign had put his name in front of the masses, and votes for him were rumoured to be pouring in faster than money into a pyramid game.

Meanwhile lantern-jawed Wayne McIntosh wandered around looking like a latter day Dick Tracey without his hat, Kevin Hague was black-eyed, Ivan Sowry was red-eyed and everyone else was one-eyed about the whole performance. Both Sowry and Hague were very tired and both looked worried - as well they might

since their political future at AUSA was on the line.

Voting finished just as bad light stopped the play but the Returning Officer, Peter Monteith, went off 'on business' and it wasn't till 7.30p.m. that he heaved his corpulent frame into the Council Room and vote counting could begin. Counting was done behind locked doors and until the official results were announced small groups of anxious people stood around discussing the virtues of the various candidates. Poll clerks who left the locked room to answer the call of nature or similar were set upon by vicious thugs who threatened to

alter their anatomy in a substantial fashion unless they revealed the progress reports.

In this manner it was elucidated that Wayne McIntosh was in the lead and cries of shocked amazement followed. In the inevitable post-mortem that followed (as post-mortems always do) the reason was discovered.

The massive amount of publicity that McIntosh obtained with posters and speeches in lecture theatres won the election for him and all of Tuesday and Wednesday a strange phenomenon was observed. Law students and Commerce students in their droves had awakened from slumbering over their text books in the library and walked zombie-like to the polling booths murmuring 'McIntosh, McIntosh, McIntosh' in a very dreamy manner. Unfortunately the sorcerer who had risen the dead in such a horrifying manner had forgotten to instruct them how to vote for the other positions and according to reliable rumours hundreds of those who voted for McIntosh did not vote at all for the other positions.

No matter, because those elected to the other positions - all women incidentally - are thoroughly competent and experienced and can be expected to do a lot for the Association. Elected as next year's officers were Fiona Cameron (A.V.P.), Heather Worth (E.V.P.) and Bhaady Miller (Treasurer). Treasurer for the rest of 1980 is Belinda Vernon.

The most interesting result of the election is surely the 125 polled for write-in candidate the Triumvirate, last seen in Remuera/Ponsonby/Mt Eden and who is currently hoping/attempting/trying to invalidate the election because it was not allowed to stand/run/walk. Take your pick. The final result in the Presidential Race was a clear victory for Wayne McIntosh, this year's Sports Representative, who polled nearly half as much again as incumbent President Kevin Hague who himself was well ahead of third and fourth place getters Ivan Sowry and John Broad. It is no secret that McIntosh did not have the support of major figures in the Students Association and such a huge margin must be comforting for him as it will tend to dampen down the internecine rivalry that always follows an election of this sort.

J.G.B.

sayings from the big A



ISLAMIC JUSTICE

If the punitive laws of Islam were applied for only one year, all the devastating injustices and immoralities would be uprooted. Misdeeds must be punished by the law of retaliation: cut off the hands of the thief; kill the murderer instead of putting him in prison; flog the adulterous woman or man. Your concerns, your "humanitarian" scruples are more childish than reasonable. Under the terms of Koranic law, any judge fulfilling the seven requirements (that he have reached puberty, be a believer, know the Koranic laws perfectly, be just, and not be affected by amnesia, or be a bastard, or be of the female sex) is qualified to dispense justice in any type of case. He can thus judge and dispose of twenty trials in a single day, whereas Occidental justice might take years to argue them out.

From 'Sayings of the Ayatollah Khomeini', translated from the Persian by Jean-Marie Xaviers.

AND UNIONS...

There is a "schizophrenic attitude" between employers and workers according to Dr C. Perrings of the Economics Department, Auckland University, at a recent Winter Lecture on 'Industrial relations in the New Zealand Economy.'

The schizophrenic attitude to negotiation between the representatives of capital and labour', said Dr Perrings, 'which allows unions a say in the determination of the private wage, but denies them a role in the determination of the social wage, is anachronistic'. The private wage is that negotiated by trade unions, say 4 and a quarter percent, and the social wage is that eventually decided by politicians, four percent.

The New Zealand economy and industrial relations are both presently undergoing changes, and while talks on a revised industrial relations system are being held between employers, Government and unions, the economy is being re-modelled by employers and Government, with 'labour being pointedly excluded', said Dr Perrings.

In this financial restructuring, trade unionists are being given no voice in wage cuts and redundancy, 'and', said Dr Perrings, 'since the Unions can exercise no influence in the forum in which the decisions prompting rationalisation are made, they have no alternative but to exert pressure in the only place they can: the workplace'.

As a means to staunch industrial unrest, Dr Perrings suggested the involvement of those people who will provide resources and labour for new projects. 'It is not just a new industrial relations policy that is needed; it is a recognition that in a democratic industrial society, effective economic management actually depends upon the participation of those who produce the wealth.'

THE BATTLE TO SURVIVE

In the past ten years White Australia has been forced to recognise that there is a skeleton in the closet of its past that has arisen from the dead to haunt the liberal conscience. That skeleton is what is left of a unique race of people who were nearly destroyed in an earlier period of settlement - the Aborigines. In fact, a systematic war of genocide was waged against the Tasmanian Aborigines. In other parts of Australia the Aborigines were regarded as vermin by the early settlers who developed some ingenious ways of killing them. Such practices as poisoning waterholes and conducting hunting parties went hand in hand with offering them sugar flavoured arsenic.

Today the destruction of the Aborigines continues in a subtle and seemingly legal form. Conditions on missions and Reserves in most of Australia can only be described as inhuman. However these places offer a convenient way of dealing with the the aboriginal problem. Aborigines are forced to live far from the prying eye of white middle class Australia in barren remote areas under the protective care of State Governments. In the area of aboriginal abuse the States of Queensland and Western Australia are the most notorious but conditions in these states are repeated to varying degrees in other States.

At the centre of the exploitation and abuse of the Aborigines lies the question of land. When Australia was first colonised land was wanted by white settlers for cities and farms. As Australia developed more land was needed for grazing sheep and cattle. Today the land is wanted by mining companies for the minerals that lie beneath the surface. The rapacious appetite of the Australian capitalist system for land has left the Aborigines a dispossessed people in their own country.

The Current Situation of Australian Aborigines

Many Australians will protest that things have changed drastically in recent years. There certainly have been changes, but in the one matter more important to Aborigines than any other - their right to land - there has been minimal change. Those changes that have been made are still quite insufficient to bring anything like justice to the Aboriginal people, or to protect their remaining undisturbed lands from final destruction in the near future.

Legal Oppression - Life on the Queensland Reserves

Queensland is a special case because it is the State with the largest Aboriginal population, it has refused to relinquish control over aboriginal affairs to the Federal Authorities, and it embodies its oppression of Aborigines in an Act of Parliament solely concerned with Aborigines.

The Aborigines Act of 1971 is administered by a Director of Aboriginal Advancement responsible only to the Minister. The Director exercises almost absolute power over the Reserves. No Aboriginal has a right to live on an Aboriginal Reserve - even if it is on his/her own traditional tribal territory. He or she can be expelled at any time by the white manager who governs every Reserve. The Director, or Reserve Manager, can forbid anyone to visit a Reserve - even to visit a relative. This power is used to prevent Aborigines organising protest against conditions on the Reserves.

In working in normal jobs outside Reserves, special provision is made for Aborigines to be paid less than the legal minimum wage. On the Reserves all Aborigines are paid extremely low 'institutional' type wages. Thus in December 1975, when the Basic Wage (legal

minimum) was \$85 and Australian average weekly earnings were over \$160, the average weekly earnings on Queensland Reserves (such as Aurukun) was \$35. At Yarrabah Reserve in 1973, cooks got \$10 a week, office assistants \$8 and truck drivers \$18. By-Laws on the Reserves regulate a system of forced labour whereby all able bodied persons over 15 years of age must perform work as directed by the Manager.

About half of the Aborigines in Queensland have their property managed by the Government. They cannot obtain any money from their wages or bank account without permission. Any legal contract they enter into many be disallowed by the Director. There is a plethora of other regulations which deprive Aborigines of basic rights.

A report in December 1977 (made to the Government by the Aboriginal Legal Service) described the repression on the Queensland Reserves. It described one Reserve near Brisbane, that has long been known as the government's show-piece reserve for the State, as a 'hell-hole'. People were being paid illegally at below minimum rates, paid less than one-third pay rates outside. They were still being controlled by a permit system for entry to the Reserve. The white administration would only allow lawyers on with permission - and then they would have to interview clients in the administration area. The police terrorised the Aborigines.

Poverty, Malnutrition and Disease

The Aborigines, mostly driven from their lands, discriminated against, and persecuted, have been driven from a self-sufficient rich way of life into becoming malnourished supplicants, dwelling alongside an affluent, wasteful, white community.

A Government Inquiry in 1977 stated that over 50% of the Aborigines were unemployed, and that this was because of discrimination and because Aborigines did not conform to day-in day-out work regulations. Aboriginal culture demands that a considerable amount of time is given to religious work and often companies (such as Comalco) refuse to given time off for important communal religious ceremonies. One of the most widespread myths among white people is that Aborigines are commonly 'bludgers' living off social security payments, in fact fewer Aborigines take social security than whites - despite ten times as much unemployment among Aborigines as among whites.

If conditions are so bad, why do Aborigines stay on settlements? Originally, many did try to leave. They had been trucked into the Settlements by police. They escaped and were brought back time and time again - walking 200 miles or more to escape and return to their lands. But their lands were now occupied by whites. They would not all go to the towns - because conditions were worse there. In 1976 there were over 1,000 Aborigines on 26 camp sites around Alice Springs alone. There were five water taps to service all these camps. Four of the five had no running water.

Many do go to the cities to search for an income. In the cities and towns they are completely unable to supplement their meagre income by finding traditional foods as they can do on their land. They also find that few jobs are open to them.

This leads to the most chronic malnourishment. A 1977 survey in Sydney found that : 25% of the Aboriginal children were suffering from serious malnutrition, 80% of the 1,500 malnourished children were under three years old and therefore subject to brain damage. Of these children 64% were anaemic, 60% had

a parasitic bowel infection and 32% had a least one perforated ear drum. The report noted that all this was in an area with 'the highest density of health care facilities in the state'.

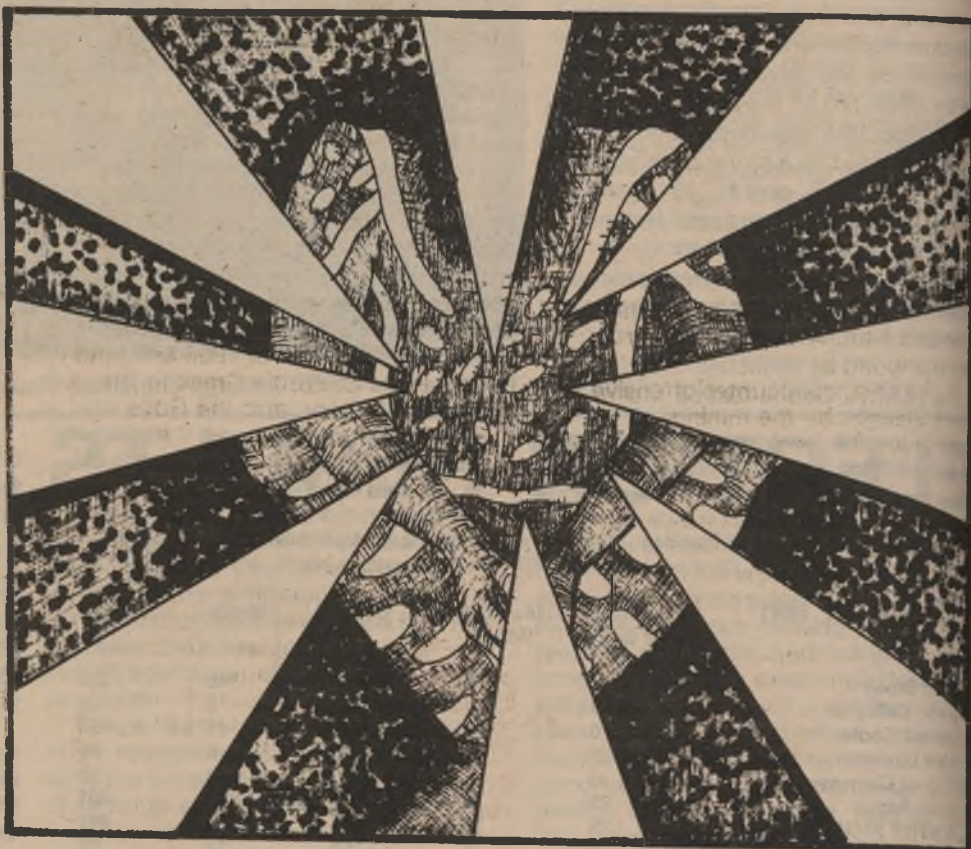
In Sydney there are some 20,000 Aborigines living in slum conditions. 30% are diabetic - as against 2% of whites. The average life span is 20 years less than for whites. Similar conditions occur in other Australian cities.

Health conditions in the outback are still worse. Many of the dispossessed refugee Aboriginal communities live on the cheapest and worst of the white mans food -

fixed lands or houses or clothes, the reality was very much different. The Aborigines had a rich and vibrant society and culture. They also fought a war of resistance against the European invaders to protect their land from being violated. Despite having only spears to fight guns, this warfare lasted some 160 years from the first battle at Sydney to the last massacres in the Northern territory around 1930.

The Reserves

The undeclared wars against the indigenous people of Australia only ended after the Colonial Authorities decided on a new tactic; to allow



white sugar, white bread and flour, tea and canned soft drinks. The Aboriginal infant mortality rate in the Northern Territory was recently reported by an Aboriginal leader as 200 per 1,000 as against 20 per 1,000 for whites. The official figure for 1977 was 74.6 per 1,000 - a large increase over the 1976 figure of 53 per 1,000. This increase could be related to the large cut-backs in the Aboriginal Affairs budget implemented by Fraser. Trachoma was eliminated among Australian whites over 30 years ago. A survey conducted in 1977 in Western Australian revealed that between 50% and 83% of children under 11 had this disease.

Aborigines and Their Land

It is very hard for a European to explain just what land means to Aborigines. We have a totally different way of looking at land. For most of us it is 'property' over which we, or the relevant authorities, have absolute rights. We can chop it up, destroy it, transform it. For the Aborigines this would be a terrible atrocity, a rape of the land - violating all the law, violating all that should be sacred. It would be destroying them. Many have sickened and died when these things have happened in their lands. It must be remembered that a tremendous empathy was built up by the Aborigines with the land during the 30,000 years they lived undisturbed in Australia.

Aborigines have a special connection with everything that is natural. Aborigines see themselves as part of nature. We see all things as part of us. All things on earth we see as part human. This is told through the idea of dreaming. By dreaming we mean the belief that long ago, these creatures started human society, they made all natural things and put them in a special place.

Despite the lies that are fed to Australian school children that the Aborigines were a primitive and stone-age nomadic people, without

some of the remaining militant tribes to retain the use of their lands, and to control these Reserve lands with missionaries and coercive laws. This they thought, would only be temporary expedient as the Aborigines would sooner or later die out. By thus removing from these tribes the necessity of having to fight for their land they hoped to make settlers on nearby lands more secure.

For this reason, and because of both the lateness of the move and the policy of reserving lands of no immediate value to the European settlers, the only large reserves set up were in the deserts of central Australia or along the northern coast. The result of this policy was that several tribes would be forced onto the land of another tribe. In areas immediately wanted by white there was no question of allowing Aborigines to keep their tribal lands.

In Queensland - the state with the largest surviving Aboriginal population, the town reserves were calculated to provide both a local labour reservoir and a place where native remnants "an eyesore to everyone" could be kept. The Queensland system did not so much segregate the white and black as the "useless native from the useful" one. Those in household service were not forced to go and live on Reserves, but they were subject to a curfew often "imposed after sunset when Aboriginal labour was no longer required."

Up until 1965 in Queensland, the Reserve superintendent had to authorise all native dancing "or other practices" in writing - but even so everything had to cease at midnight. Speaking Aboriginal languages was often outlawed. No Aborigine could leave the Reserve without his permission. All must give up to 36 hours of work a week without pay on his demand.

Little had changed on the Reserves by the 1970s - except that many have now been closed and their

populations dispersed in order to promote assimilation and to give their mineral rich lands to whites.

The Mining Companies

In the 1950's there came a rapid expansion of Western and Japanese industry, fuelling and supporting the beginning of the consumer-boom in the West, boosted by the Korean and Vietnam wars. The Mining companies went out on a world wide hunt for raw materials to find cheap, easily available, mineral deposits. In many cases, they found people, such as the Indians of North and South America and the Australian Aborigines, living in areas with vast mineral deposits. They noted that these tribal people in many cases had no way to protect their lands, no way to exclude the companies, because political power had been taken from them by white colonists. Furthermore, mining developments were positively wanted on these lands by the various white governments. These companies found great mineral deposits that could be mined without overmuch concern for the Aborigines, even without compensating them for the loss of their lands and livelihood. The Aborigines did not even had to be consulted, and were not. Thus began what is now the final fight by the Aboriginal tribes to protect their remaining lands.

The Aboriginal counter-offensive to the onslaught by the mining companies first took a strong national shape in 1969 when Nabalco, a company 70% owned by Alusuisse, was granted bauxite strip-mining rights over 20,000 hectares for a mine on Arnhemland Reserve.

Nabalco were granted a large part of the land of the Yirrkala Aborigines around the Aboriginal Mission settlement, on a lease that does not expire until 2053. The Aborigines were not consulted. But this time, unlike Weipa, the missionaries were willing to support the Aborigines by helping them see if they could establish their right to their land

through the Courts.

The Aboriginal argument was that they had a recognisable system of land title which had not been extinguished, and hence at common law, they were entitled to use and occupy the land in the traditional manner. The mining agreement purporting to deny these rights, was consequently invalid. The argument failed, Justice Blackburn ruled, ultimately because under common law Australia is a settled, no a conquered colony. In the latter type of colony existing laws remain in force until they are specifically repealed or altered. In the former type of colony all applicable British laws are immediately in force upon proclamation of the colony and thus override existing laws. The Gove Case (as it became known) stands as a bulwark against future claims by Aborigines to land under common law.

Noonkanbah

Aborigines have been fighting for land rights ever since the first European set foot on Australian soil. Since 1965 there has been a great upsurge in interest and action in this area of progressive white forces within Australia. This result has been achieved by the actions of Aborigines themselves. To give two instances: the Gurindji's strike of 1966 and land rights claims at Wattie Creek in the Northern Territory, and the Gove Case mentioned above. At the present time the aboriginal people of NOONKANBAH in Western Australia are engaged in a confrontation with the Court Government and the mining companies.

Noonkanbah Station is situated about 100 kilometres from Fitzroy Crossing in the Southern Kimberleys in Western Australia's north west. The station was acquired for the Yungngora community in 1976 by the Aboriginal Land Fund Commission (a Commonwealth body) to be administered by the WA Aboriginal Lands Trust as a pastoral lease to be

run by the Yungngora community. In March this year, a company working for AMAX, an American trans-national giant, sank a drilling rig into the ground on a sacred site at Noonkanbah.

The history to this dispute shows the way in which the wishes of the Aborigines are disregarded if they conflict with plans by mining companies.

In late 1978, the community objected to the tenements taken out on their land to a Broome Warden's Court hearing. The Court ruled that the company's exploration could continue subject to a number of conditions, including a requirement that the WA Museum ensure that the Aboriginal Heritage Act (1972) was complied with.

In April 1979 a Museum Officer visited Noonkanbah and after talks with Aboriginal elders concluded that there existed many conflicts of interest with the company, contrary to a report presented to the Museum Sites Department in June 1979 by the company.

In May 1979, at a meeting of government Heads of Departments in WA, Mr Rogers, Under Secretary for Mines, requested a Museum Survey of AMAX's drill sites. This was undertaken.

However, before even seeing the report the acting Minister for Cultural Affairs, Mr Dick Old, directed the Museum Trustees to consent to a drilling. Mr Old later claimed that he based his decision on a skeletal outline of the report provided by the Museum. The Aboriginal Legal Service, acting on behalf of the Yungngora Pastoral Company secured an interim injunction to prevent mining activity at Noonkanbah by AMAX. This injunction was later lifted by Justice Brinsden of the WA Supreme Court.

Following Brinsden's decision, Aborigines from all over the Kimberley's congregated on Noonkanbah Station to physically

prevent any desecration of sacred sites. AMAX announced they would defer drilling until after the wet season. After much double dealing by the West Australian Government and many approaches to the Courts, AMAX went ahead with drilling, but only with police protection at the site.

AMAX's operations are seen by both parties to the dispute as crucial. For Aborigines in the Kimberley's, the future of their lifestyle is at stake. For the State Government, future ease of mining on Aboriginal lands is at risk. There is widespread national support in Australia for the stand taken by the Aborigines at Noonkanbah. Noonkanbah is a test of strength by the Government of Western Australia and the mining companies against the Aborigines.

The Aborigines have unquestioning faith in their dreamtime mythology. At Noonkanbah the traditional laws have been broken by AMAX and will now take over with a momentum of their own, according to local elders. At Oenpelli, Queensland Mines have discovered uranium on tribal lands. The company intends to have a large township of miners in close proximity to the Aborigines there. The Oenpelli people are particularly concerned at the possible destruction of an important sacred site, Gabo-Djang. Already Queensland Mines have dug exploration holes desecrating this area. Tribes near Mt Brockman are terrified about the possible tampering with this particular mountain. According to their legends the desecration of this area will lead to a ravaged world. If the proposal to mine the uranium goes ahead, the Aborigines' fear of ensuing catastrophe could well be justified.

Colin McFadzean
General Vice President NZUSA

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MEAN TESTING

Is Means Testing Good For Students?

In bursary schemes in overseas countries such as Australia and Britain it has been the aspect of meanstesting which has attracted the most controversy and criticism from students both individually and through their student organisations.

Tertiary students up until 1979 were relatively fortunate. Means testing did not pervade the Standard Tertiary Bursary (STB) even though aspects of it did exist. The abatement, for example, was a very crude form of means testing in that students whose university was in the same centre as their parents had their bursary abated by \$11 per week. Another example was hardship. Although the criteria were confidential nevertheless some form of means testing was involved when applications for the Hardship and Special Hardship Allowances were considered.

The Tertiary Study Grant scheme announced in the 1979 Budget and introduced for 1980 marked a significant change. In differing forms means testing is a common and prevalent feature of the scheme.

What Is Means Testing?

Obviously means testing is an assessment or evaluation of a persons financial means of support. In very simple terms there are two types of such means of support.

1. Money - wages, salaries.
2. Assets.

Means testing can be done in two different ways:-

1. Testing the parents (or spouse).
2. Testing the individual.

It needs to be stressed that this is the bare bones of means testing. In reality it can be a very sophisticated process. Furthermore it does not necessarily encompass all the above four factors. It can involve just one or two of them. For example, testing the income (not assets) of an individual is a form of means testing just as testing either the income or assets (or both) of that individual's parents is.

In practice means testing is generally carried out in one of two possible ways:-

1. Parental testing. This is based on the parent's income and/or assets. It is the most dominant and common type and the one which has caused the most controversy. It can also be broadened to include the income and/or assets of a spouse.

2. Income testing. This refers to the students (individuals) own income. It occurs when the governing authorities agree that the student is "financially independent" of his/her parents.

The Argument For Means Testing

The case for means testing is based around two main claims - equity and cost savings.

1. The equity argument is that all students can receive the same amount or basic level but not all necessarily need it. Thus bursary assistance should be equalised according to need. Integral to this is a principle of selectivity. Students should be selected according to need to assess how much bursary assistance they should be awarded.

This is the basis of the Tertiary Study Grant scheme. The basic level has been lowered from \$30 to \$23. To qualify for up to the extra \$17 students are selected according to supposed need.

2. The cost saving argument follows on from the equity one in that aid is given where it is allegedly most needed. The implication, not always admitted by its advocates, is that too much money is being awarded. Thus although means testing can be an equaliser it is a downward rather than an upward equaliser.

How Does Means Testing Cut Bursary Aid?

Means testing is a very effective method of cutting education spending. This should be seen in three different ways.

1. It is conducted in a very secretive way and in its actual implementation represents direct cutting.

2. Many students find means testing a deterrent to applying for hardship because it is an invasion of privacy and can be an embarrassing and humiliating experience. Relatively few students actually applied for the old STB hardship provisions even though in 1978 about 55% of bursary holders had part-time employment and 32% were on loans. Thus by acting as a deterrent means testing can also indirectly cut education expenditure.

3. Means testing needs to be put in the context of cutting education expenditure. It has appeared in an environment of cutting - for example, the \$3 million cut to university expenditure in 1979, the reduction of the basic bursary level from \$30 to \$23, and the cuts (especially welfare) involved in the new quinquennial grant, and should only be seen as a downward equaliser or a device for effecting cuts.

The Arguments Against Means Testing

There are two overall objections to means testing in principle. The first is that it is an invasion of privacy - whether it be the privacy of the parent or the individual. The second is that it undermines the obligation of the State to provide adequate financial assistance to ensure the provision of a free tertiary education system.

Thirdly although it claims to work towards equity it is actually a cause of inequities. With means testing there is considerable scope for anomalies such as parental unwillingness to financially assist, support from relatives and friends, and difficulties in assessing future income. Furthermore a system which is based on inequities benefits those who are able, skilled and experienced in beating the rules but discriminates against those who are not.

Finally means testing involves a considerable amount of administration which in turn is expensive when salaries are considered. Processing and assessing applications is a very extensive and exhaustive process if it is to be done properly. Thus it involves taking from Peter and giving to Paul.

It is parental testing, however, that has caused most of the criticisms. As a result of these there has been a definite move away from parental means testing overseas in countries like Norway, Sweden and the Netherlands. Amongst the specific criticisms are the following:-

1. It assumes that students should be financially dependent on their parents. This assumption is very debatable to say the least.

2. It is ill equipped to cater for parents with differing attitudes towards financially supporting their off-spring through post-compulsory. Many parents object to having to subsidise state education which they prop up through taxes anyway. The student who has reluctant parents is discriminated against.

3. Often associated with parental means testing is an age of independence - that is, upon reaching a certain age it will no longer be applied. Under the TSG/SHG the effective age is 20. But this can also represent an anomaly if it differs with the age of majority. In New Zealand in 1980 students are expected to be financially dependent on their parents until they turn 20 but are able to vote for the political party of their choice when they are 18. If legislation currently before Parliament is adopted they may also be able to drink in hotels at age 18.

Income and testing is definitely more preferable (or rather less offensive) than parental testing. At least the objections to the latter do not apply to the former. However, income testing has two major weaknesses. Both relate to the assessment of a student's income.

The first occurs when the assessment is based on the student's income in the previous year(s). This is an unsatisfactory method because income can fluctuate from year to year and also through inflation a student may have, in real terms, a lower income compared with the previous year.

The second occurs when the assessment is based on the student's assumed income in the coming year. However, there is often a significant difference between assumed and actual income. Within an academic year circumstances can change and predictions can be astray to the detriment of students.

The Overseas Experience Australia

In Australia means tested bursaries are provided through the Tertiary Education Assistance Scheme (TEAS). It is the means testing which has attracted the most controversy. Some of the main criticisms are outlined below:-

1. The Australian Union of Students is completely against means testing. It argues that 'means tests do not prevent subsidies to the sons and daughters of the rich - they simply work to exclude large numbers of students from the allowances they need', that the means test 'attempts to forcibly bind the student to the family - and to force the family, instead of the Government, to maintain the student while he or she is at college' and that means tests 'place in the hands of the Government an instrument which can and will be used against students' (by tightening up eligibility rules etc).

2. In 1975 TEAS was investigated by the Williams Committee. It pointed out that the present means test (in 1975) has remained virtually unaltered in form for many years. "Since it was first applied to Commonwealth Scholarship schemes there have been major changes in the income levels of students' families. Also in the past the students in receipt of scholarship assistance were a relatively homogeneous group who with rare exception had proceeded directly from secondary school to tertiary studies. The present scheme has to cater for the needs of a much more heterogeneous group including a much larger proportion of older students and ones with dependants."

3. The TEAS means test assumes that the parents will provide financial assistance to their children. But this does not apply in every case. As the Butcher Committee on Student Loans noted in its recent report to the Australian Government, one of the particular difficulties with TEAS includes "the financial problems that arise when parents either refuse outright or severely limit that assistance to their children which the means tests assume will be forthcoming, or when children whom the law regards as adult at 18 for many purposes, will not accept continued dependence on their parents."

In early 1978 former NZUSA Research Officer Peter Franks visited Australia and subsequently made the following observation.

"During my visit to Melbourne in January this year I commented to one of the chairmen of the Student Assistance Review Tribunals that I had found it difficult to understand the fine print of the Australian regulations. 'You think it's difficult', he replied. 'I have been a legal practitioner for forty years and at times I can't even understand them!'

The United Kingdom

Bursaries in the United Kingdom are means tested by both parental (or spouse) and student income. There are four main criticisms:-

1. Parents have no legal obligation to pay.
2. 18 is the legal age of majority but 25 is the age for financial independence for parental testing.
3. The parental income levels used as bases for the means test have not been adjusted much in recent years. Between 1965-1972 the parental share in the total cost rose from 16% to 23%.
4. An increasingly large proportion of parents cannot or do not make the full contribution that is assumed in the calculation of grant levels. A 1975 survey showed that nearly 50% of students said that their parents were unable to give them the full value of their assessed contribution.

Conclusion

The maximum level of the hardship grant will be increased by \$3 in 1981 to \$20. While this is a reaction to the widespread hostility to means testing it is a very pathetic and totally inadequate response. On this year's trends it will only apply to about 5% of TSG holders at the most.

No amount of tinkering can get rid of the problems of means testing. The anomalies are inherent in it and the only way to get rid of them is to actually abolish means testing and ensure that the basic level of the bursary is at an adequate level so that hardship grants are not necessary.

Ian Powell,
NZUSA Research Officer

ARTIST OF THE WEEK:

Peter Monteith Returning Officer

The dust settles. The lackeys have scurried from the arena, with the counters and scrutintees trotting behind. The waiting masses draw back, froth on lips, eyes narrowed on the scene before them. The room is quiet, still, when suddenly a shape rises, and turns towards the expectant hordes. Is it Colonel Blimp? Is it Robert Muldoon? After five tense seconds, the shape speaks: "Geez Wayne!"

It is Monteith. Yes, he who was once best known for his impressions of a cloud on a summer's day is now working in a realm of art as concrete as himself: student politics. Having first dabbled in the lesser affairs of committees, he has gone on to greater things, and now works in the ethereal domain of returning votes cast in student elections. And it truly takes a brave person to return votes when most of them were cast for McIntosh.

That's right, it was Peter Monteith who was ultimately responsible for what happened on the 24th of July.

It could have been different, I mean, Peter could have cheated a bit, you know, slipped while using the adding machine, carelessly rubbed his elbow across the chalk tally board, anything like that, but I suppose that it only proves the strength of character the guy possesses that he didn't knuckle under to the impassioned pleas of everyone who heard the final result, and falsify the returns.

In any case, you would have to be pretty bitter to complain about the result. There was a moral victory for the Triumvirate and a silly victory for the Mollusc party thrown in with the so-called 'serious' result, so there was something for everyone there: rather like a Labour party budget.

After this crowning effort, Peter has announced his retirement, and who can blame him for taking a well deserved rest? The only question that remains is, Whither next? Vitalstatistix in the upcoming patomine? This talented artist could certainly fill the part.

BURSARY PEANUTS

I MET THE NEW KID IN TOWN. BUT HE'S VERY PARTICULAR ABOUT WHO HE TALKS TO



ACTUALLY NO BODY LIKES HIM MUCH



HE'S EVEN MORE WISHY-WASHY AND BLOCK HEADED THAN CHARLIE BROWN



HULLO MERVYN





Kiribati dancers

South Pacific Arts Festival

Photos, Gil Hanly. Text, Phillip Dadson and Peter Rowell.



Sepic story board

Gil Hanly

Excerpts from the personal diary of Philip Dadson of the From Scratch Orchestra, who attended the festival

Saturday June 28

The charter flight out was delayed 12 hours. Mangere Gateway Motel was turned into a temporary restrooms and watering hole for the New Zealand contingent: Waiherere Maori Concert Party, a traditional chant group of Maori elders, Limbs dance group, Te Whanau Theatre Group, Maori and Pakeha poets, carvers weavers and From Scratch.

The 5 hour flight from Auckland to Port Moresby landed around 2.30 am to a warm welcome to hot air, reverberating kundu drums and rattling pods on stomping ankles. About 50 men, women and children greeted us onto Papua New Guinea soil.

Around 5am we were led to bed in our University student accommodation - males and females in different directions. The University accommodates and feeds Cook Islanders, Tahitians, Australians, New Caledonians, New Hebrideans, New Zealanders, PNG students and others we've yet to meet. Other groups from overseas and PNG stay at the Training College and the Admin College. Students have generously vacated their rooms for the influx of several thousand performers.

Sunday June 29

Bused around the open air venues - into Moresby town and out the other side along the Ela Beach road - scene for the opening canoe regatta on Monday. Like anywhere housing here is a clear reflection of economic status. Between Boroko and town coastside hills are layered in corrugated iron shacks. The Moresby shanty town. By contrast Konedobu has a new housing development in a modern mix of European and traditional styles, tidy Japanese cars parked in and around.

We stopped by a couple of markets. Heuh and I raced off to purchase our first bundles of betel nut and pepper plant and bag of lime. I cracked a nut open in the back of the van and Wayne bit on. The reaction is extreme salivation. He also got the pepper dipped in lime out of proportion to the betel, which in itself is horrible bitter on the first taste. Heuh and I went into a contained hysterics as Wayne hot flushed, burnt his tongue and swallowed when he should have spat. Not a great taste, plenty of reddened saliva and a dizzy followup. Bit like your first smoke.

Tuesday July 1

Our first performance at Tokarara; a small village venue with a school alongside. In the peak heat of the afternoon we assembled the gear and huddled in the small shade afforded by scrim breaks as kids and local adults collected into a surrounding crowd. The sun beat down and indiscriminately heated instruments and people alike. All the PVC pipes went a semitone sharp, the drums went flat, and the fixed pitch metal chimes refused to resonate in the hot air. All in all a bit of a shambles, but the crown was receptive regardless. (We were later to modify the works and the instruments to cope with the great outdoors).

Wednesday July 2

Solomans and North Solomans at Ela Beach horeshow. Dance group, panpipers and a bamboo band. The panpipes and the bamboo bands both layed acculturated styles. A fusion of popular Western style harmonies with traditional dress and movements. The bamboo band comprised 3 sets of pitched bamboo bamboo pipes laid on the ground, players standing over them, 3 or 4 sets of hand held pipes blown like trombones, a small lead panpipe and 2 percussionists, bamboo sit gong and an instrument not unlike a lazarphone. Six barebreasted women did arm in arm, back and forth dance steps to a very groovy version of a 3 chord walking bass, boogie style of music. One of my festival favourites.

Evening. Took a ride with the Maori elders and jumped out at a remote horseshow on the outskirts of Moresby for a night show by PNG groups. Only a handful of us visitors amongst the big turnout of locals to see PNG singing groups from Morobe, Central District, Madang and East New Britain provinces. Arrival of performer buses was announced by those of the audience perched in trees. Spot lighting out of the trees makes the setting just right for magic. Morobe dancers did a sequence of hunting dances - pigs and birds. One pig hunter seemed to have enlarged galls that got in the way of the hunt. Anything vaguely sexual ignites the audience. The Madang people - a show of crimson on bodies, thick skirts and headpieces, 14 men, 2 pairs of women, arms linked, carrying babies, do a set of circular dances. Ritual or hunting, hard to tell. The men clench stylised pig snouts and tusks in their teeth and engage in stylised fighting and mating rituals.

It was announced the Baining people of East New Britain would do their fire walking. In behind the scrim break, amazing sights and shapes gathered in the half light. Enormous mask headdresses - beaks and protruding eyes - swaying rhythmically, waiting to enter. The first dancer to enter wore a red dome-like helmet mask, which covered his whole head, and from the top of this a 6 or 7 foot wooden rod with tufts of feathers whipped the air as he moved. An Ancestor spirit - his body greased and glistening. Arms and thighs whitened, torso and lower legs bound in green fibre. The music was fast and rhythmic, the unison voices a continuous pitch shift from the tonic up a second, and then a surge to and from a minor third. The pace would suddenly relax to a slower pulse and the spirit figure would shift from a bouncing to an ominous and loping step. Into and out of the blazing fire mound. Every other figure that entered danced into, across and out of the fire. The dance and music went on a good hour, in which time the fire was stomped on and kicked about to a flattened bed of embers. The air seemed to be charged throughout. Left in a daze.

Saturday July 5

New Zealand night. The first contingent show of NZ cultcha. Had some stress in the ranks; a little uncool to be white up here it seems - am determined to see some harmony evolve.

We have reworked our own material to take account of the outdoors. A thump and clatter routine quite unlike what was intended. A good but hard lesson.

We were invited to coffee on our return to University and encountered the Remuera of Port Moresby for the first time. Spacious homes of the urban elite. But for the presence of very good Highlands coffee, expatriates seem very little connected with the pulse of the country.



Enga, Western Highlands, ceremonial dancers



Festival crowd

Thursday July 10

Evening. We decided to take out instruments down to where the Solomon Islanders are staying, with the hope of sharing our differences. Moved our truck near an outdoor lamp and played an all pipes module from the back of the truck. The Solomonies responded by bringing 4 bamboo bundles out on the grass plus guitars and singers. The evening got underway. They play, we play, etc.

They play an acculturated style: group singing, with a good crowd accompanied by an intricately woven walking bass line of 3 chords - highly suitable for dancing. We play a complex composed music, polytonal and polyrhythmic, a dense fabric of slowly shifting rhythms and harmonies. But its music abstracted from dance, and in the Pacific, that means something's missing. The meeting was excellent but out differences strong. Around 11 noisy drunks arrived and things drew to a rapid close.



Squatter settlement

Saturday July 12

Closing ceremony. All nations assembled in the holding paddocks opposite the park in preparation for entry. A great opportunity to gauge the astonishing visuals of the 17 odd PNG groups - totally different cultural styles from across a nation with 700 recorded languages. Here culture and tribal meaning is alive, and vibrant in a way you have to see to understand.

Within the central stadium the PNG groups entered one by one and did their stuff at close quarters for us visitors. By the last entry all the groups were performing simultaneously and the atmosphere if it could've been tapped would have powered a radio station.



CAMPUS ARTS NORTH PRESENTS ...

Campus Arts North (Inc.)

C.A.N. for short has evolved along with the arts in New Zealand to a point where it is at a turning point. Not long ago when the cultural wing of the N.Z. University Students Association broke off and formed the N.Z. Students Arts Council, the arts in general were gaining a wider recognition and people were turning to interests other than the traditional rugby, racing and beer. Today, Campus Arts North has sprouted from the northern branch of the Students Arts Council and is ready to expose itself as a youthful, yet mature enough body able to stage its own arts festival. The concept of the name CAN OPENER FESTIVAL is twofold. It seeks to show C.A.N. is ready to expose itself to a wider audience other than just to the students it represents, although this is its prime consideration. It seeks also to expose the wealth of creativity and talent that exists on the campuses of Auckland among staff and students and to present that in conjunction with amateur and professional groups to make it an attractive, exciting festival for all. There is something of interest for most people and we want the public to come to the various campuses and for other students to do the same. Everyone is welcome.

Festival Organisation

Festival Director

Peter Guild

Assistant Director

Ted Chapman

Three months ago C.A.N. contracted the services of a festival director who is largely responsible for planning, organising and running the CAN OPENER FESTIVAL. An assistant has been hired under the T.E.P. scheme to help the director present this two week event. Each of the campuses involved has a student who is on the C.A.N. committee and who will co-ordinate the festival on his or her campus. The Campus Arts North office is in Room 113 of the Student Union Building on the first floor above the reception at the Auckland University. The phone number is 30-789 Ext 72.

Parade

To officially open the festival a group of people in the festival, students from the campuses and gatherers-on will depart from Downtown after waiting in the aisles for a highland pipe band to parade down Queen Street. The CAN OPENER parade will then depart at around 8.00 p.m. on Friday the 1st August to proceed in the opposite direction, up Queen Street with the aid of the Ministry of Transport into Wellesley Street and so to the University quad. Absolutely free. Be there with your camera!

End of Term Dance

will see the real excitement begin. A very popular group around town and on their way up we are proud to present COUP D'ETAT as the headline act. Including the lovely Jan Preston on vocals and keyboards this very competent musician was with Red Mole before the group broke away to forge a new career. With a record contract signed and a single and album in the pipe-line we can expect big things of this group. Another exciting new band who have Rick Bryant ex Rough Justice, Blerta and Mammal as front man are TOP SCIENTISTS. Rick (vocals, sax) Gary Langsford (guitar) Alastair Dougal (bass) John Malloy (piano) Michael Polglase (drums). A rock'n'roll band drawing upon rock, reggae and R'nB influences. SOULARWIND will take the stage first. A special light-show by SPACE MACHINE and sound by Moby who did the Nambassa Festival adds to make this a night to be remembered - be there. Advance tickets from the Corner Booking Office & the Maidment Theatre Public \$5.00 Students with I.D. \$3.00. Refreshments available. Please wear soft soled shoes.

Kynges Companye

This is the chance for those who missed the debut by this magnificent group at the Mercury Theatre recently in July. The evolution of Renaissance music in Auckland from the College Consort through the Troubadours and Crumhorns to Kynges Companye has largely been through the efforts of Roger Buckton from North Shore Teachers College. This group of 30 instrumentalists, dancers and singers will present an authentic show of Music Theatre creating an atmosphere similar to the Court of Henry VIII. Bound together by Terence McNamara (also of N.S.T.C.) playing the role of poet laureate and commentator this is a most promising evenings entertainment for young and old ... "the best thing of its kind to be presented in Auckland". (N.Z. Herald) Tickets from the Corner Booking Office or the Maidment Theatre Public \$4.00. Students with I.D. & equity \$3.00.

DANCE LIMBS

Well known to many people throughout the country and following a sellout tour organised by the N.Z. Students Arts Council, Limbs have returned from a highly successful engagement at the South Pacific Arts Festival in New Guinea to perform at the Can Opener Festival. They will be appearing at the Maidment Theatre on the 6th & 7th making this one of the highlights of the festival. An excellent show and one not to be missed. Tickets from the Corner Booking Office or the Maidment Theatre Public \$5.75 Students with I.D. \$3.75.

MOVEMENT THEATRE SCHOOL

Raewyn Schwarbl who holds classes at the recreation centre at the university will be taking her group to the campuses for lunchtime performances to present a series of multimedia dance sketches and one at the Little Theatre titled SHADOWS.

THE AWAKENING

An evening of dance by Le Mat & Company. Also Movement Theatre School will perform a selection of dances ranging from comedy to multimedia. Tickets on the door Public \$3.00. Students \$2.50.

POETRY

SCARLET LETTERS

is the title of a show touring the country organised by the N.Z. Students Arts Council. Presented by GARY McCORMICK also recently returned from the South Pacific Arts Festival this illustrious poet is well-known for his particular blend of humour, anecdote and verse. Scarlet Letters sees Gary McCormick as satirist in a ribald, biting commentary on "growing up in N.Z. to become a great writer." He will also do a separate reading in the A.U.S.A. cafeteria extension on Tuesday 12th at 7.00 p.m. Tickets at the door Public \$3.00, Students \$2.00 - refreshments available.

STATE OF THE NATION

is a poetry and music travelling roadshow to promote "poetry is news". This tour sponsored by the Q.E.II has the intention of moving poetry from the 'reading' type format into a dynamic field in which language and music can interact across the whole range of possibility. You'll have to see it to gain this new experience. Includes such people on the circuit as Alan Brunton, David Mitchell, Ian Wedde, Bruno Lawrence and Wilton Rodger. They will perform twice in Auckland making their debut at Cafe XS and then for the festival at the Maidment Theatre Saturday 9th. Tickets in advance from the Corner Booking Office or the Maidment Public \$5.00. Students with ID \$3.00

WORD OF MOUTH

Poets from the University including Karl Stead, Alistair Paterson, Wystan Curnow, Judi Stout, Michele Paterson, Chris Parr and others will read selections of their works in the Little Theatre on Saturday 2nd at 7.30 p.m. Tickets at the door Public \$2.00 Students \$1.50.

There will be three other readings from the University students. At lunchtime in the Little Theatre a free reading by Ken Grace, Michelle Leggott, Robin Kearns and others at 1.05 p.m. on Thursday 7th. A selection of students will also read at 8.00 p.m. in the Cafeteria extension on Friday 8th and at 1.30 p.m. in the cafeteria at ASTC, ATC.

THEATRE

THEATRE CORPORATE

present two lunchtime plays as part of their Community Theatre Company programme. The first play OUT OF IT concerns the problems of alcohol and tobacco and seeks to promote standards of individuality, choice and responsibility. The second play focuses on the SILICON CHIP era.

KNIGHT OF THE BURNING PESTLE

Presented by the senior drama group of Rangitoto College this 3 hour play will be performed in the University and Epsom Teachers quadrangles (weather permitting) in the first week of the festival. With sellout performances up their sleeves this bawdy, medieval play promises to be an exciting if not enticing production arranged by Don Stevens.

SLICK STAGE

is a transition from street theatre to popular theatre. A montage of sketches exploiting humour of male/female relationship, racism and attitudes that can only be described as N.Z. Green. Slick Stage employs mime, dance, acrobatics and nudity (of the cardboard variety). Its members are Peta Rutter, Peter Rowell and Catherine Cardiff.

Other lunchtime theatre includes a production of the UNDERGROUND LOVERS, an experimental Tardieu play by the North Shore Teachers College Drama Dept under the direction of Paula Jones. PSYCHO DRAMA and a MACBETH workshop will be presented by Auckland Secondary Teachers College produced by Kevin Pound. The Auckland Teachers College will stage a week long production in the second week titled DIFFERENT STROKE/DIFFERENT FOLK. Termed expressive art it is a living documentary devised by the 3rd year drama group and its facilitator is Anne Todd.



BART STOKES

MIME RIVER

is the stage name of Michael Lynch from the U.S. who calls himself a professional fool. A clown, mime, juggler, fire-eater and entertainer he has an impressive list of credentials. Appearing throughout the campuses he promises to make people laugh and may be known to some already from working with the Robinson Family Circus. Free.



CAN OPENER FESTIVAL

PROGRAM

FRIDAY 1

- 1.05 p.m. University Chamber Orchestra - Maidment Theatre.
Conductor Philip Clark
Music by Mendelssohn, Elgar, Roussel
- 8.00 p.m. Parade
Leaving Downtown after the arrival of a highland pipe band who are parading down Queen Street. Music and dancing in the streets.
- 8.30 p.m. End of term dance
A light show by Space Machine, Soularwind, Top Scientists and on at midnight Coup D'Etat.

SUNDAY 3

- All day Tree planting - Grafton Gulley.
Gala day - Grafton Road car-park
- 4.00 p.m. Bart Stokes Quartet - Outreach.
Bart Stokes, saxes, trumpet, flute, clarinet.
Andy Brown, bass
Kim Patterson, drums
Chuck Morgan, guitar
- 8.00 p.m. Kynges Companye - Maidment Theatre.
Medieval music, dance and song



KYNGES COMPANYE

SATURDAY 2

- All day Maori film festival - Maidment Theatre.
- 7.30 p.m. "Word of Mouth" - AUSA, Little Theatre

MONDAY 4

- 11.30 a.m. Debbie Armitage - NSTC, Hall
- 11.45 a.m. Slick Stage - NSTC, Hall
- 11.45 a.m. Movement Theatre - CTI, Cafeteria
- 12.00 p.m. Videos - ATI, Cafeteria
- 12.20 p.m. Movement Theatre - CTI, Cafeteria
- 12.30 p.m. River - ASTC, ATC, Owen Gilmour Theatre (L3)
- 8.00 p.m. Stage Fright - Maidment Theatre

RIVER



TUESDAY 5

- 11.15 a.m. "Little Big Man" - NSTC, Lecture Theatre 2
- 11.45 a.m. River - CTI, Cafeteria
- 12.20 p.m. River - CTI, Cafeteria
- 12.30 p.m. Theatre Corporate - ATI, Cafeteria (long lunch)
"The Chips are Down"
- 12.30 p.m. "Under Milk Wood" - ASTC, ATC, Owen Gilmour Theatre (L3)
- 1.05 p.m. Ivan Andrews - cello, Maidment Theatre
Brahms, Sonata E Minor
Schumann, Fantasy pieces

THURSDAY 7

- 11.30 a.m. Ivan Zagni - NSTC, Lecture Theatre 2
- 12.00 p.m. Movement Theatre - ATI, Cafeteria (long lunch)
- 12.20 p.m. Theatre Corporate - CTI, Cafeteria "The Chips are Down"
- 12.30 p.m. Slick Stage - ASTC, ATC, Owen Gilmour Theatre (L3)
- 12.30 p.m. Videos - ASTC, ATC, Lecture Theatre A
- 1.00 p.m. River - University, Cafeteria
- 8.00 p.m. Limbs - Maidment Theatre
- 8.15 p.m. "State of the Nation" - Cafe XS

FRIDAY 8

- 11.00 a.m. Videos - NSTC, Lecture Theatre 1
- 11.45 a.m. Slick Stage - CTI, Cafeteria
- 12.05 p.m. River - ATI, Cafeteria
- 12.20 p.m. Slick Stage - CTI, Cafeteria
- 12.30 p.m. Ivan Zagni - ASTC, ATC, Owen Gilmour Theatre (L3)
- 1.05 p.m. University Chamber Orchestra - Maidment Theatre
Conductor Philip Clark
Music by Vivaldi, 2
Violin-Concerto
Music for voice, cello by Brahms and Shostakovich
- 7.30 p.m. Jazz/Poetry/Folk - AUSA, Cafeteria extension
Campus musicians and poets including Michelle Patterson, Chris Parr, Ken Grace

WEDNESDAY 6

- 11.15 a.m. River - NSTC, Cafeteria
- 12.00 p.m. Maori haka and hangi - CTI (Long lunch)
- 12.05 p.m. Slick Stage - ATI, Cafeteria
- 12.15 p.m. River - NSTC, Cafeteria
- 12.30 p.m. Poetry - ASTC, ATC, Cafeteria
"The Finger"
- 12.30 p.m. Quantz Quartet - ASTC, ATC, Owen Gilmour Theatre (L3)
- 12.45 p.m. Slick Stage - ATI, Cafeteria
- 1.05 p.m. Ivan Zagni - Little Theatre, University
- 3.40 p.m. "Little Big Man" - ASTC, ATC, Owen Gilmour Theatre (L3)
- 8.00 p.m. Limbs - Maidment Theatre

The National Bank
of New Zealand Limited



TIAL 1 ~ 16 AUGUST

OGAMME



SATURDAY 9

8.15 p.m. "State of the Nation" - Maidment Theatre



IVAN ZAGNI

SUNDAY 10

7.00 p.m. Folk night - Poles Apart With Chris Thompson, Divyanand, Ted Chapman, Dandelion, Alec Healy, Cath Woodman
7.30 p.m. "The Harder They Come" - Little Theatre, University

MONDAY 11

11.00 a.m. Richmond Rd Primary School, Polynesian Group - N.S.T.C.
11.45 a.m. "Against the Lights" - CTI, C200 Lecture Theatre "Ralph Hotere"
12.15 p.m. "The Underground Lovers" - NSTC, Lecture Theatre 2
12.30 p.m. "Different Stroke/Different Folk" - ASTC, ATC Lower Lecture Theatre
12.30 p.m. Movement Theatre - ASTC, ATC, Owen Gilmour Theatre (L3)
12.30 p.m. Video - ASTC, ATC, Lecture Theatre A
1.05 p.m. Quantz Quartet - McLauren Chapel
1.15 p.m. Theatre Corporate - Little Theatre, University "out of it"
7.00 p.m. "Clockwork Orange" - NSTC, Lecture Theatre 1

TUESDAY 12

11.15 a.m. "Marathon Man" - NSTC, Lecture Theatre 2
12.00 p.m. Videos - CTI, C200 Lecture Theatre
12.30 p.m. "Different Stroke/Different Folk" - ASTC, ATC Lower Lecture Theatre
12.30 p.m. Gary McCormick - ASTC, ATC, Cafeteria "Scarlet Letters"
1.15 p.m. Theatre Corporate - Little Theatre, University "Out of it"
1.30 p.m. University Poets - ASTC, ATC, Cafeteria
6.30 p.m. Karlheinz Company - Little Theatre, University with guest Ivan Zagni
7.00 p.m. Poetry - AUSA, Cafeteria extension with Gary McCormick
7.00 p.m. "Clockwork Orange" - AUSA, SRC Lounge "Exorcist"
9.00 p.m. Jazz - AUSA, Cafeteria extension with Blue Market Quintet

WEDNESDAY 13

11.15 a.m. "Against the Lights" - NSTC, Lecture Theatre 2 "Ralph Hotere"
11.45 a.m. Gary McCormick - CTI, Cafeteria "Scarlet Letters"
12.20 p.m. Gary McCormick - CTI, Cafeteria "Scarlet Letters"
12.30 p.m. Psycho Drama - ASTC, ATC, Owen Gilmour Theatre (L3)
1.05 p.m. "Different Stroke/Different Folk" - Little Theatre, University
1.05 p.m. Movement Theatre - Maidment Theatre "Shadows"
7.00 p.m. Poetry - AUSA, Cafeteria extension with guests Herman Gladwin, Bob Orr, Josephine
7.30 p.m. Slide evening, Photography Club - Room 237 A.U.S.A.
8.00 p.m. University Singers - McLauren Chapel, University presenting motets, madrigals, folk songs & spirituals
8.00 p.m. End of term dance - ASTC, ATC, Cafeteria
9.00 p.m. Jazz - AUSA, Cafeteria extension with guests Bart Stokes Quartet

THURSDAY 14

11.00 a.m. Gary McCormick - NSTC "Scarlet Letters"
12.00 p.m. Videos - CTI, C200
12.00 p.m. Theatre Corporate - NSTC, Hall "Out of it"
12.30 p.m. Shakespeare Workshop - ASTC, ATC, Owen Gilmour Theatre (L3)
12.30 p.m. "Different Stroke/Different Folk" - ASTC, ATC, Lower Lecture Theatre
7.30 p.m. "Marathon Man" - ASTC, ATC, Lecture Theatre A
8.00 p.m. Da Saram - Maidment Theatre
Unaccompanied solo cello
Bach Suite No. 3 in C
Kodaly Sonata (Opus 8)
Da Saram "specialty" on Kandyam Drum. Section - Kohomba Kankariya Ceremony
8.00 p.m. Le Mat & Co and Movement Theatre - Little Theatre "The Awakening"

FRIDAY 15

11.00 a.m. Videos - NSTC, Lecture Theatre 1
11.45 a.m. Videos - CTI, C200 Lecture Theatre
12.30 p.m. Videos - ASTC, ATC, Lecture Theatre A
1.05 p.m. University Chamber Orchestra - Maidment Theatre. Music for cello, wind quartet and piano
4.00 p.m. Award and judging of photographs - ASTC
8.00 p.m. Le Mat & Co and Movement Theatre - Little Theatre "The Awakening"

DA SARAM



SATURDAY 16

8.00 p.m. Le Mat & Co and Movement Theatre - Little Theatre "The Awakening"
All day Relax, you are now on holiday

Abbreviations :
ATC - Auckland Teachers College, Epsom
ASTC - Auckland Secondary Teachers College, Epsom
ATI - Auckland Technical Institute
AUSA - Auckland University Students Association
CTA - Carrington Technical Institute
NSTC - North Shore Teachers College

LIMBS



GARY McCORMICK

MUSIC KARLHEINZ COMPANY WITH GUEST IVAN ZAGNI

John Rimmer, well-known around N.Z. will present with his Karlheinz Company a free performance at the Little Theatre. His guest is a guitar player from England who will present solo items and who has worked with musicians from Japan, Brazil, America and Europe. This combination promises to be an exciting evening of contemporary music. Ivan has recorded a number of albums overseas and performed on T.V. and radio. He will also present a series of lunchtime concerts for improvisation on guitar accompanied by a percussionist.

UNIVERSITY CHAMBER ORCHESTRA

As part of the Friday lunchtime concerts the Chamber Orchestra conducted by Philip Clark will present three performances during the festival at the Maidment. These events are free and if you've never been before - why not go?

QUANTZ QUARTET

Taking its name from Johann Joachim Quantz, flautist and composer to King Frederick the Great this group comprising of Roger Buckton, Sally Tibbles, Polly Scott and Douglas Mews will present two lunchtime performances of baroque music on authentic 17th and 18th Century instruments at the Epsom Teachers College and the McLauren Chapel - free.

DA SARAM

The Conservatorium of Music in conjunction with the Symphonia of Auckland will present a concert for unaccompanied solo cello at the Maidment Theatre on 14 August. This magnetic personality previously appeared at the Auckland Festival in 1978. Tickets in advance from the Co/M or on the door Public \$5.00, Senior Citizens \$3.00 Students \$2.00.

IVAN ANDREWS

Presented by the Conservatorium of Music. Ivan Andrews on cello was previously a student at the University and is now working professionally in the U.K. He will be accompanied by Kenneth Weir of Auckland. Tickets on the door \$1.00.

UNIVERSITY SINGERS

Conducted by Prof. Peter Godfrey they will present a programme of music from their recent Melbourne Tour at the McLauren Chapel. Admission by programme from the Conservatorium of Music or at the door Public \$3.00, Senior Citizens \$2.00, Students \$1.00.

JAZZ

BART STOKES QUARTET

We are pleased to welcome back to N.Z. after an absence of 21 years this great jazz musician and we are honoured and privileged to include him in our programme. Bart has worked with many top names and has been very active writing, arranging and playing all over Europe as well as England and Australia. He won't be remembered by today's students but was a patron and performer with the University Jazz Club in the early fifties. Jazz buffs can catch him at Outreach or in the University cafeteria extension (Ground Floor). Tickets on the door Public \$3.00, Students with I.D. \$2.00.

POETRY/JAZZ/FOLK

Evenings with campus musicians and poets in the cafe extension (ground floor of the University Student Union) should be a lot of fun. Among the guests will be Gary McCormick, Bart Stokes, Herman Gladwin, Bob Orr, Josephine and the Blue Market Quintet. Tickets from \$3.00 to \$1.00 on the door. Refreshments available.

FOLK

POLES APART

A splendid evenings entertainment of traditional and contemporary music. Guest artists: Chris Thompson, Mandala, Dandelion, Alec Healy and Cath Woodman. Tickets on the door Public \$3.00, Students \$2.00. Refreshments available.

FILMS

MAORI FILM FESTIVAL

As part of Maori Language Week a whole day of films and videos on Maori themes will be screened in the Maidment - free to all.

JOHNSON R.N.

Made at Onepoto Primary School with a cast of 160 children and produced by John Reynolds of Auckland Teachers College. Relates the story of a British seaman who jumps ship in 1838, joins a Maori tribe and gets caught up in the conflicts between the tribe and the British army. Free.

AGAINST THE LIGHTS

Is the pilot for a N.Z. television drama series based on short stories by Maori and Pakeha writers. Dealing with race relationships, it is a troubled and explosive film. Based on "Truth of the Matter" by Witi Ihimaera and put together by Sam Pilsbury - free. Also a film on Ralph Hotere, a Maori artist - free.

ROB & MIMI

A short original animation by Ian Fraser for adults only - free.

THE HARDER THEY COME

Set in Jamaica and for all lovers of reggae this film although worse for age is known as a gem. Featuring the music of Jimmy Cliff. Admission \$1.00 for one screening only.

MARATHON MAN & LITTLE BIG MAN

Two good films with the star Dustin Hoffman.

CLOCKWORK ORANGE & EXORCIST

will be shown in the evenings during the festival as part of the Campus Arts North annual programme.

VIDEOS

A selection of music from the record company's promotional copies including Split Enz, XTC, Ian Dury, Elvis Costello, The Members and so on. More than we can mention and all good value - free.

EXHIBITIONS

MARRIANNE MUGGERIDGE

A student from Elam, she has come back to New Zealand after spending the last five years in the U.K. and Europe painting full-time. Some interesting influences. Open 12.30 to 5.30 at 100m² in Federal Street.

ONE FOOT SQUARE is showing at Outreach from 28th July to 8th of August. This is an exhibition of work from the Elam Students Association and will include paintings, etchings, photography and sculpture.

REAL PICTURES

At the Little Theatre. A photographic exhibition by Stephen Penny.

PHOTOGRAPHIC DISPLAYS

In the counselling rooms and the lower common rooms at the University. Selections from Robyn Webber, Richard Zwaan and the photography club.

Auckland Secondary Teachers College in the foyer Room 314. North Shore Teachers College by Andy Bloodworth. Auckland Technical Institute and Carrington Technical Institute also have displays.

FRINGE

STAGE FRIGHT

by the Stage Craft Club of the University will present a variety show of campus talent including music, poetry and dance. Tickets on the door Public \$2.50 Students \$2.00.

As part of conservation week the university environmental group will have their annual tree planting in Grafton Gulley on the 3rd. All are welcome to participate in the creative work of reshaping the bruised parts of the planet. Trees will be provided.

At the same time a gala day will be happening in the Grafton Road car-park. Watch for the poles! On this day anything could happen and colour will be the word of the day. Again bring your camera - free paint provided. The rest of the festival really is fringe. Esoteric in fact. Spontaneity is the catch word. There's still lots of talent waiting to be exposed. If you really want to do something it is too late - to be in the programme anyway but please - go ahead and do it if you feel like it. No jokes about can it be done though.

Praise the Lord

Thanks to these people without whose co-operation this project could not take place: The Auckland City Art Gallery, Colin Kay, Joy Foote, Beverley Horrocks, Levene Paints, CBS, Polygram RTC, Frank Hobson, Roselyn Refroy-Butler, Bob Lack, Jay Clark, Bhaady Miller, Ivan Sowry, Kevin Hague, Steve Hollings, Rachel Dudding, Karen Taylor, Tony Ricketts, Teresa Matthews, Peter O'Connor, Jennifer Halliday, Glenda Fryer, Tracy Grant, Louise Guy, Chris Parr, Peter Shearer, Alan Moyes, Martyn Rumsby, Paul Davis, Brian Sweeney, Gisella Car, Frank Stark, Katrina and Craccum, Stuart Fenton, Sprouts Restaurant.

Logo designed by Angela Smith of Carrington 1st year design class.

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ENDS MEET at Bank of New Zealand

Almost every student we've helped has had trouble making ends meet at some time or another. Even those graduates who are now rolling in it. So if you're skint, there's no need to be shy. You're not the first - and certainly won't be the last. And you'll be surprised at what we can do for you. As well as the normal run of services you'll find at any Branch of Bank of New Zealand - cheque accounts, savings accounts, safe deposits, travel services and so on - we have some designed just for you.

For instance:

BNZ Student Loans

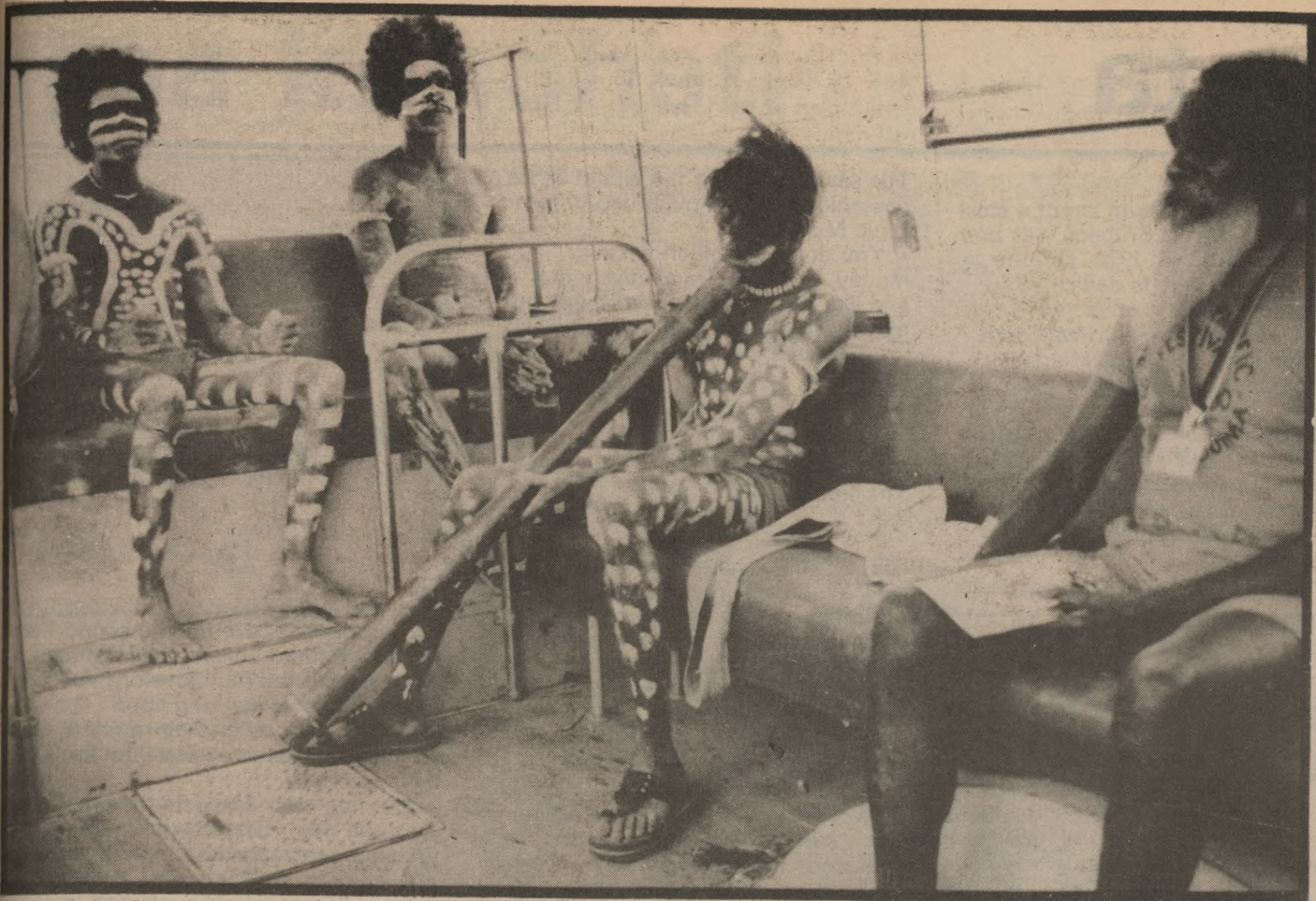
These are designed to help just when you need help. They're flexible and you'll find our interest rates more than competitive.

Financial Advice

That may sound a bit heavy, but you'll be surprised what a chat can do to help sort out your problems. We're right on Campus.



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



On the bus, Aborigine group

Comments from Peter Rowell of Te Whanau about the festival

It was very inspiring to be in PNG, to see the Tangat a whenua of a young nation with the ability to shake off the effects of colonialism, and grasp control of their own destiny. One of the most enjoyable aspects of the festival was the participation of the populace of Port Moresby - it seemed as if the whole town went. A lot of things were free, and held at outdoor venues. By New Zealand standards, the conditions were very difficult to perform under, being outside, on dusty soil, with crowds numbering in thousands.

An important part of the festival were the get-togethers we had with different Island groups in the evenings, where we'd learn each others songs, and customs. There was the time to sit down and 'compare different aspects of tradition, and strengthen cultural ties on a personal level.

One thing that I really liked was the opening of the festival, which began with the one thing common to all the Pacific countries - canoes. There was a whole armada on the opening day and races during the festival. A few countries sailed canoes to the festival. Four star navigators sailed down from near Hawaii in a couple of weeks.



Kerema mask maker



Wahji Valley, Eastern Highlands, ceremonial dancers



Solomon Islands canoe dance

The original concept of the festival was to stimulate interest in traditional art forms, of indigenous peoples of the Pacific. The New Zealand contingent couldn't really be seen as representing that. We have to sort out in New Zealand whether we are going to see the South Pacific Festival as a festival of 'the arts', or keep to the original concept of indigenous, aboriginal arts.

The Festival did point out glaringly, just how divorced New Zealand is from the rest of the Pacific community. In the bookshops over there, they have so much literature from the rest of the Pacific. Coming back to Auckland gave me an enormous sense of culture shock - coming back to a European film festival, for example. The only concession the Festival Society here made was to have 1 Indonesian film. In PNG they had a film festival, with some amazing films from Africa. Their artistic and social consciousness is firmly oriented to where they actually are and to the countries around them. We're still caught up in this shallow European fantasy world. Our social, artistic and cultural consciousness is orientated to an island smaller than N.Z. somewhere north of Dunkirk.

ngaa rekoata

Back Home The Dave Brubeck Quartet Interfusion

One should stress that this is the new quartet, with Brubeck's son Chris on bass and trombone, Butch Miles on drums and Jerry Bergonzi on tenor saxophone: the same group that toured here at the beginning of this year, with this live recording taken from the Concord Jazz Festival in August of last year. It's just that usually when one speaks of Brubeck with a quartet one refers to him with Wright, McErlendo and of course Desmond - I shouldn't complain when I wasn't old enough to appreciate the old quartet when they existed anyway, but the fact remains that Dave Brubeck hasn't got the quartet now that he once ruled the world with.

That's not to say that these guys don't play good jazz. Both Brubeck and Bergonzi display a wealth of technique, with Brubeck occasionally granting hints of the harmonic ability and sense of improvisation that made him once a leader in the jazz world. Brubeck Jr and Miles keep fairly unobtrusive rhythm, with Jr having a great time with the trombone on one track. The quartet is fast and tight, playing material here with predominantly a trad-jazz feeling as one might expect at a summer



festival.

The title to the album is not a steal from John Denver: Brubeck was born in Concord, Dec. 6, 1920, and the piano he plays here is dedicated to the memory of his mother, while the festival was held on what was once his father's grazing land. I suppose even a jazz player, when he gets to about 60, has a right to look back at things, and Brubeck has a lot to look back on. But he's still going strong here, and it will be interesting to see if he gets into any serious studio work again as this quartet gains momentum.

David Kirkpatrick



Iron Maiden EMI

When you pick up an album called "Iron Maiden" containing a track called "Iron Maiden" by a band called "Iron Maiden" that consists of a group of unknowns that manage to look alternately like Kiss, Status Quo and the Sex Pistols on the back of the album, while featuring a coloured-in drawing of a living corpse on the front, you don't really expect much.

"Iron Maiden" do light "heavy rock". They sound like a cheap imitation of Deep Purple, but are immeasurably better than Uriah Heep.

The saving grace of the album is the passable, fast lead-guitar work from Dave Murray.

You don't get much for your money, but if you're relatively rich and like this sort of music, then you may as well buy the album. At least you'll have a complete set.

C.F. Reid

Crazy Rhythms The Feelies Stiff

The Feelies' name hints at Brave New World; their appearance resembles the Shadows or My Three Sons in the programme's early episodes; the album's back cover and title could have come from rockabilly or bebop days. Their music is neither rockabilly or bebop but the album title gives the best approach.

Certainly crazy rhythms is what the Feelies deal in. They use percussion instruments I haven't seen since primary school music lessons, and a range of household items including sandpaper and a coat rack. With these instruments, two guitars, a bass and a drum kit that's occasionally split up among the group, the Feelies produce rhythms and a sound that no one else has.

Rhythmic eccentricity has become a large element in much post-new wave music, due to punk's emphasis on beat and the challenge to traditional rhythms that ska, reggae and even disco have brought. Few rock bands have even dabbled in the exotic time signatures that are now quite accepted in jazz (rock is essentially 4/4 music) but artists like XTC and Devo, Police, Talking Heads and Joe Jackson are exploring the possibilities of varied, erratic and conflicting emphasis within the bar. The Feelies do the same.

Their crazy rhythms are, however, very much their own. To compare fellow American bands, they have as much rhythmic complexity as Talking Heads or Devo, but arrangements



and production give them a sound like the Modern Lovers; at times they are even like the Ramones or the Doors. There is a strong Latin influence in many of their rhythms, an influence they develop in quite their own way.

The first track takes its rhythm from the title, "The boy with the perpetual nervousness," although the title is left out of the song - subtle indeed. "Fa ce-la" was released in America as a single, and it's the only single-type song on the album. Most of the songs are of daring length for a new band, but retain a new wave urgency; "Forces at work" is new wave Eno, with a drone bass line offset by Tommy Ramone drumming. In every other track the Feelies maintain quality and originality, creating urgent and intelligent music. On the longer tracks they turn to jamming based on rhythmic rather than melodic improvising; the band lacks the melodic and chordal inventiveness of, say, XTC, but in their case its not missed. Crazy Rhythms must be one of the most intelligent and innovative albums this year, akin to Andy Partridge's more bizarre Takeaway. We must add another name to the list of bands who take recent music in exciting and original directions.

Peter Shearer



Deuce & Tatoo Rory Gallagher Chrysalis

Gallagher, as you may remember, was here quite recently for a tour to promote his latest album "Top Priority", and gave what was by all accounts a typical Gallagher concert: very good and very loud. I missed the concert here and curse myself and my bankbook for it, but I did get the chance to meet the ace guitarist at a press conference as well as scoop these two re-releases of early albums by him.

The experience of meeting Rory Gallagher, shaking both his hands and asking him why he beat up Paul Kantner was unforgettable for me, and it let me see the human side of one of the finest rock guitarists in the world. Gallagher is sort of like that ancient beat up Stratocaster of his, with the finish and gloss worn off after years of being a working musician but still with great tone and unequalled playing power, and linked strongly and openly to the past. He said he keeps that Strat because it's like an extension of himself, it was his first good guitar when he got it second-hand seventeen years ago, and it's a link with his roots as a musician, roots that have proved so fertile that he is one of the few guitarists who has been able to come out of the Heavy Metal era

unscathed and can still play with his integrity intact. Last year he and his band were invited to play at Montreux, and with the sort of form he has been able to keep over the years the future looks as bright for this original Irish rock hero as it does for the new wave of bands coming out of the Emerald Isle.

To go back a wee way, "Deuce" is his second album, published in 1971, and "Tatoo" is about his fifth, from 1973, just before the great Irish Tour. That puts both at about the same vintage as Eric Clapton's "Layla" classic, and the similarities between the two guitarists at that stage were marked, with Gallagher's playing every bit as good as the master's. Like Clapton, he has always been strongly blues-influenced, and these two albums offer many fine examples of both his song-writing ability and his skill on both electric and acoustic guitars, picking and with a slide. Throughout the licks come fluid and fast enough to make a chord player go away and cry.

His backing is just as good. A succession of drummers and keyboard players have been with him, but throughout his career Gerry McAvoy has been playing bass, and the two match each other, playing with perfect co-ordination. If you like good guitar work you'll like Rory Gallagher, the two are synonymous.

Dak



ngaa konoheti

Ramones Concert
Logan Campbell Park
July 21, 8pm

Hey Ho Lets Go! That's what the crowd was shouting and screaming at the top of their heads (if they had any left), Joey, Johnny, DeeDee and Marky opened their set with Blitzkrieg Bop and from then on it was a full on rage, for the next hour and a half. Next was their classic Rockaway Beach followed by too many good songs to remember. The music was loud, fast, tight and at its ragiest however after a while it all became a bit overpowering and ended sounding the same. The only way one could tell a new number was starting was by hearing DeeDee (the idol) yelling "34". It was all very energetic so much so that trying to pogo only caused sheer exhaustion and many bruises.

The whole concert was a very good cross section from their first album "Ramones" including the one wearing a mask holding onto the all too famous 'Gabba Gabba Hey' banner to their last one 'End Of The Century'. The only slow song was 'Here Today Gone Tomorrow' dedicated to all the suicidals in the audience.

The atmosphere wasn't half as violent as mentioned in the papers by the Press; it seemed that most of the violence was exhibited by the security-men and roadies (one in particular) over-reacting to minor outbreaks! The heat was overwhelming at times so much so



that steam was rising from the audience as well as from the only band-member responding to the audience, DeeDee. I think the crowd thoroughly enjoyed themselves

screaming and yelling so loud that they were privileged by eight encores.

All I can say is come back and we'll do it all over again.

Ramona

Mahler Symphony No. 8 in E flat
"Symphony of a Thousand"
Auckland Town Hall July 19th
Conductor: Erich Bergel

While Mahler's score does not actually call for a thousand performers, the numbers mustered for Saturday night's concert cannot have been too far short of this: three choirs, spilling into two blocks of audience seats, seven soloists, organ and an orchestra of well over a hundred players. It soon became clear that the massive forces were not used for volume and power alone, but for finely manipulated contrasts of orchestral and vocal texture and colour. Some of the brass were required to play off stage while another group was positioned at the back of the choir. Some of the instruments called for are somewhat unusual, including two E flat clarinets (on this occasion rather painfully out of tune), tamtam, glockenspiel, celesta, harmonium, mandoline and two harps.

The symphony is a setting of a Latin hymn, "Veni creator spiritus", and the last section of Goethe's "Faust", falling into two corresponding sections. It is entirely choral: the orchestra has no section to itself as in Mahler's other choral symphonies. However, the orchestra's role is far from that of mere accompaniment. Under Erich Bergel's masterly direction, the monumental work came to life, reaching electrifying climaxes at the end of both sections. Along the soloists, Anthony Benfell's intense tenor created the biggest impression: one or two others occasionally fell short of the mark. The hero of the evening was, however, the conductor, whose dynamism seemed to propel the monolithic structure to its ecstatic conclusion.

S.S.

Till The Boys Come Home
Ken Hudson
Theatre Corporate

Here's a bright breezy show which has wit, intelligence, variety and nice undercurrents of feeling. What's more, it's a homegrown product commissioned in Christchurch by the Court Theatre and snapped up with delight by Theatre Corporate when copyright for "Bent" didn't come through.

Directed by Paul Minifie, "Till The Boys Come Home" has a couple of wartime songs played in front of a set built like one of those big old radios. The plot that links them is straightforward, even simple, about three women waiting for their men to come home - and sometimes hoping that they won't come home.

Chris Sheil plays all men to the three women - a Home Guard with a home made flame thrower, a saucy sailor and a randy recruit, a black marketeer. He also reads the news (in a dinner suit) and provides the sense of continuity between the narrative and our sense of history. The theme of people living around the radio is worked up with subtlety and conviction but occasionally I felt the voices lacked that ethereal authority and richness which radio achieved in those days - the BBC as the voice of Truth.

But this is a very relaxed and engaging production. It's partly the approach of director Paul Minifie and partly I think the style of Chris Sheil, which seems very different in the intimacy of Corporate. Nevertheless this play belongs to the women. Jennifer Dalziel, Val Lamond and Alison Quigan play the women who win the war by working for victory, singing, knitting and eating apples for victory and occasionally laying down their bodies for the sake of morale on all fronts.

John Ghent

Around The Galleries

At the Peter Webb Galleries, Richard Kileen shows new aluminium cutouts, four works and quite the best art seen in town since the Milan Arkusich show. The shapes, mostly of bugs and triangles, are cut out of sheets of aluminium and painted with an even coat of shiny car paint and then hung on the wall. What results is a striking pattern of flat unmodelled figures standing out intensely from the white wall that is the ground. The variety of shapes is a perfect foil to the flatness of their presentation.

At Snaps there is a self portrait show, images chosen by twenty-odd photographers to be representative of themselves. Some of the works are straight photographs taken with delayed exposures, but most are more clever than that. It is exciting to see such diversity of medium and approach in a photographic show.

At Denis Cohen you can see brightly coloured tattoo designs by Paul Hartegen that are much more interesting than you might expect from this artist. They have a bold simplicity and a lack of coy playfulness that sets them apart from most of the art you see in this gallery. In the next room are beautiful papier mache animals by Marty Hart. This art may be only one step up from trinketry, but it is very arty trinketry and cheap enough for ordinary people to be able to buy and see.

At New Vision Julie Hanson makes canvas constructions that are roughly painted in bright but tasteful colour combinations that are every bit worth the effort of a visit.

By the time you read this Don Binney will be on the walls of the Barry Lett Galleries. While this may be better than on the streets of Auckland, chances are you will be better off staying away. Not so with the City Art Gallery, which at the moment is closed in preparation for the great Toulouse Lautrec and Len Lye exhibition, for which yours truly will be showing the films. That will certainly be an event: oh what joy!

Philippe Hamilton

Masses and Man; Ernst Toller
Diploma of Drama production
Little Theatre last week

Ernst Toller was a German expressionist writer who throughout his life used drama and the theatre as a powerful vehicle for enforcing his strong political "opinions". Mervyn Thompson and his cast of D.O.D. students used this as their latest production, a production that used every aspect of contemporary theatre from dance and body-sculptural effects, the modern antiseptic music of Eno, Bowie and the Flying Lizards, every inch of available space in the scaffold set and theatre to Toller's powerful monologues which were almost always delivered with the intensity that they deserve.

The production was effective and visually and verbally strong, but it is unfortunate that the points which Toller is so strongly debating don't seem to possess the intense relevance to the individual viewers which they would surely have had when the play was first performed or even today in areas where politics and ethics are festering like open wounds. But in the padded life of a

university student the reaction could be one of a nonchalant "I can't see what all the fuss is about anyway". The stark, dark unavoidable set seems to surround the audience so that when the space is filled with loud people and light it is extremely hard to ignore. The conflicting ideas are made important and the audience is forced to acknowledge them and even made to think.

The play was a total production, as has already been hinted at, and therefore to start naming individuals as prima-donnas, though exclamatory for them, would be declamatory for the rest of the show. All the cast acted with the intensity necessary but on the occasions when a member of the cast started to think about something other than the moment they were portraying at that particular time it was extremely obvious and distracting.

The production was very effective as a piece of theatre with a very well defined direction and with its use of different audio and visual aspects and was a success but not to the revolutionary extent that Toller would have enjoyed (expected?).

J. Strap



STOCKHAUSEN SAGA

"If I am to reach an audience it will have to be now, while I'm alive. When I'm dead, it will be too late."

John Rimmer

John Rimmer is not content merely to write music within the confines of the Conservatorium of Music, surrounded by a group of enthusiastic composition students. He has a mission in life to bring contemporary music before the New Zealand public - "not only New Zealand music but also that of other countries so that ours can be heard and understood within the context of the contemporary music scene."

A natural outcome of this "mission" was the formation of the Karlheinz Company in 1978. This group of performing musicians is dedicated to performing works by New Zealand composers as well as works by leading contemporary composers who have made significant contributions to the music of the twentieth century. The group aims to provide aesthetic challenges through the performance of new music and to assist the concert-goer to meet these challenges.

"We are not in the entertainment business," says John. "Our programmes are challenging and educationally based. The degree to which an audience accepts the challenge is crucial. Our success is dependant upon an audience's participation through sensitive listening."

To date the Karlheinz Company has performed eleven world premieres of new music, and first New Zealand performances of works by several international composers. Its concerts have been recorded and broadcast by Radio New Zealand.

"While audiences might be small at around a hundred plus - there were, however, over two hundred at the Stockhausen Fiftieth Birthday concert in 1978 - most new music groups begin with similar numbers."

When John was studying in Toronto ten years ago, 'New Music Concerts Group' began with audiences of around fifty at each concert. "Today their audience is over five hundred."

The musical language of a period is the product of the social and technological conventions and capabilities of that period - by our proximity we are best able to understand the music of today above the music of yesterday and the day before.

Brent Carlson
New Zealand Composer

All the works performed in this recent concert were for small ensembles, six players at the most, and the feeling of intimacy and intensity which the music created at times was unforgettable. An abstract yet meaningful quality which pervaded much of this music also seems to suggest that today's composers are writing in a reaction against today's world, rather than as an expression of it.

One of the works performed was "Seaswell" for trumpet and electronic music by John Rimmer. In this music the electronic and natural sounds merge into single texture. Even breathing sounds are heard over the loudspeakers amidst the player taking large, audible gasps. I asked John what attraction he found in writing for two such seemingly incongruous mediums.

"The main attraction of working with

instruments and electronic music lies in the richness of the aural landscape and the confrontation of live performer and loudspeakers, especially when the sound coming from the speakers is a transformation of the sound of the actual instrument. The poetic qualities of the instrument are frequently enhanced by the juxtaposition of 'live' with 'taped' sounds.

Towards the end of "Seaswell" the trumpeter points his instrument in different directions as if in dialogue between the two speakers at either side of the stage. Also, the visual image of the player on stage is gradually changed, through the use of lighting, in accordance with the varying moods of the music. Do you think that the increasing use of visual elements makes it more important than ever for people to experience contemporary music live rather than through gramophone records?

"Live performance is always more pleasurable than listening to recordings. For one thing the sound is of the highest quality and the visual aspect of seeing the performers and feeling the tension-release aspect of the music is important. The excitement of the live performance can be unforgettable."

Would you agree that the once seemingly infinite possibilities of writing for traditional instruments are rapidly drying up?

"About forty years ago Schoenberg said that there was still a lot of good music to be written in C major. Composers draw on tradition and adopt their traditional background to suit their own means of expression. What are required from all composers are sensitivity, craft and imagination."

In relation to this, it was especially interesting to hear "Tierkreis", a work written in 1975 by Karlheinz Stockhausen. In introducing this work John referred to Stockhausen as "the composer/researcher who has done more than any other living composer to broaden our concept of music." During the 1950's Stockhausen was a pioneer in the use of sine-wave generators for artistic purposes. He has since been largely responsible for the development of new instrumental sounds through the transformation of their timbres by electronic devices such as the ring modulator.

"Kontakte", heard in a Karlheinz Company concert in 1978, and several other works of Stockhausen's written in the 1950's and early sixties are by now considered classics. Since the mid-1970's, however, Stockhausen has been rediscovering melody and works for solo clarinet such as Amour, Harlequin and The Little Harlequin typify this new fondness of sheer melodic writing. "Tierkreis", which was performed at this last concert, is comprised of twelve haunting melodies - one for each sign of the zodiac - and was originally composed for twelve music boxes. Stockhausen has published the melodies to be arranged for whatever ensemble is available and we heard them performed on violin, cello, flute, clarinet and piano. This music is proof that delicate and breath-takingly beautiful sounds are not foreign to the music of today. It is well worth hearing and will be performed again in the next Karlheinz Company concert on August 12 in the Little Theatre at 6.30pm.

"Variations for Four Drums and Viola" by Michael Colgrass was very much an intimate and personal musical dialogue between viola and drums, and cast a spell of concentration over the players and audience throughout its entire performance. The visual aspect of watching the interplay between the two players no doubt contributed to the striking impact of the music. This outstanding and, indeed, memorable performance was given by Philip Clark (viola) and Bruce McKinnon (percussion).

John, do you think that the music of the past few decades is any more accessible to people with little or no musical education than music of the past? Or that it is coming closer to bridging the gap between popular and serious music than music has done before?

"A person with little or no experience in music has difficulty in coping with any kind of music. In other words by a certain age (around twelve years) if a person hasn't received a meaningful musical experience it's doubtful whether he will ever want one."

As well as works by yourself from New Zealand and Stockhausen from West Germany, the programme included a 'Sonata for Trumpet and Piano' by Maxwell Davies from Great Britain, and works by Michael Colgrass, Morton Feldmann and Richard Moryl from the United States. How different is the music of the United States, Europe and New Zealand? Are these viable categories to discuss?

"I make no distinction between old music and new music - between European and non-European. We are in a world music situation and while this doesn't imply an

international style (whatever that could possibly be) it's the quality of our musical experience that ultimately matters. This in turn is bound up with the way we respond culturally, physically, intellectually and emotionally."

Maxwell Davies has achieved world-wide fame for his development of the music-theatre medium but his 'Sonata for Trumpet and Piano', composed when he was only twenty-one, is rarely performed because of its diabolical technical difficulties. However, it was performed at the Karlheinz Company concert by guest artist and trumpeter, Grant Cooper, a New Zealander who has been studying and working in the United States since 1976, and Bryan Sayer, piano lecturer at Auckland University. This performance was technically staggeringly brilliant and the overall musical effect was one of extreme tenseness and excitement.

The three works by American composers were in vastly contrasting styles. 'The Viola in My Life 2' for viola and ensemble, written by Morton Feldmann, abounds in soft, delicate, sensitive textures. While at first the music sounded merely like a static plane of sound our aural perception was drawn into the middle of these sonorities, focusing upon the quiet movement of the sounds within this texture.

By contrast, 'Salvos' for solo trumpet was six minutes of devastating harshness and brutality, in which the sound possibilities of the trumpet outside the normal realm of "music" were explored. To me, this came across as an interesting experiment rather than as an artistic work.

Part of this recent programme will be repeated in the next Karlheinz Company concert in the Little Theatre on Tuesday, August 12th at 6.30pm, along with a performance of Davidovsky's 'Synchronisms No.1 for Flute and Electronic Music'. Future plans include a Festival of New Music on October 1,2,3,5 with concerts of electroacoustic music on the 2nd and 5th of October in the University Hall, as well as two concerts in the Maidment Arts Centre - one being an International Programme for International Music Day on October 1st.

Bernadette Jew



PLANT A TREE FOR GRAFTON



The story of Grafton Gully parallels the changes in the environment since the coming of humans to New Zealand.

The first Europeans found little virgin forest remaining. The new capital of Auckland grew rapidly. Farms and then houses spread inland from the port. Photos of Grafton Gully from the 1850's show that little bush remained.

Over the next 100 years plants gradually took back the gully. Introduced garden plants and weeds competed with natives to create the distinctive Grafton bush. During that time apart from the cemetery and the occasional path or garden the gully was left largely untouched.

In the early 60's the American consultant De Leuw Cather & Co produced a transportation plan for Auckland. The plan involved 7 motorways in a network throughout the city (only 2½ have been built). Most sites selected were in publically owned natural areas - the gullies (Grafton, Newton) tidal areas (Northwestern motorway) and shore line (northern motorway).

Construction work began in the gully in 1965 and is still continuing. Preparations for a final off-ramp

through the gully are underway. The construction has greatly changed the shape of the gully. Excavation and filling have destroyed the streams and natural water tables. Fertile soil has been replaced by clay and scoria. The one sheltered gully is now exposed to strong winds and exhaust poisons.

Beginning in 1975 tree planting has been carried out by the M.O.W. and interested groups. Eventually it is hoped to plant the whole gully in native forest - a project that will take many years.

On Sunday, 3rd August there will be a tree plant in the gully. Groups will set out from the students car park at the bottom of Grafton Road to plant native trees at selected sites.

At the same time, Campus Arts Youth have organised a Gala Day in the Students Car Park. Clowns, musicians, kids painting, kite flying, coconut shies, food stall and other fun things will be happening.

David Baker
Environment Group

Plant A Tree For Grafton / Can Opener Gala Day
Sunday August 3, 10am-4pm
Students Car Park, Grafton Road.
Bring a spade and good footwear!

ngaa reta

Born to be Wild

Dear Craccum,

I am writing in support of 'Pissed (Off?) B Sc Student', and his (her) feelings towards the owners and trainers of those 4-wheeled rust-buckets. (Ever seen a motorbike with the frame rusted through?)

I, being a good little Commerce student, own a motorbike. It does 120 mpg (Great for the national - and my - economy), it doesn't pollute (much) and I can park it in about one sixth the area of a car.

Wonderful, you may say? But wait, what's this? I've parked in Alfred St as usual. But when I came out of my lecture and looked to where my bike was last seen. What?!! It's gone!! Stolen, I say, called the Police!! But no, there it is brutally assaulted, kidnapped, - violated. Leaning at a precarious angle against the roots of a tree. Ousted from its place by a Mini!! Not even a decent sized car - but a Mini!! (By the way, if any Traffic Cops are reading this, White Morris Mini, EE9262, 2 July, 10am). How would you like it if I dragged you car sideways? Or maybe you on your own?

This is by no means the first time this has happened to me (my stand's getting worn away from all this dragging) and it probably won't be the last.

And it's not the only crime committed against me and my machine. When I do manage to park between all the cars (Alfred St is 2-wheeled parking only, remember?) I often come out to go home and find that another rust-bucket has double-parked in front of my bike. I am left with 3 options: a) recruit some help to lift the bike onto the footpath (sometimes there's a rise of up to a foot). b) wait till the driver comes back. I once waited over half an hour (Good job I wasn't in a hurry) then resorted to c) call the cops. While this does remove the 'obstruction' and give me the satisfaction of doing a great service to all fellow bikers, I can vouch for the fact that this does not good at all. The car involved (Cream Morris Oxford CN4372) was back the next day, in the same place, blocking the same bikes (including mine again).

I've heard the excuses (grotty car parks, miles away, it's safer in a car, etc. etc.). But how about petrol - I live in Greenland and spend about \$2 a fortnight on gas (including weekend trips, etc.). And parking (no comment). And enjoyment - even bundled up in hacket, helmet, gloves, etc - I still find travelling by bike far better than locked in a tin box. Except when I park in Alfred St.

Happy Biking
Pissed-Off Commerce Student

P.S. Have you noticed the latest trend - cars angle parking, half on the footpath - that way they can obstruct bikes, cars and pedestrians, all in one go!!

Making Plans for Nigel

Dear Katrina,
I address this letter to Mr N.K. Pearson. Mr Pearson, I am one of those who helped distribute that letter 'Everybody's struggling with something', concerning homosexuality. I am sorry that you took offence at it.

However, I am not writing on behalf of E.U., nor on behalf of the writers of that letter. I simply write to you as a fellow-Christian, and I am glad to address as 'brother' and 'friend' anyone who has accepted Jesus Christ as their personal Lord and Saviour. Please do not see what I write as condescension, for I regard myself as nothing at all in the world, and having no spiritual rank - except that of one who loves Jesus. I would like to encourage you, however, as a fellow-servant of God, to persevere in your relationship with God, and to seek your happiness in the love of God.

As regards the fact that you are a homosexual, I do not reject you. I am a heterosexual - please do not reject me. I do not believe that there is any moral value attached to anyone's sexual orientation. God bestows his gifts or burdens on whomever He wills, and that not out of callousness or indifference on His part, but because He wishes us, as individuals, to grow to love Him more and more each in his own individual way.

Now Paul wrote to Timothy (a man who himself remained single), 'But God's firm foundation stands, bearing this seal: 'The Lord knows those who are his,' and 'Let every one who names the name of the Lord abstain from sin.' ..., 'so shun youthful passions and aim at righteousness, faith, love and peace, along with those who call upon the Lord from a pure heart.' (2 Timothy 2: 19-22). I am trying

to live up to this calling, and I would encourage you to try to live up to it too - in the strength that God supplies. Perhaps as a heterosexual I cannot really help you, as you say in your letter, to overcome your fears and needs as a homosexual since I have not had first-hand experience of them. But nonetheless, I say, seek the Lord your God who made you, who loves you, and who does have the willingness and the ability to help you. In 1 Corinthians 10:13 it says (to the whole church) "But remember this - the wrong desires that come into your life aren't anything new and different. Many others have faced exactly the same problems before you. And no temptation is irresistible. You can trust God to keep the temptation from becoming so strong that you can't stand up against it, for he has promised this and will do what he says. He will show you how to escape temptation's power so that you can bear up patiently against it." (Living Bible).

Please permit me to recommend to you the book "The Returns of Love" by Alex Davidson (IVP, 1970). This book is the letters and thoughts of a Christian homosexual. I have read it, and think that you may find him helpful in some things he says. If you wish to discuss with me anything related to what I have written, please contact me (via the Maclaurin Chapel, say).

May God bless you. Please pray for me, and I will pray for you, that we may each grow in our love for God.

Yours sincerely,
Barry McDonald

Gimme Elbow Womb

Dear Craccum,

I'd like to dispute Paul Sutcliffe's letter re abortion. His dictionary definition of 'life' i.e. 4. - a period from birth to death; etc, had me worried for a minute, but only a minute. He disputed that a foetus was not alive. Now it was a long time ago since I was a foetus but I assure P. Sutcliffe that I was far from not being alive - in fact I was very much alive and kicking - as me mum.

Being the proud owner of 'The Concise Oxford Dictionary' 6th edition 1976, I turned to p.626 in search of life and found not only P. Sutcliffe's definition, no. 4, but also other definitions which he seemed to miss. egs. 5. State of FUNCTIONAL ACTIVITY and continual change peculiar to ORGANISED MATTER; 7. Individuals actions and fortunes, manner of EXISTENCE. I think those two show that I and others were alive before actually popping onto the scene.

As for the world not being able to feed all the human beings alive now as an excuse ... I refer to Neville Bonner's (he is or was a Senator in Aussie in 1970's) booklet 'Equal World Equal Share' in which he states on p.3: 'One British agronomist suggests that, on present diets, the world could support ten times the current population if it really put its mind to it.' It's not a matter of 'cannot' but 'will not'. We've got the resources but won't share them. So what's the result - the starvation-obesity paradox/tragedy.

Yours for life,
Gene Nicolson



In Memoriam

MURIEL - The best cat in the world, who sadly departed this life (possibly his third) on Monday July 21st. Dearly loved pet of Elizabeth and her flatmates Birgitta, Benji, Gavin and Neil.

PACK'n'PEDAL

is for Adventurous Kiwis



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Going Outdoors ?
See us for the
right gear and
Expert Advice

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ORYX
RALEIGH
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WE SPECIALISE FOR
THE TOURING CYCLIST
WITH

PANNIER BAGS
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CAPES
SHOES
HATS
MITS

FULLY EQUIPPED
WORKSHOP
FOR ALL REPAIRS.

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SERVICE CHECK ON ALL
NEW BICYCLES SOLD
* SPECIAL STUDENT OFFER
FREE ALLOY KICK STAND
WITH EACH CYCLE
PURCHASED

NORSEWEAR
SWEATERS



SOCKS HATS BALACLAVAS
100% PURE VIRGIN WOOL

PARKAS OILSKINS OVERTROUSERS

HIKER TENTS WITH OR WITHOUT FLOOR OVER 20
WITH OR WITHOUT FLY DIFFERENT TYPES

COMPASSES MAPS KNIVES TORCHES

FREEZE DRIED RATIONS

STUDENT CASH DISCOUNT COUPON

\$5 OFF ALL SWANNNDRI JACKETS & BUSH SHIRTS
OILSKIN PARKAS FRAME PACKS
NORSEWEAR SWEATERS SLEEPING BAGS
VALID MONTHS OF JUL AUG & SEP

LOCATION ? JUST OVER THE BRIDGE
IN TAKAPUNA

ANZAC ST SHORE CITY

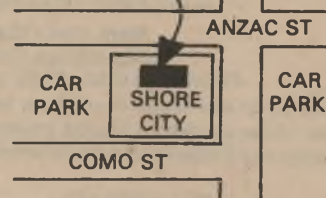
PH: 496-907

8 AM - 6 PM DAILY

LATE NIGHT THURSDAY

OPEN SAT MORNINGS

WE ARE HERE



ngaa reta

"Grease, Wayne"

Dear Katrina,

I would like to thank everyone who voted for me. I especially appreciate the confidence shown by sports people and my supporters in the commerce and law faculties. Next year I will use my degrees in business management and law for the betterment of all students. Lastly I would like to encourage interested students to put their names forward for positions on the 1981 Executive, which I believe can be a better co-ordinated and effective body in the future with your help.

Thank You
Wayne McIntosh
Current Sports Rep AUSA
and President Elect 1981

Contemplate your Naval

Dear Katrina,

I would like to ask the Feminists how they would have voted on the following motion:-
'That the SRC grant the Naval Cadets \$200.00 towards a meeting on Turoa Ski Slopes during the first week of the August holidays.

Reasons:-

1. Naval Cadets are a minority group on campus; and as such have the right to support from bodies like the SRC to be dictatorial in their running of this University.

2. We 'have a right to the money' (Quote from last SRC meeting).

3. The purpose of the money is to FLY (not train, or bus) the main speakers (Mr D Bee and Mr 'Leo' Brown) down to Turoa as they are essential members of the meeting.

Would the feminists have voted 'no' after all standing up and giving a half-hour deliberation on why not? Or would they have voted against the motion seeing it, like I did theirs, as one big farce?

Yours
Rupert Gatt

Impeach M.c.I.n.t.o.s.h.

Dearest, dearest Katrina,

haere mo'ou'se!

We, the undersigned, being of sound mandle and radula hereby call for another Students Association Election to be held on the grounds that we didn't win. Just to pad this letter out to a reasonable length, we include the only copy in existence of The Heroic Mollusc Party Song.

The Heroic Mollusc Party Song

I am scallop, I am clam - a molluscan's what I am
And for aeons you have filled me with your hate
You have torn me off by force, drenched me through with mornay sauce.
And put me with my brothers on your plate.

(CHORUS)

Oh Yes, I am small, but to kill me is a waste,
I don't look much at all, but see how nice I taste,
Please don't kill me - I don't hurt anyone
I am strong, I am invincible, I am Mollusc

You destroy me and my cousins, you consume us by the dozens,

Not as protein source, but aphrodisiac
Just to bolster your libido, we get killed. Holy Toledo

Don't you see we can't make up for what you lack
(CHORUS)

We get dug up from the shore in numbers too big to ignore

First you boil us, then you tear our shells apart
Then you eat us - oh how selfish - how you persecute us shellfish

Then have the nerve to say we make you fart
(CHORUS)

Why can't you leave life marine off your list of haute cuisine

Stop the massacre of molluscs on the coast
Till we're left alone and wild, we will not be reconciled,

It's you humanoids annoys us oysters most.
(Repeat CHORUS and fade).

Dermot Cooke (President)
Jason Kemp (Vice President)
Mark Kerly (Secretary)
Phillip Bishop (Treasurer)
Elizabeth Leyland (life member)

Signed as an expression of solidarity with heroic fellow candidates to oust student politician imperialism and general seriousness.

TRIUMVIRATE

I WONDER IF HE CAN READ, TOO!

Dear Madam,

I note with interest the letter from the Student Sports Representative concerning the spelling of his name. I always understood his name was spelt I.D.I.O.T.
Yours sincerely,
Unsigned.

IWD Spray It Away

Dear Miss White

As Public Relations Executive for Ivon Watkins-Dow, I was interested recently to read an article in the April 21 edition of 'Craccum', entitled 'Spray it Away, 2,4,5-T and 2,4-D'. As the sole New Zealand manufacturer of these herbicides our company takes issue with many of the comments in your article and we seek equal space in which to reply. As a university newspaper editor, you are no doubt concerned that your readers should have access to correct information on a range of topics of public concern, and I invite you therefore to republish the enclosed information, entitled 'The Case FOR 2,4,5-T'. I believe it mentions many of the points referred to in your article, and I hope, will at least serve to show that there is more than one view of the value of 2,4,5-T to this country.

I would stress that any agricultural herbicide, including 2,4,5-T, must undergo a rigorous independent government testing procedure before it can reach the commercial market, and that it is closely monitored while on that market. In fact, because 2,4,5-T has been used in New Zealand for over 30 years, the amount of research which has gone into its affects, and which completely verifies its absolute safety, is formidable indeed. Commercial considerations have no sway on the results of that research.

One other small point. You mention a figure of \$600,000 a year, which Ivon Watkins-Dow supposedly spends on advertising to keep 2,4,5-T on the market. This sum is completely non-existent. I first heard of it through a Friends of the Earth Bulletin and have corrected the false impression made by its use a number of times since. In fact Ivon Watkins-Dow advertises 2,4,5-T very little. We do not need to. The farmers who use our product are universally satisfied with all aspects of it, and I invite you to confirm this with Federated Farmers.

In conclusion, I would like to thank you for considering the presentation of the enclosed material, with this lewttter, to your fellow students. I would mention that the Victoria

University Students' newspaper 'Salient', last year also published similar material prepared by us in response to an earlier article criticising 2,4,5-T. I believe that in publishing that material Salient varified its balanced reporting stance. I invite Craccum to do the same.

Yours sincerely
Rosalene Newman
Public Relations Executive
Ivon Watkins Dow Ltd.

Masturbation as Genocide

Dear Katrina,

I feel obliged to reply to Paul Sutcliffe's letter in case anybody is deceived by his feeble attempt to mitigate abortion, using quotes from dictionary compilers and TV front men.

The moment that life starts is a matter of definition, but nobody can dispute that, without interference, a normal foetus would grow from conception through the stages of human development, including birth, puberty, etc, until death. An y deliberate attempt to terminate this development, at any stage, can only be murder as it denies the individual of the right to experience the natural life time left to it.

No matter what the circumstances of conception are, whether the effect of the carelessness of the parents or rape, the foetus is the innocent party. To abort a developing human being, to save the mother from inconvenience or some mental disturbance, can only be the most savage kind of premeditated murder.

Yours sincerely
Kevin Paulson

Wonders Never Cease

I want to thank the person who returned my wallet, contents intact, to the library. You've restored my faith in human nature.

Sarah Jones

Oh No Hæ Didn't!

Dear Katrina,

This letter is principally directed to 'Friar Tuck' who in last week's Craccum referred to C. Matheson as a 'Fuckedupmanhatinghardcorelesbian.' Obviously C. Matheson's statement - 'Male Chauvanist Pig' was not completely unfounded. Why is it that males (in general) feel so intimidated by feminists? Is female equality that threatening?

Becoming a feminist is not easy, it means admitting that we are not completely satisfied with the lives we are leading. We face male condemnation, criticism, labelling (such as 'Friar Tuck' well knows). All we want is to reclaim the human qualities culturally labelled 'male'.

How deeply ingrained for many woman, is the sense of being less valuable or inferior to men. We are trained to give our power over to men, to reduce ourselves to objects. Becoming a feminist means gaining pride, strength, respect and independence in being a woman.

Slowly we are beginning to work our way out of the web of myth, ignorance, confusion and role demands in which society entangles us. We are our bodies. We are woman and we are proud of being woman - that is what feminism is all about.

In Sisterhood
Nikki Tarrant-Hoskins

Tuck Comes Clean

Dear Nikki Tarrant-Hoskins,

Thank you so much for replying to my letter (CRACCUM July 21). You have proven conclusively that you are as capable of misconstruing an argument as one of your male counterparts. It is sad that you missed the main thrust of my argument, particularly the final paragraph, for I had what I consider to be a very important point to make; to call me a malechauvinistpig for exercising my democratic rights as a student is unfair and invalid criticism to make, just as it is unfair and invalid to label C. Matheson - or indeed any of her feminist sisters - as a fuckedupmanhatinghardcorelesbian. Labelling of this kind serves no purpose other than to create hostility on both sides, and further impede human (human?) understanding. No matter how hard you try you shall never turn me away from feminism.

Finally, I must apologise for the tone of my last letter. It was not meant to be an anti-feminist letter. It was, like this letter, a complaint about Unifem irrationality. Not only do I sympathise with your cause, I actively support it; don't make the same mistakes as the real MCP's - fight the urge to use sexist labelling, and try to use the brain before using the mouth. THAT is what feminism is all about

Keep us the Good Work
Lots of love
Friar Tuck

Bouquet for Kevin

Dear Kevin it was a real treat
You've quite swept us all off our feet
To thank us in print
for just doing our stint
We really do think you are 'neat'
So that's why we're writing to say
Many thanks for just making our day
We don't often get praise
(More brickbats than bouquets)
Now we're all in a glorious daze.

Luv 'n kisses
Cafe Staff

Emmission of Seaman

Dear Katherine,

I've just finished reading Unifems letters and as a Navy student all I can say to them and the rest of their pseudo-human being friends is how sorry I am!

-I'm sorry they didn't get their money for their holiday (sorry - educational) weekend at Waiheke.

I'm sorry they don't support a democratic system where everyman/women (or would you prefer everywoman/man duckies?) gets to vote on matters about which they feel strongly.

I'm sorry that a group of hard working (well - sometimes) guys can upset a bunch of feminists such as yourself. Far be it from me to say that a group of males had it over a group of females (?).

I'm even sorry feminists exist!
- By the way Trisha, in the event of a disaster in this country don't expect me to stop my frigate to pick you up. I'd rather save my diesel for a trip to Waiheke (ha, ha)!

Yours with uniformity,
Warren.

P.S. Hang in there Friar Tuck !!



Objective Head

Dear Katrina,

University Feminists feel quite justified in opposing the sale of pornographic magazines on Campus, and will continue to maintain this stance. I must stress that we in no way align ourselves with Patricia Bartlett, Dail Jones or any of their cohorts. Our objection is purely that pornography dehumanises women, exploits women and desensitises men. Until such time as society has a more open and accommodating attitude towards all peoples sexuality, and women cease to be viewed purely as sexual objects with fuck all else, pronography will do little apart from impregnating women hating attitudes still further. I fail to see that it can act as a stimulus for a more open loving expression of people's sexuality.

In sisterhood
Jenny Haydon
UniFems

ngaa reta

Nice One, Angela

Dear Editor,

I was pleasantly surprised to read a detailed article concerning the Women's Health Centre. It is important that women's services get talked about as much as possible so that women become aware of the facilities available to them. Due to the lack of woman power, time and money such services are often under-advertised and tend to rely on word of mouth.

However I was disappointed at the writer's attitude towards the WHC's policy of 'no men' in the Centre. Her apparent horror - shock or whatever was reinforced by an exclamation mark. I quote 'Curiously though the centre is at times bound by its own red tape - No men allowed, not even the photographer !' It would have been wise if she had discussed the matter with the Health Centre before the interview - then she may have been aware of the reasons for this policy. The question as to whether men are allowed into women's groups etc. that are feministically orientated is a common one and is seldom understood, especially by men.

For decades men have had 'all-male' clubs and groups. Not only has the time spent in male company only been accepted by society but has been supported and favoured. It is generally believed that men need and deserve this time together. Admittedly women have been 'granted' limited time together, but this has generally been seen as a fill-in until the men get home. Or in the case of more organised groups women are discussing areas of life that society approves of e.g. child rearing. Even then the chairperson and the majority of decision makers are men.

With the increasing feminist awareness, women have been forming consciousness-raising groups, writing groups, political action groups etc. In a society that is opposed to the equality of the sexes, women's groups such as these pose a threat. Although women have been discussing these areas of concern for decades the numbers of women have been

less as has openness. Now women have greater support and there is less fear in coming forward.

Within these groups women are at different levels of awareness but there is the commonly held belief that women are oppressed under the present system and must seek ways of re-defining ourselves as women (we have previously been defined by men - refer to Freud's essay on femininity) - the ultimate goal being an egalitarian society. From my personal experience the involvement of men in discussion groups has resulted in lost time and energy arguing the basic issues. By dominating the discussion, one man managed to re-focus the attention from the dilemma experienced by women in our present system to the male dilemma as he saw it. This included an attack on the women's movement because it failed to sufficiently cater for the male. There is nothing stopping men forming their own consciousness-raising groups as is presently being done. Also it is important to remember that the needs of men and women are going to be different and will conflict.

Another reason for the policy of 'no-men' in these groups is because many of the areas concerning women are highly personal and discussion is inhibited by the presence of men.

Generally - I stress that I can only speak in generalities - men have shown little evidence of wanting to change the system. Women must have the time alone to discover themselves both politically, and personally without having to constantly justify their feelings and beliefs. Surely one cannot belittle the time that women spend together. Has such an attitude been shown towards men ? I think not.

These reasons can be referred to the WHC's policy of not allowing men in the centre. But there are more immediate reasons for the policy. The writer mentioned in her article that SOS, CSMC and Rape Crisis operated in the centre. Many women that come to the centre are in a crisis situation, needing women's

support. For instance - a woman who has been raped does not want to be confronted by a male (she may identify him with her attacker) but needs the supportiveness and assurance of women only.

Therefore, when a policy on 'no men' is adopted it is not the result of a whim or irrational prejudice but rather the result of serious thought. In regards to the WHC the workers there must be sensitive to the needs of the women seeking help and information. It is the needs of women that must be put first, and it is this positive policy that the WHC advocates as do women involved in realising and changing the existing patriarchy. A policy of no men need not be negative as many believe before having looked at the reasons behind this and nor should it be earth shattering. There is a need for all-women environments, deserving acceptance and understanding rather than ridicule - whether it be light-hearted or serious.

In Sisterhood,
Angela Boyes-Barnes

Love and Kisses to all

Dear Craccum,

Uni Fems, Naval Cadets, Racists, Activists, Young Socialists, Young Nationalists, Gays, Christians, Gay Christians and anyone else I've forgotten.

Some old French fossil once said something like this - I disagree with every word you say, but will defend to the death your right to say it. I agree.

love and kisses to you all,
Ivan Ame

Michael Fraser Lives

Friends,

New Zealanders and Countrymen, lend me your ears. I come not to praise the university feminists but to bury them. In these halcyon days of reduced bursaries and increased fees, one wonders how anyone can refer to \$200 as '200 measly dollars' (per C. Mathieson - last week's Craccum). The feminists request for \$200 was clearly rejected by the SRC on the 4/7/80. According to 'love and smelly sox

Trisha' and C. Mathieson it seems the naval midshipmen (cadets they are not) were the chief cause of their request being denied. And if that were true one might be able to understand the wrath of the feminists.

Unfortunately, not all inquiries are conducted with the efficiency of the police in the Arthur Allan Thomas trials. The true facts remain to be revealed. Assuming that a quorum of 200 students are needed for an SRC meeting one wonders how seven or eight (there were no more in the Cafe at that time) young naval gentlemen could affect the voting of the remaining masses. In indeed, their inspired leadership their dynamic potential, their undeniable potential and supreme modesty is such that they could influence the voting of at least 93 other students then, my dear Trisha, you're sniffing glue when you claim that our country would not be safe in their hands in a disaster.

I know these young gentlemen. I have taken of life's finer pleasures while in their company. I have seen them in the cafe discussing student issues of the day. To attack them, or at least seven of them, for heckling the feminists at a student meeting is like expecting the Engineering Society to donate funds to the Gay Liberation Society. To use a colloquialism, on this occasion, the feminists sucked a kumera and had to find someone to blame.

These young men are entitled to heckle anyone at a student meeting. I feel sure that they will never forget what Voltaire once said; that even though I may disagree with what you say, I would fight to the death for your right to disagree with me. Perhaps it would be appropriate if the feminists also remembered this.

To remove any doubts as to who wrote this letter, I am a MALE, 100% heterosexual, (have been known to have fantasies about sheep, goats and donkeys), slightly conservative, fully chromosomed MALE. I don't knock feminists and don't expect them to knock me.

Yours Yorrick Hunt
and Zylis P. Knucklephucker

P.S. I hope Voltaire did say what I said he said.
P.P. 1/2 S. It is absolutely true that the Navy has ENGINEERS studying at university.

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STREET MUSES

STREET TALK'S second album 'Battleground of Fun' has captured the band close to their live sound. Rather than another album review we decided to let them speak for themselves. They have recently finished their nationwide promotional tour. 'Feminine Minds' is the latest single.

How did the tour go?

It went really good, but I got sick and we had to cancel the last four dates. The North Island was really brilliant, the South Island was cold, but still had a pretty good turnout. Are you well known down South?

In Christchurch we are, Dunedin was a bit slow, partly because they've had so many problems down there. Mosgiel and Mi-sex had just been through.

Album sales on tour?

Nobody knows, it goes on computerised charts, and we'll know the results of the first quarter soon. It depends on the single now, airplay ... all we can do now is sit back ... we've made the bloody thing, all we can hope is that everybody else does their bit and it ends up getting somewhere.

Last year's album was released overseas?

Yeah, 16 places, it wasn't released in the States, more than likely the second album will get the same releases.

Comparisons of the two albums. Say working with Kim (Fowley) and now Bruce. Are you happier with the second album?

In that it's more like the band I am, more like Street Talk is, people that have never heard us live, think that the first album was like we are and consequently think that the second

album is a shade away from the truth, but really it's the reverse. Kim Fowley is a good producer, but Bruce Lynch let us do our own thing a bit more and he's also a very clever guy. We'd sooner work the way we did in the second album.

On the 'Battleground of Fun' song it sounds like you're doing something new, is that any indication of the type of songs you're likely to write in the future?

We don't usually do those kind of songs live, I've written that style of song for a long time. I like quiet songs, there's nothing unusual about it. When STREET TALK started off 6 years ago, we used to do similar songs.

Moving on to songwriting, you (Hammond) and Mike write most of the songs with a couple from Andy this time, like 'The Lonely One' which sounds like Elvis Costello. Was that intentional?

Everyone says that 'Feminine Minds' and 'The Lonely One' song sounds like Costello. It's just that when I was a kid I used to listen to a lot of Tamla Motown that was around at the time on Radio Luxembourg. We used to live in London and I still really like that simple beat melodic music. I won't deny that I like Elvis Costello; not everything he does, and I would say he's been an influence but I haven't set out to plagiarise anything he's done. It was just something in my head, it's a simple song.

you'll be getting some heavy competition from the Space Race album.

For sure, our market is totally different from theirs, they've got what we haven't (laughter), we've got die hards that have liked us since

1974. They still support us, they don't have any money to buy records though. We can always guarantee selling a couple of thousand, but it's trying to win over a new audience. In the Gluepot, it's good to see there's a lot of younger people who enjoy more than one particular style. They like the new songs, and they like the blues songs, and the rock ones as well. It's easy to play dance songs in a pub, but it's a real risk playing slower melodic tunes and getting applause for that, that's honest applause and if we can pull those sort of songs off, that's really pleasing. That's what you want to do in the future?

I think what we want to do is try and write more quality songs.

You were going to Australia?

We postponed that.

And you might be touring Japan?

We might be, timing is really important. We need more songs on the air and to get some video across, that's sort of our new tactic, rather than touring yet. We have a big audience back here at the moment. The Gluepot's an obvious example of that. There's no point just walking away from that apart from the loss of revenue which we could be putting to better use, like perhaps for a really good video, which seems to be more and more important.

It seems that N.Z. bands are getting a better deal here now, but there still seems resistance against buying N.Z. albums.

It's getting better all the time. There's a lot of people who tend to compare our albums with overseas albums, rather than looking at the concept and quality of the songs. Sometimes the production can't really compete. A song is a song and to a degree it doesn't matter if there are faults in the production. If it truly is a great song that carries it over.

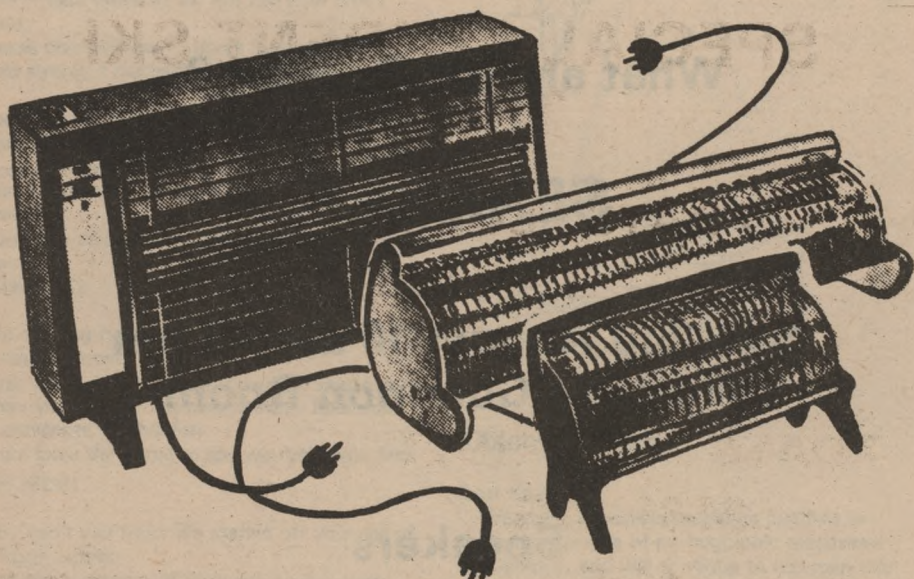
Jason Kemp



L to R Hammond, Jim, Andy

STREET TALK are at the Station Hotel 30, 31 July.

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Papillon
Straight Time
Kramer vs Kramer
Little Big Man
Lenny

Midnight Cowboy
Marathon Man
Straw Dogs

MARLOW BRANDO MOVIES

The Appaloosa
The Missouri Breaks
On the Waterfront
Wild One

The Godfather
A streetcar named desire
Apocalypse Now

JACK NICHOLSON MOVIES

Last Detail
The Passenger
Chinatown
One flew over the cuckoo's nest (Ken Kessey book)

PETER FONDA MOVIES

Never give an Inch (Ken Kessey book)
Fighting mad
Easy Rider

Dirty Mary, Crazy Larry
Open Season

JON VOIGHT MOVIES

Deliverance
Odessa File

MALCOLM McDOWELL MOVIES

Il
Clockwork Orange

HITCHCOCK MOVIES

Marnie
The Birds
Frenzy
Psycho

OTHERS

Billy Jack
The Trail of Billy Jack
Murder on the Orient Express
Breaking Away
Eyes of Laura Mars
Nashville
Soldier Blue
Thunder and Lightning
Breakhart Pass
The Good, the Bad and the Ugly
The Magnificent 7
Pat Garrett and Billy the Kid

The Life and Times of Judge Roy Bean

Bonnie and Clyde
Savage Messiah
Magnum Force
The Eiger Sanction
The French Connection
Where Eagles Dare
Force 10 from Navarone
The Dambusters
The Eagle has landed
The Longest Day
Fallsafe
Daily Harry
Daimonds are Forever
Dr No
From Russia with Love
Goldfinger
Live and Let Die
Thunderball
You only live twice
The Day of the Jackal
Taking of Pelham one two three
One of our spies is missing (man from Uncle)
Ice Station Zebra
Planet of the Apes
Fantastic Voyage
Midnight Express
Survive
Death in Venice
China Syndrome
Kluge
White like fever
Vanishing P:oint
Rollerball
Logan's Run
Allen
The Omen
The Exorcist
Rosemary's Baby
4 files on Grey Velvet
The Fury
The Shining
Chant of Jimmy Blacksmith
The Time Machine
2001: a space odyssey
Halloween
Wizards
Towering Inferno
Jaws
Carrie
The Deerhunter
Goodbye Girl
Guess who's coming to dinner
Macbeth
Man for all seasons
One on One
Rebel without a cause
East of Eden
Friends
The Graduate
Rocky
Twelve Angry Men

Ode to Billy Joe

To Kill a mockingbird
The Paper Chase
Next stop Greenwich Village
Julia
An unmarried woman
Lipstick
The Turning Point
Far from the madding crowd
Gone with the wind
Cabaret
Cousin/Cousine
COMEDY
WOODY ALLEN MOVIES
The Front
Bananas
Love and Death
Play it again Sam
Sleepers
Annie Hall
Interiors (not really comedy)
PETER SELLERS MOVIES
The Pink Panther
The Return of the Pink Panther
After the Fox
NEIL SIMON MOVIES
Murder by Death
The Cheap Detective
MONTY PYTHON MOVIES
And now for something completely different
Monty Python and the Holy Grail
Life of Brian
OTHERS
Animal House
Kentucky Fried Movie
A wedding
Young Frankenstein
Silent Movie
Fearless Vampire Killers
They call me Trinity
Trinity is still my name
Butch Cassidy and The Sundance Kid
American Graffiti
It's a Mad, Mad, Mad, Mad world
The cat and the Canary
Adolf Hitler - my part in his downfall
A little romance
The Gumball Rally
Fresbie and the Bean
MUSICAL
Help!
Let it be
Yellow Submarine
Tommy
Song remains the same
Woodstock
Rocky horror picture show
Pink Floyd
Celebration at Big Sur
Mad Dogs and Englishman
Zabriskie Point
Alice's Restaurant (dull, not like the song)

te koorero o hague

Well elections are over now for the 1981 officers. Those of you who are currently in their last year can breathe a sigh of relief, the gullible people can laugh for a while, and the rest of us can cry for a while. I would like to congratulate Fiona, Heather, Bhaady and Belinda on their election, and to thank Peter Monteith and the vote-counters for the work which they put in.

The important news is that RALPH NADER is definitely speaking on Campus at 1p.m. on July 30th. We are currently arranging a venue, but with luck it will be in the Rec. Centre. MR NADER is world-renowned for his work in consumer protection, environmental affairs, civil rights, the no-nukes movement, and, most recently, the U.S. student movement. Make sure you don't miss it.

The Executive will soon have to decide on a delegation to represent AUSA at NZUSA August Council. We will need representatives for Education, Welfare, Women's Rights, National Affairs, International Affairs and Finance & administration. If you are interested in one of the jobs (free trips to Otago!) or in NZUSA generally, please come and talk to me.

Exec. has (rightly or wrongly) decided to send to 1/2 August Council, all the members of next year's Exec. Nominations for the remaining positions close next Wednesday. Again, if you are interested, please come and talk to me about the positions and what the jobs entail. That's all for now - I really don't feel like writing today (24/7/80). In Friendship to nearly everyone.

Kevin

e tuu ngaa kupu koorero

Believe it or not, we actually had three special meetings of Exec this week. Due to the efforts of the Triumvirate, we all had to assemble in the Council Room at 12.00 sharp (well, give or take 15 minutes) on Monday morning. Because it was only an emergency meeting, a mere seven members graced us with their presence. What do you expect when calling it at such short notice? Anyway, a letter clarifying (?) the nomination of the Triumvirate from the solicitors came and was promptly received and accepted as gospel. As the triumvirate had decided to circulate a petition calling for a Special General Meeting, this was then discussed. David Kirkpatrick did not accept the solicitor's 'ruling' as it was made using an old copy of the constitution. However, after along and involved speech from the one and only Bob Lack, the motion was eventually ruled out of order by Kevin Hague. As you will see if you bother reading on, this resurfaced two days later at yet another Exec meeting.

But on with Monday's effort. As the constitution is in such a mess, it is actually impossible for the elections of the Portfolio holders to be held in accordance with the regulations. Ivan Sowry tried to call another SGM to remove one of the worst offenders, rule 18 (ii) (b) of the second schedule, but this was also ruled out of order. The suggestions of Bob Lack as to when nominations open and close, elections to be held and dates of the upcoming Winter General Meeting, was adopted through the chairperson's casting vote. Guess who the one person was who voted against this motion. That's right. David Kirkpatrick.

Then we had one of the more interesting diversions of the meeting. The above motion was rescinded, and David had another chance to tell the Exec that they were going against the constitution (for the umpteenth time, I might add). Ivan Sowry took this opportunity to leave the room and get a copy of the constitution, and Dak immediately stepped in with a quorum count. Fortunately, by the time Kevin got round to counting seven, Ivan had returned. For some reason, the motion about the timing of nominations and so on got moved again and this time was passed 3-1. This time John Broad left the room and again Dak stepped in with a quorum count. Not even a very slow count could save the meeting and it lapsed. As John returned two minutes later, another meeting was convened to discuss the remainder of the agenda.

Yet again the question of timing of the elections was raised and Kevin had to use his

casting vote to stop yet another about face by Exec. Isn't it amazing how quickly people change their minds.

Finally, we moved onto a different topic. Some weeks ago it was decided to invite Exec-elect members down to August Council. After a small amount of discussion, it was moved that twenty people be sent. For the third time that afternoon, Kevin had to use his casting vote to pass the motion. Education Fightback got themselves \$200 for the march on July 25, and amidst the intrusion of the Returning Officer to tell Presidential Candidates that they were required to attend the forum in the quad, three motions concerning the Debating Travel Fund were considered and carried. The affect of this is that you have all been levied the enormous sum of one cent to pay for travel and other expenses relating to the New Zealand University Debating Team Fund. So a mere 59 minutes after having called Exec to order, we had been lucky enough to see the leaders of the students in action TWICE!!

The Executive no doubt thought they had seen the last of the Trimvirate question. They wee to receive a petition, signed by 20 members of the Association, calling for a Special General Meeting to discuss the following motion: THAT the Association has no confidence in the Executive. Bob Lack's typewriter produced a message inviting all Exec members to assemble in the Council Room yet again, on the Wednesday following the SRC meeting. As we gained two new members in the meantime, namely Robert Young, the new SRC Chairperson, and Heather Worth, who now fills the Welfare Officer's portfolio, they tried to exclude themselves (quite rightly, too) from the no confidence motion. David Kirkpatrick, who was not one of the movers of the motion, but merely their representative, thought it was okay to exclude them. Kevin Hague moved from the chair that the motion be placed on the agenda for the Winter General Meeting, which is being held on August 12 in B28, and this was carried. So the end of an era had passed, with a record three emergency meetings within a fifty hour time span. Will wonders never cease?

Incidentally, there was no regular Exec meeting due to the efforts of Bhaady Miller and Wayne McIntosh (your choice for President) getting their motion making exec meetings fortnightly passed. So if you don't see a stop press in this space two weeks from now, you know who to blame.

G.M.T.



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CRYING COCKLES AND MUSSELS

The Plight of the Urban Mollusc— Investigation by DICK CRIKEY

'The tension is all but overwhelming. A nameless dread sits uneasily in the collective human consciousness, a pulsing agonising certainty grips man, woman and politician alike. The chain-reaction has begun, and now human and mollusc alike wait in hushed, awed silence for the inevitable to happen'.

From 'The Quiet Revolution' (Mollusc Revolutionary Press)

Cocooned as we are in the maternal warmth of the University, blissfully ignorant of the harsh realities of Life in The Real World, most of us will react to the above words with incredulity. The articulate cream of New Zealand's education system are suddenly rendered speechless - amazed that there can even be talk of Revolution in New Zealand, that most perfect of societies, Jewel of The Pacific. Surely - in this, our Legislative Paradise - there can be no serious talk of Revolution. Have not our Wise and Noble leaders provided equal prosperity and happiness for us all?

There can be no question of a Workers revolution - a massive upheaval of the Class structure - there are no classes in New Zealand. Certainly, there are workers but as a result of a tender and caring Industrial Relations policy by the present National Government, the workers are as happy as Maoris.

There can be no talk of racial unrest, under this most concerned of New Zealand Governments. While South Africa may sit astride the most powerful racial Time-bomb in the known History of the world, here in monocultural New Zealand such a situation is as distant ideologically as it is physically: here there are no blacks, no whites - we are all New Zealanders; equal by birthright as we are equal in opportunity. Does this Government not plan to introduce off-course totalisator betting for Greyhound track meetings?

Likewise, there can be no serious talk of a Women's Revolution. In this, the first country in the world to give women equal franchise, New Zealanders have led the world in the battle for women's rights. Now guaranteed by Law an Equal Opportunity for Employment there can be no possible reason for any woman to seek revolutionary change. Granted, there are a few radical feminists - extremely vocal - who do propound revolutionary change but someday, they too will see the light of day and settle down to have children and valium in the world's finest welfare state.

On the surface, then, all is rosy. To the casual observer New Zealand is indeed a Paradise on Earth. God's Own Country. A land of Hope and Glory where a degree of Happiness unheard of anywhere else in the world is enjoyed by its inhabitants, a nation where all are truly happy with their lot. Or are they?

Scratch the surface, look beneath the glitter of universal prosperity and you may receive quite a different impression from that of the casual observer. Clear away the happiness and glamour of our 20th Century technoparadise and you are faced with a terrifying numbing reality beyond your wildest nightmares: Quietly, the Molluscs are mobilising. ... 'Unless something drastic is done immediately, unless an end is brought to the thousands of years of Mollusc-oppression, unless the slaughter of the Molluscs is halted AT ONCE, a rebellion more terrifying than any the World has seen will burn every last trace of humanity from the face of the Earth.' (The Quiet Revolution)

No doubt you are as stunned now as I was that fateful day last summer when news first broke of what was rumoured to be an attempted 'coup' at the Beehive. My interests aroused, I focussed all my investigative powers onto what has now become known as Mollusc Wednesday.

After two weeks of searching - legs stiff from walking in the corridors of power, knuckles raw and swollen from knocking on countless mahogany doors, eyes red-rimmed and bleary after two weeks without sleep, I was quite prepared to give up. All my usually reliable sources had seemingly dried up, once-friendly doors were now slammed shut. Even the Prime Ministers office, media haven and wellspring of information would issue no more than a terse 'No Comment, schmuck!' The story, if it had ever been there, was now well-and-truly gone - lost, vanished into the depths without so much as a telltale ripple to indicate that it had ever existed. For the first time in my life I came close to giving up.

This story might never have seen the light of day had it not been for a major tactical error on Their part: They pushed me. Sensing that I was on the verge of calling off my investigations They decided to help me make up my mind. Some might say that was not foul play. I myself might have attributed it to

misadventure - an unfortunate accident. Buses go out of control every day - surely no one in his right mind would claim that one badly-driven bus was a direct murder attempt? Was I in my right mind? Or was I losing my grip succumbing to the paranoia that is the investigative reporters occupational nightmare? No! I had to be sane - no twisted mind could have imagined in it's wildest delusions what was to happen to me during those fateful three days.

The phone calls might have been hoax calls - teenage pranks - it might have been City Council zoning by-laws that had my seedy uptown bedsit-cum-office converted into new offices for the Department of Social Welfare, the murder of my cat Oscar, the bomb in my letterbox - all this may have meant nothing, but I had a Hunch.

The anonymous pair of concrete boots which found their way to my feet however, removed all doubt. Somebody wanted me out of the way. They had a lot to learn. When you push Crikey, he pushes back. Now more than ever, I was determined to get to the bottom of 'Mollusc Wednesday'.

Some seven burglaries, twenty-two assaults and six breaches of the Official Secrets Act later - the pieces began to fall into place.

In a bid to end Oppression and Exploitation of molluscs by multinational fishing concerns, a delegation of twenty four scallops marched on Parliament Grounds to present to the Minister of Agriculture and Fisheries a petition signed by representatives of over ten thousand species of mollusc. What happened that fateful Wednesday was unforgivable. Nobody knows, or seems to know just who actually met the delegation but one thing is clear from the graffiti in the Bellamy's Men's toilets, where the delegation is described as 'delicious'. Let us hang our heads in shame - their orderly demonstration met with an act of violence unutterably foul and despicable, unprecedented in the history of Western Democracy - they were eaten alive. We had our chance to listen to their grievances, but those who act as our elected representatives slaughtered them.

Who after all, would be prepared to listen to a bunch of maladjusted shellfish? Just what political 'clout' do the Molluscs wield? They can't carry placards, they are forbidden by law to vote. They are totally incapable of fighting for their rights. Or are they?

It is not widely known, for instance, that certain species of marine gastropod are capable of injecting a highly toxic venom through specialised mouthparts - a venom which produces death within seconds. Imagine what effect such molluscs could have if strategically placed in the right bathtubs. And what of the cephalopods: Giant Squids over fifty feet long have been found in New Zealand waters, there may be no positive link with the disappearance of pleasure craft in New Zealand waters but which of us can be truly certain?

Such standover tactics are as nothing when compared with the Molluscs doomsday weapon: Kamikaze shellfish. Mobilising into death-squads, these molluscs are migrating to the more polluted areas of the ocean - absorbing as much mercury, nuclear fallout and other toxic substances as possible, and returning in vast numbers to the shellfish beds of New Zealand awaiting the coming harvest.

Reports of shellfish poisoning are already coming in from Ruatahuna, Castor Bay, Parnell and New Lynn. How long will it be before the plague hits YOUR suburb? The quiet revolution has indeed begun. There is nowhere to hide - shellfish eaters, your days are numbered, and quite frankly I shall be glad to see you go. "A New Age has got to come, an age where molluscs everywhere can live lives free from fear of gastronomic exploitation."

(The Quiet Revolution)

Dick Crikey

