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**SPECIAL
"NO-NUKES"
ISSUE**

UNIVERSITY OF AUCKLAND

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KIA ORA



Auckland University Students' Association, Volume 58, Issue 20, September 4 1984



"I felt very isolated from the mainstream of students - for example I was unable to leave my child anywhere during SRC meetings, people made me feel very unwelcome when I brought a child along...."

PARENT STUDENTS - P6

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KIA ORA

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TE MOKAI EDITORIAL

Spring. The season of renewal, of regeneration and fresh beginnings as Tanemahuta regreens the fine cloak of Papatuanuku. Time for a new leaf, huh? Okay then: welcome to our first special 'no nukes' issue this year.

The promise of spring: what drifts in the new season air? (or in other words, what did big daddy do in the holidays, huh?). For women the tidings augur well; although legislation and social attitudes march at different paces, the formation of a Women's Ministry and the ratification of the Un Convention on Women's Rights are cause for a degree of optimism. The passage of legislation on sexual violation (formerly known by officialdom as rape, and still called by everyone else as such) won't cause men to look at rape as a male issue rather than as a woman's problem, but it's a beginning. And on the subject of education and changing values, isn't it nice to know that the American mania for flag flying and ramrod shoulders-straight, cross your heart and hope to die in gory glory is no longer official policy in our schools next year? It didn't seem as if there was much enthusiasm to dust off all the coronation photos of QEII, or to update and replace the cracked frames anyway.

Fresh beginnings. It was good to hear that the PPTA have adopted in full the remits which were passed earlier this year at the Waahi hui on Maori education. The long term implications for Aotearoa of introducing taha Maori, the 'Maori dimension' (formerly known as Maoritanga and still known as such by those too slow to keep up with the latest buzz) may lead to some sort of national identity one day, rather than the need to adopt the mechanics of a black singlet, a dumb song and a brass army band while the substance is buried with a long dead treaty and a wistful sigh for the distant motherland.

A new leaf. How kind of South Africa to withdraw its embassy 'voluntarily' rather than be asked to leave. Why didn't they hear the request earlier, like during the Tour in 1981? Perhaps it was because the sight of barbed-wire fences and militarized police squads reminded them of home, so they mistook events to be a welcome for them. Well now that they're gone perhaps people will be able to think about cleaning up our own backyard.

A time of regeneration? Did you know ... that in 1848 half the European population couldn't write and nearly one third couldn't read, while most Maori could read or write in Maori and that out of 433 convictions for petty crime only 9 were Maori....

That the various tribes invested capital in farm equipment, and built ships to transport produce to markets so by 1858 there were 53 Maori owned vessels of more than 14 tons registered in Auckland. The tribes owned horses, cattle, pigs and grew acres of wheat and other crops: half the government revenue from Customs came from Maori customs.

That because Maori settlements had plenty of tribal labour, communal capital, and their own land, European farmers couldn't compete in arable farming: at about 66 pounds per acre to clear land, it cost European settlers too much. So because of Maori competition and the 1856 slump in wheat prices, settlers turned to farming. Sheep farming needed less capital to get started, but it also required larger pieces of land...

I hate the statistics of today: Maori are some 7% of the work force, but 23% of the unemployed - about 80% leave school with no qualifications against a 40% proportion for Pakeha school kids - young Maori men are convicted four times more than Pakeha, and young Maori women six times more than Pakeha....

Time for a change. The change requires the willingness of those in power to confront the issues honestly, rather than turn a deaf ear and deny any responsibility. Forget the accusations and think about reparation, about what you can do to contribute.

Whakahonoretia te Tiriti.

This week's issue looks at the Treaty of Waitangi. It promised 'equal rights and privileges'. The promises were broken, and all attempts to honour them operated on Pakeha definitions of equality. The Maori definitions were never the same. There's a breeze starting to pick up, heralding a new direction. We have a new government. It's time for change.

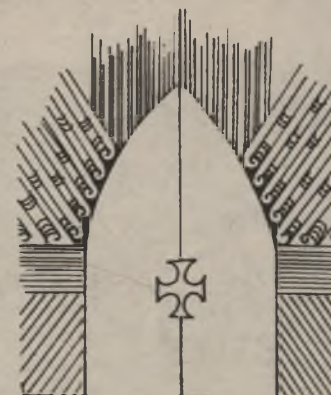
Kia ora koutou katoa,

- Rangi



The marchers arrive at Te Tiriti o Waitangi marae, 1983.

CHAPLINS' CHAT WAITANGI GREETINGS



of Waitangi so unimportant that no one wants to mark its anniversary at all? Or is it that everyone is so embarrassed by the Treaty that they would really rather pretend it wasn't there? (It doesn't stop them taking the day off, though.)

I think we should celebrate the signing of the Treaty - but we should celebrate it like Christmas, not as a job completed but as a beginning. We have a long way to go before the promise of equal partnership between two races is fulfilled; an annual reminder that we still have unfinished business would be well worthwhile.

- G.A.C. For the University Chaplaincy

TE HAUORA

FOOD AND HEALTH



We are what we eat apparently, so now is the time to check out what you are eating and make sure it's going to be beneficial to you over exam time.

The healthiest diet now known to us is one which includes lots of plant food: whole grains, lentils, vegetables, fruit, seeds, berries etc with occasional meals of meat, fish or dairy products.

How do you measure up?

If you eat mainly protein foods then you may like to consider these facts:

1. Swedish researchers conducted a survey of their marathon runners and found that the runners who ate plenty of wholemeal bread, rice, pasta and potatoes ran better than those who ate meat.
2. It has since been established that complex carbohydrates are metabolised in a slower and more even way over a long period of time. After being eaten, complex carbohydrate foods give a rapid influx of tryptophan to the brain which results in an increase of serotonin. Serotonin is a neurotransmitter which controls body functions and actions and aids thinking and perception.

Complex carbohydrates are foods which provide us with energy and are unrefined, as opposed to simple (sugar) carbohydrates. There

is a great deal of literature on this topic which may be read in any book concerning nutrition.

Protein should not take up more than 20% of our diet for if it does then the likelihood of heart disease and bowel cancer in particular seems to increase a lot... and we don't want anyone dying of cardiac arrest over exams, do we? This may seem unlikely to you at this stage but during your years of middle-age spread (if you're not already experiencing it) these facts may dawn on you as highly relevant.

Vitamin B has the reputation of being the 'nerve' vitamin so if all else fails to keep you calm and collected during this term of panic and disorganisation go to the chemist and invest in some 'nerve' vitamins.

One more thing - if you're a chocolate fan, during the weeks of swot up until exams, you may want to know that chocolate contains 180mg of caffeine and 2,320 mg of theobromine (a chemical which causes migraines in many people) as opposed to 0mg of caffeine and 3mg of theobromine in carob.... it's your far better choice and it has the added bonus of having only a third of the calories of chocolate!

- Tracy Setter

NGA KAIWHAKAHAERE EXCITING EXEC REPORT WEDNESDAY 29TH AUGUST

There was a gnashing of teeth and a waving of constitutions in a bitter debate on the method of appointing Craccum Editors. President-elect Graham Watson asked exec to call a special general meeting to change the constitution to allow the editors to be appointed by general election, rather than by the Craccum Administration Board as at present. Graham is rewording his proposal to make it more workable and if time allows, an SGM will be called later this term (otherwise the matter will be discussed next year). Speaking of SGM'S, on the 18th of September the multitudes will assemble to discuss the housing policy and the building levy. No doubt you will get more information on these, and I urge you to consider it all carefully, and attend the meeting!

Teacher trainees who are enrolled at university will next year have to pay only 50% of the Studass fees. Teacher trainees generally have higher course related expenses than other students, and as they already pay fees to their own Teachers Association it was felt that on the grounds of hardship they should not have to pay full AUSA fees.

Student Job Search reported that high costs make it difficult to maintain the level of services to unemployed students. S J S is attempting to lower its costs and raise more sponsorship.

Environmental Affairs Officer Barry Weeber is looking into the possibilities of a recycling centre on campus, which will probably start operating early next year (AUSA currently collects clean milk bottle tops, aluminium foil etc. in the container outside the Disabled Students Resource Office, opposite the cafe turnstiles).

The 1984 Orientation Collective presented its long awaited report on this years fun and games. The report recommends that AUSA continue to subsidize an orientation that caters to a wide range of interests. 1985 Controllers will be appointed within a few weeks time.

The student union is considering the relocation of the women's basement toilet blocks to a site on the quad level. The present location is very isolated and insecure; in the past two months there have been two reported attempted rapes. However no new developments can be expected until next year.

Exec accepted a plan for Campus Radio's conversion to FM next year and improvement of services over the next few years. A full report of this will appear in next week's Kia Ora. Stay tuned.

Minutes of this meeting are posted on the AUSA noticeboard in the quad, and friendly exec members are keen to let students know what they're doing. As for unfriendly exec members...

- Philip Abela

THE HEALTH EFFECTS OF SMOKING

Any welfare organisation interested in preventing disease and disability among its members should place a major emphasis on smoking. Cigarette smoking is a uniquely deadly habit.

At least 15 percent of all deaths in New Zealand are the result of smoking:

- *85 percent of lung cancer deaths (802 in 1976)
- *85 percent of chronic bronchitis and emphysema deaths (874)
- *24 percent of ischaemic heart disease deaths (1,650)
- *a fraction of deaths due to other cancers (291)

Worldwide smoking claims at least one million victims each year. 3617 people died in NZ from this cause in 1976. And this is without including the deaths from cigarette caused fires, and from stillbirths, miscarriages and cot deaths as a result of parental smoking. In contrast, even that other major problem drug, alcohol, causes only about 4 percent of deaths each year.

Cigarettes cannot be used safely. Any level of smoking will cause lung damage and bring an increased risk of all the smoking related diseases. Moderation is not the answer.

Cigarettes are extremely addictive. Most smokers begin smoking before the age of twenty. Only a small proportion of smokers manage to give up, and the longer the habit has been practiced the harder it is to break. A large proportion of students are at the age where they can be dissuaded from beginning, or can be helped to give up.

At the SRC meeting on Wednesday 25 July, the motion to ban the sale of cigarettes from AUSA outlets on campus was tabled pending further discussion. The arguments for and against this motion, as outlined at SRC, were:

....continued on back page.



"Skull with a Burning Cigarette." Vincent van Gogh, 1885.

TE MOANA-NUI-A-KIWA

PACIFIC INDEPENDENCE STRUGGLES

THE PHILLIPINES

*"As birds are born to fly,
so are people born to be free"*

Words taken from a Filipino pendant made by political prisoners in Manila. Words which symbolise the spirit and strength of seven Filipinos who were in Wellington for the Conference on Filipino Concerns on August 24 - 27. The seven represent different sectors of the nationalist movement in the Philippines. They are here to raise local awareness and gain support for their struggle against the repressive Marcos dictatorship and the US policies which support Marcos in his widespread oppression and denial of fundamental human rights and freedoms. To this end, intensive workshops were held in the Filipino representatives' various interest areas - the churches, students, workers, women and minority groups - to define links of support and action.

The delegation is currently touring New Zealand, and some of them will be here in Auckland this Saturday, September 8th, to conduct workshops similar to those held in Wellington. Cathy Flynn reports from the Wellington workshops.

Students in Struggle

Lisa Dacanay, a Filipino student leader who is currently Deputy Secretary of the Asian Students' Association (of which NZUSA is a member, so Auckland University students are also ASA members) led the students' workshop. Lisa outlined the nature of the student movement in the Philippines. It has always been active in speaking out against the Marcos regime's repression of freedom of speech and movement, especially since martial law was imposed in 1971. Many student leaders have been imprisoned or 'salvaged' - the word used for people who mysteriously disappear, only to be found weeks later as dead bodies.

The Church and Human Rights

Sister Moranie, a Catholic nun who has been involved with Taskforce detainees, an organisation working for the release of political prisoners, led the churches workshop. She told the conference about the violation of human rights and institutionalised violence. The Philippines have been suffering under martial law for the last 12 years. In that period more than 70,000 people have been imprisoned, tortured and murdered, 1,705 people have been officially 'salvaged' and 350,000 people have been shifted under the official policy of 'hamletting', the merciless practice of burning entire villages. These actions are aided by over \$900 million in military aid by the U.S. and also Australia and New Zealand.

Those present at the Conference forum resolved to work in solidarity with the Filipino people for a free, just and democratic society. They intend to do specific research into New Zealand's military, economic, and diplomatic 'aid' to the Philippines.

The Rural Situation and Tribal Filipinos

Father Pat, a Catholic priest of the Egorot people in the mountainous Cordillera area, took a workshop in tribal minorities. He outlined the disastrous effect of transnational corporations on tribal minorities through deforestation, mining, hamletting, dams and development projects. While such projects are called 'aid', they have the effect of taking the people's land, lifestyle and culture while giving no benefits. Any profits from such exercises go straight out of the country into the hands of overseas companies. While in NZ, Fr Pat is interested in making contact with Maori people to draw the links with other colonised people.



'... under martial law more than 70,000 people have been imprisoned, tortured and murdered ... and 350,000 shifted under the official policy of 'hamletting' - burning entire villages'.

Women in the Philippines

Maita Gomaz, is the woman's representative. She is an active member of the umbrella coalition, Gabriella, which incorporates about 44 different women's groups in the Philippines. She told of the Filipino women oppressed by virtue of their sex, their class and by the imperialist US system. These three aspects are reflected in the way many women are forced into lives of prostitution just to survive. This is particularly obvious in areas near the large US military bases. The women are also exploited through businessmen's sex tours of the Philippines and by the operation of mail order brides. New Zealand is one of the guilty parties in these sexist practices. This will be one area where New Zealand women can act to help their Filipino sisters. As with the other workshops, concrete links between women in both countries have been established.

'... women are exploited through businessmen's sex tours of the Philippines and by the operation of mail order brides. New Zealand is one of the guilty parties ...'

Workers in the Philippines

Bobby Ortaliz, of the National Filipino Sugar Workers Union and Vice-President of the Kilusang Mayo Uno, the genuine people's trade union movement as opposed to the government's rival trade union movement, led the workshop on workers. He spoke of starvation wages, long hours and terrible working conditions in the Philippines, of the denial of the right to strike; and of the exploitation of this situation by multinational companies. He detailed case studies of workers who had taken a stand against this and who had fought just for basic wage increases, with the response being direct government intervention and imprisonment of leaders for long periods.

An Australian unionist present showed how international pressure can be applied. He gave the example of industrial action which was taken in Australia against the multinational SAFCOL. SAFCOL own fishcanning companies in the Philippines. While one Filipino worker for this company had been forced to give away one of her children because of her poverty, a director had recently sold his share for over \$4.2 million.

This workshop endorsed the FOL resolution which supports the KMW as the real trade union in the Philippines, and condemned the Yellow Trade Union Congress of the Philippines as a tool of the Marcos dictatorship. It was also resolved to forge close links with Filipino workers and unions to help them in their struggle.

Support Workers

Carmencita Karagdag is the co-ordinator of the Resource Centre for Philippine Concerns, based in Tokyo. Her work mainly involves international communication and liaison to build support for the struggles of her people. She emphasised the urgent need for a broad-based anti-U.S. intervention network, to bring pressure on both the Marcos and U.S. Governments to withdraw from the Philippines; and to support the Filipino nationalist movement.

Philippines Politics

The final member of the Filipino delegation Alex Pabilla, is General Secretary of the National Alliance for Justice, Freedom and Democracy. Alex led the political workshop. People in this workshop did a comparative analysis of our society with Filipino society. They concentrated on the ways in which our government 'aids' the Philippines, particularly looking at the possible use of New Zealand military for counter-insurgency activities, to support U.S. imperialism in the Philippines. Alex will be speaking at the Labour Party Conference this weekend addressing their views of links with the Philippines.

For people interested in organising support work, the Auckland workshops this weekend are being held at Te Unga Waka Marae, 76 Manukau Road, at 9.15am Saturday. There is also a unique opportunity to hear these people speak at the university on Sunday 9th at 7.30pm in B28. Helen Clark, MP for Mt Albert, will be chairperson.

Lisa Dacanay of the Asian Students Association is currently touring campuses, and will be speaking in B28 on Thursday September 13th. She is an interesting speaker and will be well worth hearing. Don't miss it!!

Cathy Flynn



NGA WAHINE

KUWAITI WOMEN UNVEIL MYTHS ►

Two female lecturers from the University of Kuwait were in Auckland recently to attend a conference on pure and applied Chemistry. They said that the image which the Western world has of Kuwaiti women - swathed in black veils and only speaking when spoken to - was a source of amusement to them. They said that women in Kuwait work in many top professional fields although men still dominate the business world. Wearing veils, which relates to the Muslim belief that a woman's head should be covered, has been a matter of personal choice for about 30 years in Kuwait.

The scientists said that women in Kuwait have every right to do the same as men. Women in Kuwait still don't have the right to vote, but that is what they are fighting for.



Two Kuwaiti scientists in Auckland recently.

WOMEN ARTISTS OUT FRONT ►

An exhibition on New Women Artists opened in Wellington last week. Ann Philbin, director of the gallery says, 'Women artists have systematically been kept out of the limelight. It starts at art school and finishes at the grave.' Philburn pledged

to correct the imbalance when she became director of the gallery at the end of 1982. She says that 'The arts is the last bastion of racism and sexism in the world'. Although women outnumber men at Art School, 10 years later far more men are successful gallery exhibitors, 'And yet I know that there are lots of excellent contemporary women painters

and sculptors in New Zealand'.

New Women Artists will be touring around the country this year and will be shown at the Fisher Gallery in Pakuranga from February 10 to March 10. Very interesting that the exhibition has turned down by the Auckland City Art Gallery, which has a male gallery director...

WOMEN LAWYERS AT THE BOTTOM OF THE HEAP ►

Equal numbers of men and women are graduating from Law School nowadays but women lawyers are found at the bottom of the legal heap in terms of prestige and earnings according to a study by Georgina Murray.

Murray has just completed her Master's Thesis in which she looks at the fate of women lawyers. She found that for the first time in September last year, more women than men were admitted to the bar. At the same time, only 10 per cent of lawyers practicing in Auckland were women, often working in the least desirable sections of law work.

Murray estimates that male lawyers earn \$10,000 a year more than their female counterparts. She also discovered that for women with children, mixing a career and motherhood often did not work. Many of the women she spoke to said they had had to make a choice between furthering their law career or having a baby.

One note on the positive side, however. A 1981 Law Society report said it took women almost 5 years longer than men to become a partner in a law firm. Murray discovered that this time difference no longer existed.

KEI KONEI

CAMPUS NEWS

PAY, BUT NO SAY ►

The University has written to AUSA advising that they will contribute \$2,500 to the Recreation Centre Equipment Replacement Fund and requesting AUSA to do the same. This is a very strange request, considering that although the Rec Centre was half paid for by students and as the major users pay the majority of the running costs, they have consistently refused to give students equality of representation on the Recreation Subcommittee and equality of input into Rec Centre decision making.

Executive decided not to contribute any money until such time as the funding and administration of the Centre is placed on a similar footing to that of the Maidment Theatre and the rest of the Student Union.

UNIVERSITY TORPEDOS HARASSMENT PROCEDURE PROPOSALS ►

Speaking of ad-hoc subcommittees, the report of ad-hoc subcommittee of Appointments Committee to consider the need for a Sexual Harassment Grievance Procedure has been released. The criticisms AUSA had of this subcommittee (which had no student members on it and was set up without consultation with AUSA) have been proved justified. Among other things the report says that the existing complaints system of writing a letter to the Registrar (which has resulted in no complaints in living memory) is working well. The subcommittee also proposed that all harassment complaints between students should



be dealt with by AUSA. This finding directly contradicts AUSA's submission that its own procedures are inadequate and are treated by most students as a joke. The proposal will result in two separate procedures dealing with the same problem.

Nothing could be more successful in discouraging students from complaining in cases of harassment. One cannot expect better from a committee that has no jurisdiction over student matters.

SOCCER CLUB BAIL-OUT ►

The University Soccer Club has almost completed its first (and last?) year in the National League but not without problems. The club did not take the elementary precaution of obtaining a written contract with its sponsor. When Cowans management found out how much their Auckland Manager had given to the club they scaked him for spending money without authority and cancelled the sponsorship. The club was left in the lurch, with insufficient money to meet debts. It therefore requested the Executive to help bail them out. This was a curious move considering that club had taken an arrogant attitude towards the association and had repeatedly ignored Executive's advice. Yet the kind heartedness and generosity of Executive knew few bounds and the Soccer Club was given a loan of \$6,000 for six weeks and a rap on the knuckles for their attitude.

Interestingly the Executive gave the job of facilitating the loan jointly to the AUSA President, and Account Paul Priddey, who by sheer coincidence is not only a member of the club but a member of its General Committee. Since the club is not an Incorporated Society he, as a committee member, is jointly liable for the club's debts if it goes broke. Who said anything about conflicts of interest?

SECOND TIME LUCKY ►

Trish Mullins, AUSA's President for 1984, who had unsuccessfully sought re-election to that position earlier this year, was elected NZUSA's Women's Vice President for 1985 at the NZUSA August Council Meeting at Waikato during the holidays.

NOT JUST EXAMS BUT NAPPIES TOO.... STUDENT PARENTS

'What's this? - Children? Nothing to do with me - thank goodness!'

This was a typical response to the poster advertising the first meeting of 'Parent Action', last term. This attitude - that children, and, by implication, parents, belong to a world apart from the university, is typical of the general lack of recognition of the needs of parents on campus.

Yes, there *are* students with children working here: attending lectures; researching essays - maybe even going to meetings and social gatherings, although with the double pressure on their time the last is less likely.

'Parent Action' is a group that is concerned that students with children should have the same opportunity as other students to participate in university life; not only on the academic side, but the social and political one as well. Here is a brief list of issues and the action we have taken on them so far.

FEEDING AND CHANGING FACILITIES

Three alternatives have been made available recently:

- ▶ The sick bay next to Womanspace. (This may also be used by men).
- ▶ The Careers Advisory Service has offered rooms that may be used during the first and third terms. The Service is located upstairs behind the Upper Lecture Theatre.
- ▶ There is a table for changing babies on, in the women's toilet next to the Milkbar, under the Student Union.

HOW IT ALL BEGAN...

When Anne*, a 20 year old Arts student went to the creche during enrolment week to book time for her baby, due to be born in April, she was staggered to discover that there were no suitable hours left, for children under 2 years.

The creche is unable to take pre-bookings, and pressure on the facilities during the first few days of enrolment means that parents - especially of babies - are often left with fewer hours than they need, or none at all.

Although the creche tries to take as many children as possible, Anne's predicament made us realise there is an urgent need for extended facilities, especially for children under 2 years. We called a meeting of supporters and from this the 'Parent Action' group was formed.

Paula, who has a 2½ year old child, has been a post-graduate student at Auckland University for several years. Her experiences underline the difficulties that students with small children face on campus.

'I spent a whole year with Zoe in two creches to get enough hours. That meant I would leave her at the ATI creche from 9 to 11; walk up the hill to varsity for a 2 hour lecture then back down to ATI to pick her up; up and over the hill again to the University creche in Wynyard St., so I could leave her for another couple of hours to go to the library.

'I was breast-feeding that year and one of the biggest problems was finding somewhere to feed her. Sometimes I fed her at the University creche (Elaine was very understanding), but it was always so crowded I didn't like to take up space. Occasionally I fed her in the cafe but the stares and remarks from other students made me feel awkward and embarrassed. I think it's easier now that Womanspace offers a more understanding and supportive atmosphere.'



EXTENDED CRECHE FACILITIES

This is a priority at the moment. To this end we are conducting a survey to find out exactly what



Changing the baby and cleaning her up was a real problem:

'Dirty nappies were the most difficult thing to cope with because I didn't like to use tables in public areas - even Womanspace, where people were eating lunch and as there were no benches in the toilets I usually ended up changing her on the floor.'

Temporary facilities have been offered around the campus, but there is a real need for a permanent room with clean, private surroundings.

'One really big hassle is all the stairs around the place - everywhere available at the moment is up at least 2 flights of stairs which means struggling with baby, pushchair, a bag of baby-care items - not to mention my own books and things. And I recently read a letter from a student complaining about having to walk all the way from the Undergard Reading Room to the library to xerox an article!

'I felt very isolated from the mainstream of students - for example I was unable to leave Zoe anywhere during SRC meetings, but people made me feel very unwelcome when I brought a child along. I'd often end up leaving early or not going at all.

I don't think many students can really appreciate the sheer exhaustion of coping with all this and trying to keep on top of lectures and assignments as well.'

* The names in this article are fictitious - their problems are not!

student childcare needs are.

A questionnaire is printed with this article for all university students who wanted childcare on campus this year. If this includes you, please fill it in, whether you are currently using the university creche, or not. If you know someone who had to drop their course through lack of adequate childcare arrangements please encourage them to fill in a form, as we have no way of contacting them.

We hope that the information from the survey will help us convince the powers that be that a second creche is needed.

EDUCATING OTHER STUDENTS AND STAFF

There seems to be a pernicious myth - not confined to the university by any means - that mothers are a species apart from the rest of the human race: adapted to, and perfectly happy with the job of looking after children 24 hours a day, and not requiring the range of personal/social/creative and intellectual skills and ambitions that make up a whole person.

Within the university this belief sets up a vicious cycle: minimum facilities and support mean fewer women with children come to university; which means attitudes about mothers are not challenged, which means minimum facilities and support...

Parent Action hopes to make people aware that parents - especially women - have the same range of interests and abilities as anyone else, and the same right to fulfil them.

We have stressed the need to form links with other interested groups and individuals on campus, and have received valuable support from the Women's Rights Collective, members of A.U.S.A. executive and employees of the Student Association, as well as keeping in contact with Elaine McCulloch the creche supervisor, and university staff who are also pushing for childcare facilities.

We need ideas and feedback from student parents, but as people with children have even less spare time than most, we welcome the support of anyone who is interested.

Contact Parent Action through Trish Mullins (A.U.S.A. President) or the Women's Rights Collective.

- Parent Action Group

AUCKLAND UNIVERSITY STUDENT PARENT SURVEY

The objects of this survey are to determine current demand for creche facilities at Auckland University, and whether this demand is being met by existing facilities. Please read the questions and instructions carefully.

Thank you very much for your help. The results of this survey will be published in 'Kia Ora' at a later date.

Please return the completed form by Friday September 14.

Post your form to:

Parent Action

c/- Auckland University Students Association

Private Bag, Auckland 1.

Or place in the box at the reception desk, Student Union Building,

or hand in at Auckland University Creche, ATI Creche, Teachers' College Creche or the Women's Resource Room (next to Womanspace).

Q. 1 NAME

ADDRESS

(This information will be kept strictly confidential)

Q. 2 STUDENT TYPE (Please tick appropriate box)

Full-time

☐

Part-time

☐

Short Course

(e.g. Continuing Education)

☐

Q. 3 NUMBER AND AGES OF ALL CHILDREN (Please write age of each child in boxes provided with youngest in box for Child 1).

	Child 1	Child 2	Child 3	Child 4	Child 5
Age					

Q. 4. What sort of child-care arrangements have you made for your children in 1984? (Answer for each child under school age. If you have made a combination of arrangements for any child you should tick as many boxes as apply to that child. Child 1 should be the same as that given in Q3 above.) Tick appropriate box(es).

	Child 1	Child 2	Child 3
1. Auckland University Creche			
2. ATI Childcare Centre			
3. Teacher's College Creche			
4. Dr Barnado Service			
5. Family			
6. Private 'babysitting'			
7. Other (Specify)			

Q. 5. If you used any child care arrangement other than - or as well as - the Auckland University Creche - why didn't you use the University Creche? Answer for each child as specified in Q. 3. Tick appropriate box(es).

	Child 1	Child 2	Child 3
1. Unavailability of suitable hours.			
2. Inadequate creche facilities.			
3. Expense.			
4. Transport difficulties.			
5. Other (Specify)			

Q. 6. Specify the hours which you wanted for your children at Auckland University Creche in 1984.

You should define 'wanted' in terms of your own wishes, without taking into account your knowledge of creche restrictions.

Answer for each child as given in Q. 3 and specify actual times e.g. 9am - 3pm etc.

	Child 1	Child 2	Child 3
MONDAY			
TUESDAY			
WEDNESDAY			
THURSDAY			
FRIDAY			

Q. 7. Specify the hours which you obtained at Auckland University Creche in 1984.

Answer for each child as given in Q. 3 and specify actual times e.g. 10 - 11am etc.

	Child 1	Child 2	Child 3
MONDAY			
TUESDAY			
WEDNESDAY			
THURSDAY			
FRIDAY			

Q. 8. In 1984, did you use the Auckland University Creche during the following periods?

Specify for each child under school age. Tick appropriate box(es).

	Child 1	Child 2	Child 3
MAY HOLIDAYS			
MIDTERM BREAK			
AUGUST HOLIDAYS			

If you did not use the University Creche at all, or as frequently as you would have wished during these times, please give your reasons (e.g. open at wrong times, not needed during holidays etc.)

Q. 9. If the creche was open during the summer holiday period, would you use it?

YES/NO (Delete whichever does not apply)

Q. 10. Will you require creche facilities in 1985? YES/NO.

Q. 11. Do you have any comments about child care facilities in general or Auckland University Creche in particular?





3rd TERM ON CAMPUS

THEATRE AND FILM

From the 10th to 16th of September students from the Diploma in Drama will be workshopping a new play by a young Aucklander entitled *Flying Colours*. The play is set in the kitchen of a contemporary flat with numerous flatmates and their friends exchanging some delicious wit and biting sarcasm. Whilst the play is in workshop public will not be admitted but the project will receive exposure at the Playreading at 6.00pm on Sunday 16th Sept in the Little Theatre.

In production at this very moment is the Maidment Arts Centre second venture into film production with the making of a 25 minute Super 8 film in Auckland's notorious K'Rd. All scenes will be shot on locations at night, attempting to expose some of the contradictions offered to late-night patrons. Central characters will be improvising the story-line from direct inter-action with the venues selected and hopefully - people from the area. The shooting dates continue to Sept 10 and post-production work should be completed by late November. Should there be any interest from additional students wanting some involvement with the project contact the Artistic Director - MAC.

And following the EXAMS... CHRISTMAS!!! And this year the Maidment Arts Centre will be producing a traditional Christmas Pantomime for young children. This years' spectacular will involve a large cast and requires a huge team of willing production workers to build sets, make costumes, drive the sound and lights. So if you have any inclination to get involved in some really fun entertainment for kids... contact the ARTistic Director MAC.

Arden of Faversham - presented by University Theatre Workshop under the direction of Murray Beasley has its premiere at 1.00pm on Tuesday 11th September for a one week season. Described as a pious homily on the sins of lust and murder. *Arden of Faversham's* chief interest lies in its enormous theatrical vitality and keen psychological penetration. Could this most distinguished of Elizabethan domestic tragedies be the work of the young William Shakespeare? performance times are 1pm and 8pm in the Little Theatre 11-15 September.

- Ron Rodger

SHADOWS

From its inception (3rd Term 1983) Shadows has been operating as a prime student facility on campus. It is located in what was the OLD GRAD BAR - second floor of the Student Union Building above the restaurant.

Its intention is to provide a relaxed, pleasant atmosphere for all types of students to socialise. There are full bar facilities (open from 4pm), the ever popular cappuccino machine and an assortment of wonderful tasty treats.

Five nights of entertainment (MONDAY - Women Only) features bands and performers from on and off campus and up until 3rd Term 1984 this

has been provided free to students with I.D. and two accompanied guests. Beginning Term 3 however, a door charge of \$1.00 (from 7pm) will be introduced on FRIDAY NIGHTS ONLY to provide for more high profile music and theme nights that presently cannot be squeezed from the entertainment budget. The closing time has also been extended to 11pm, so Friday nights look to be a rage at Shadows.

The introduction of Mondays as Women Only nights this year (after 4pm) was part of a move to diversify the range of students coming to Shadows. They provide a place for women to socialise with other women, in pleasant surroundings with women's music and full bar, coffee and food facilities. Nowhere else on campus, or even in Auckland, is this offered. At the same

THEATRE CORPORATE
14 GALATOS ST, NEWTON
Bookings Ph 774-307
Mon & Tues 6.15pm, Wed-Sat 8.15pm

GULLS
by Robert Hewett
"A play of immense beauty that is in turn compassionate, tender, uncomfortable and comic." *The Guardian*.
Monday - Saturday 6pm

TOP GIRLS
by Caryl Churchill
Return season by public demand.

Theatre Workshop Presents:

Arden of Faversham

Little Theatre, Sept 11-15
Tue-Fri 1pm, Tue-Sat 8pm.

SPEAKEASY
30's STYLE!!

COCKTAIL EVENING

\$2.00 cover includes 1 comp. cocktail

COSTUME PRIZES

SHADOWS
Fri Sept 7th

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TUESDAY
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FRIDAYS
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► Ja Ja Ja
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► Measure
► Graham
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time Shadows is helping to promote and support women musicians. Womens' groups also use Shadows for meetings during the early evening. As an indication of the range of entertainment provided in TERMS I and II the following is a look at some of the evenings and featured performers:

MONDAYS (women only)

- ▶ 'Sweet Harmony' - Hattie St John and Janelle Aston
- ▶ Freudian Slips
- ▶ Red Beryl
- ▶ Hils & Clare
- ▶ Becky Bush
- ▶ Local Gossip

TUESDAYS: (predominantly Jazz)

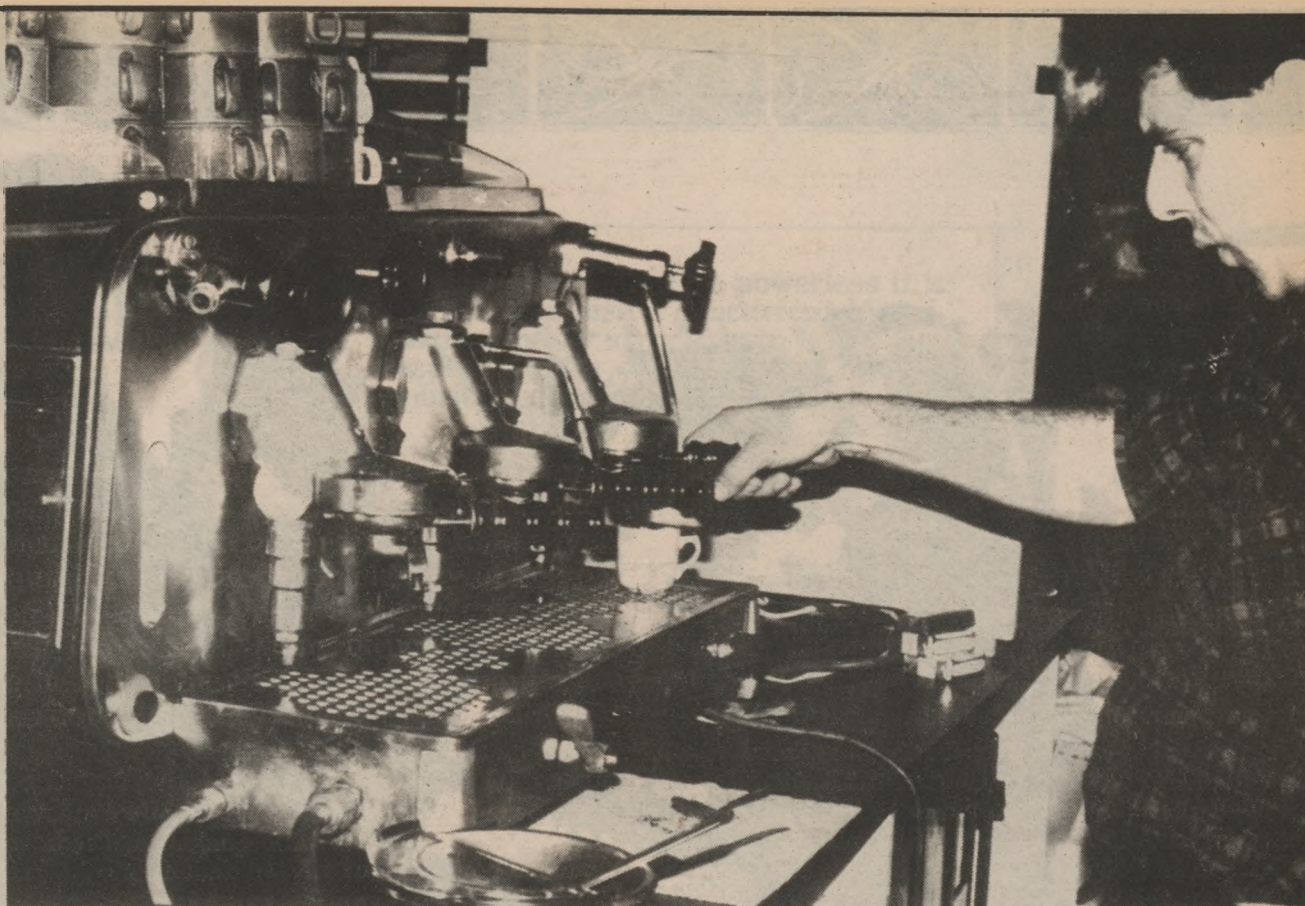
- ▶ Newspeak
- ▶ The George Chisolm Quartet
- ▶ Sphere
- ▶ Inside Out
- ▶ Brian Smith Quartet

FRIDAYS: (door charge night)

- ▶ 'Here Come the violins'
- ▶ Scapa Flow
- ▶ Ja Ja Jackel
- ▶ Able Tasmans
- ▶ Measure for Measure
- ▶ Graham Wilkinson

The Committee concerned with the running of Shadows is chaired by A.U.S.A.'s Administrative Vice President and includes a Shadows staff member, and A.U.S.A.'s President, Secretary, Purchasing Officer and Social Activities Officer. Interested students are welcome to participate in regular Committee meetings.

Shadows is a Lion outlet - the change from D.B. was made in the second term after a substantial grant was offered from Lion Breweries. This will



enable further improvements to be effected in the last term as well as next year. The contract with Lion is renewable annually should a change be desirable.

'SPEAKEASY 30's' theme will introduce the first of the Friday nights with a special bent on popular cocktails (prizes for students with a fashion flair for the period).

To avoid clutter in the bar area and as a

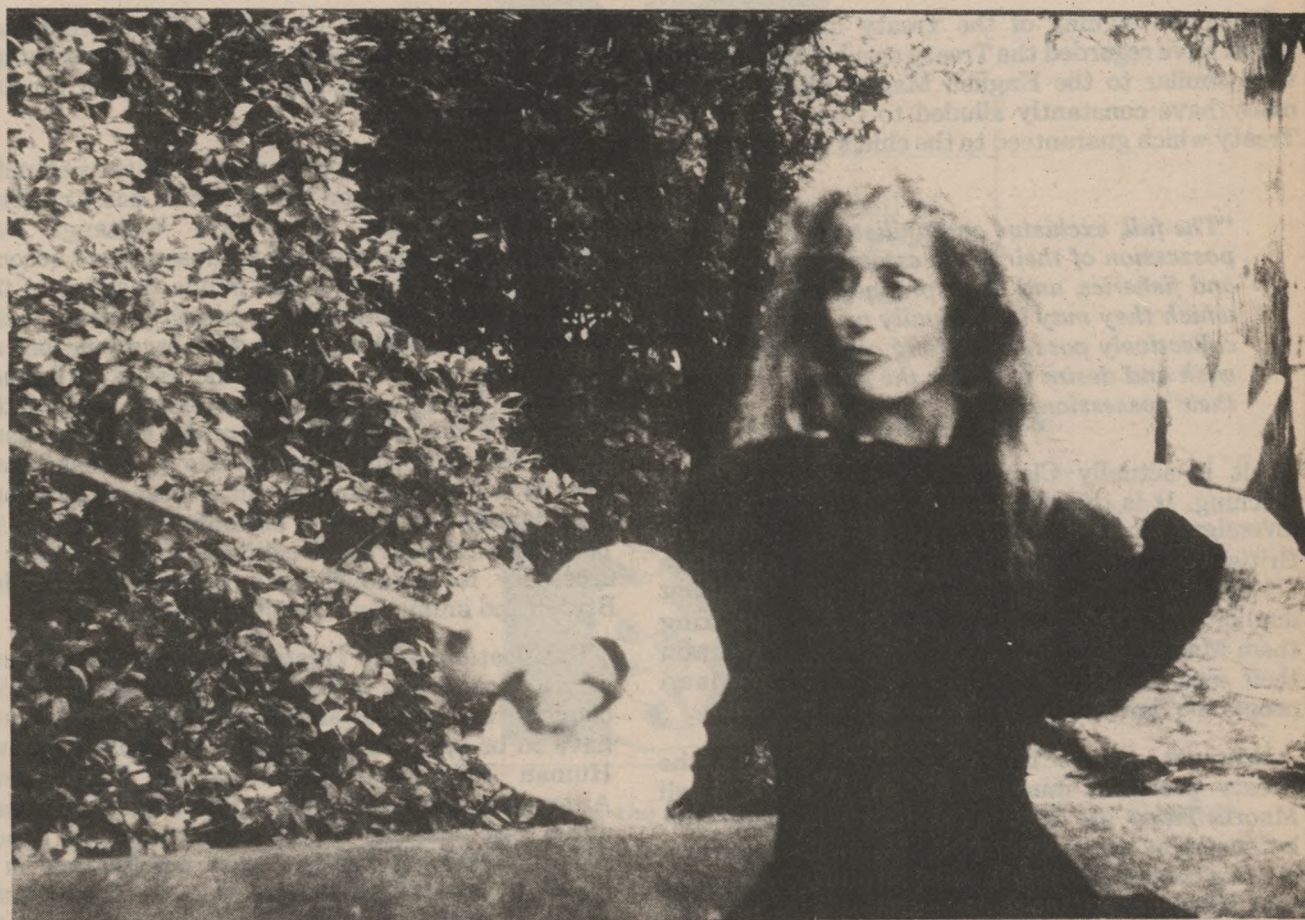
deterrent not to sneak off with those cocktail glasses a bag drop will be provided at the door - definitely NO GUITAR CASES!!! (bullet proofed or otherwise).

As far as we know, Shadows is unique amongst NZ campuses - yea yea Auckland - Shadows needs your support - so spread the word and come up and have a good time.

- Phillipa Sheehan

ARDEN OF FAVERSHAM

An Elizabethan domestic tragedy
directed by Murray Beasley



For its final production of 1984 Auckland University Theatre Workshop has chosen the rarely performed Elizabethan domestic tragedy, *Arden of Faversham*.

Domestic tragedy may be distinguished from the classical tragedies of the Elizabethan period chiefly by virtue of its unspectacular and familiar settings and concern with characters of a lower status than the princes and potentates who fill the stage in tragedies in the grand style. And, whereas the excesses of classical tragedy were frequently excused on the grounds of their ability to stimulate a healthy process of catharsis, domestic tragedies tended to excuse the sensationalism of their subject-matter by using it to point an obvious and conventional moral. Nevertheless, although it masquerades as a pious homily on the sins of lust and murder, *Arden of Faversham* impresses twentieth-century audiences with its enormous theatrical vitality and keen psychological penetration.

The central murder plot, in which the death of a prosperous Gentleman is contrived by his wife and her ambitious lover, is traditional even by the standards of 1590. But, for a modern audience, the playwright's full-blooded treatment of adulterous

passion will be reminiscent of the dark intensities of *film noir*, and the succession of abortive murder attempts which lead up to the play's bloody climax seem, in their combination of slap-stick and suspense, to have been conceived by an Elizabethan Hitchcock.

Although written during the reign of Elizabeth, *Arden of Faversham* is set some forty years earlier at the time of the actual murder case on which it is based; and it takes as its background the social change and redistribution of wealth and status attendant upon Henry VIII's dissolution of the monasteries. It nevertheless evinces a typically Elizabethan suspicion of the 'new men' who took advantage of these more fluid social conditions and whose ruthless pursuit of power and personal glory seemed to threaten the very fabric of an otherwise stable society. Thus, even in its seemingly archaic

social analysis, *Arden* may be seen to bear some relevance to the obsession with 'upward mobility' which characterises post-war society in our own century.

Arden of Faversham is traditionally identified as 'anonymous'; but this description conceals a literary puzzle of some complexity wherein supporters of Kyd, Heywood and Shakespeare advance their respective views on the question of authorship. Whatever the answer, any production of *Arden* must gain a certain piquancy from the suggestion that this most sophisticated of Elizabethan domestic tragedies is really the work of the young William Shakespeare.

Arden of Faversham will play at the Little Theatre, University of Auckland from September 11 to September 15: Tuesday to Friday at 1pm; Tuesday to Saturday at 8pm.



THE TRI

From September 14 at Turangarewa, hundreds of Maori will gather for the first time ever that the event has taken place throughout the land to discuss tribal and regional stances

Outlines are some o

RATIFICATION

Since the signing of the Treaty in 1840, many Maori have regarded the Treaty as a binding charter very similar to the English Magna Carta. Whilst many have constantly alluded to Clause II of the Treaty which guaranteed to the chiefs and tribes:

"The full, exclusive and undisturbed possession of their lands estates, forests and fisheries, and other propoerties which they may individually or collectively possess, so long as it is their wish and desire to retain the same in their possession."

it is actually Clause III which is far more reaching. It is the clause which guarantees, if any, sovereignty to the Maori and protects the rights of British subjects. Depending on which way Clause III was looked at it could be construed as granting dual citizenship to the British immigrants, making them Maori citizens but allowing them to maintain their own British identity, and/or allowing Maori people the rights of British subjects in return.

However, as we have subsequently seen, the Treaty promised much but delivered little to all Maori. There are many tribes which claim that because they were not actual signatories, the Treaty is not a concern to them. However, the fact remains that it was the key document which permitted the establishment of a Westminster style parliament and regardless of who actually signed it, its intention was to include all Maori.

In the 143 years since its signing

- ★ 3 million acres of Maori land has been confiscated.
- ★ 60 million acres of communally controlled tribal land has been transformed into individual titl via the Maori Land Court.
- ★ A Marine Department and Harbour Borads have been established which exploit and control traditional fishing rights.

Despite these obvious contradictions in the Treaty, many Maori still have faith in the moral

power of it. Although the power of the Treaty has been tested in many cases and found to be wanting, there has never been any conclusive and binding resolution on it.

As a symbol of nationhood, the Treaty is actually more important to non-Maori in this country. This has been evident at several Waitangi Day celebrations where key note addresses have become opportunities for the annual public flogging of the myths of multi-culturalism, bi-culturalism, racial harmony and anything to do with race relations as long as it doesn't address the issue. All such addresses have been hopeless attempts to erect the Treaty as a symbol of national pride - the key reason for the failure of the occasions has been that Maori identity is not dependent on the erection of symbols. Our identity and sense of nationhood predates any Treaty and therein lies the difference - the Treaty is necessary for establishing a beginning point for British and immigrant identity with this country.

Ratification of the Treaty has always been looked at in a vacuum. As with all other Treaties which this country has ratified, an administering body would have to be appointed. Logically we could look at a Human Rights or Maori Rights Commission. Alternately we could look at creating such a body under the auspices of the Department of Maori Affairs. However, as has been pointed out in a recent Waitangi Tribunal hearing, the Department of Maori Affairs would probably be inappropriate, for it legally contravenes the Treaty, through the Maori Affairs Act which it is set up under.

A key question to resolve would be the extent of ratification. There would be no present government that would grant a meaningful ratification which would ensure retrospective powers. Therefore, any ratification would probably have contemporary terms of reference, with no power to look back beyond a certain date. This would, like the present Waitangi Tribunal, disqualify the vast majority of Maori people from utilising any resultant structure.

Essentially, ratification would be powerless if it did not establish a concurrent Maori parliamentary structure to be repsonsible for our legislative and political self-determination. There is nowhere in the world where such a thing has happened, so any push for determination would need a huge political lobby from Maori people to establish such a structure.

A BILL OF RIGHT

So far, the New Zealand Labour Party has been the only political party to propose a solution to the proposed Bill of Treaty. It proposes the passing of a Bill of Rights in terms of the through parliament. Like the ratification question, the Bill of Rights proposes it nominates Parliament as the likely place to appeal to settlement of the issue. The proposal states that could overstep "reference" would be made to the Treaty in any identified as Ma Bill.

Again it is a proposal that would engage in a lengthy legal and political debate. It is essentially a lawyers' solution to the problem. The proposed Bill of Rights would be similar to the Canadian Bill of Rights and the That country has recently removed a protection clause from its Bill which safeguarded indigenous (Indian) land rights.

Bill of Rights, per se, are modelled on the United States' constitution, and are in a way watered down versions of constitutions. In some cases they have fairly substantial powers, but in the United States case, they guarantee both racist and anti-racist "rights".

The biggest danger that any Bill of Rights poses with it is that it would enshrine the Pakeha view of 'individualism' - at the expense of any communal or communally identified wishes of Maori people.

The pertinent question of the sovereign state people will gain

Along with the adoption of a Bill of Rights with a large present government also advocates an extension of the powers of the Waitangi Tribunal. Again a question which would have to be resolved would be the retrospective powers of the Tribunal to re-gift land and compensate (monetarily) for loss of land. However, the affirmative response to all questions would definitely help the government to lose power but it would definitely go a long way towards a meaningful longer term solution.

Extension of the membership of the Tribunal has also been mooted, so that more 'lay' people would be seconded to it. If it were established as a permanent Commission, similar to the Human Rights Commission, it again would have a greater potential for success than it has at present.

THE TREATY HUI



In September at Turangawaewae marae in Ngauruhia, several hundred Maori will gather to debate the Treaty of Waitangi. It is the first time that such a debate has taken place - where hapu and iwi from all over the country are called together under the common banner of Maori to discuss their different tribal and personal stances on the Treaty.

Outlines are some of the major discussion areas.

RIGHTS

Our Party has said the Maori people would not be dealt with under the terms of a solution to the proposed Bill of Rights. It would in fact be avoided. The proposal for a Bill of Rights is a giant side-step. While it is a likely place to appeal to a great humanitarian instinct, it is a proposal that would overstep our fundamental right to be self-determining. The Treaty in fact identified as Maori first and then as human beings.

It would assume a great deal of public utility. It is essential and that is quite unrealistic. One need only look at the proposal for the Waitangi Tribunal to see that public appeal to a Bill of Rights and their processes for utilisation are over a process which, quite often expensive and seldom successful. Of all the Parliamentary structures that have been established they have the greatest potential for successful public use, but their key handicap is their lack of political clout. It is understandable that a central decision-making body like the United Nations doesn't like relinquishing or entrusting powerful functions to other bodies, but if such things don't happen, then this so called 'open-style' government that we have been propagandised about will prove itself a farce.

A Bill of Rights would be to all parties an energy consuming exercise which could throw the debate about the Treaty into endless side-winding. It could mean another long battle with something that we as sovereign people will gain little benefit from.

With a large tribal input likely at the Turangawaewae Hui, it is also likely that the Tribunal will be called to extend its 'manner' of resolution, so that it will be able to adopt a 'roving Tribunal' and 'circuit'.

However, the biggest and potentially the most important debate will be about the current social, economic and political position. It is absolutely essential that any solution or series of solutions address these questions. There has always been a danger to address the Treaty of Waitangi debate in terms of it being essentially a 'land' question. But more 'lay-people' call for such things as 'sovereignty' has altered to it. If it is a myopic goal of civil or human rights.

It is from within that debate that the most powerful and more realistic solution may emerge.

'...ratification would be powerless if it did not establish a concurrent Maori parliamentary structure to be responsible for our legislative and political self-determination.'

Unuhia te rito o te harakeke, kei hea te komako e?



"As a symbol of nationhood, the Treaty is actually more important to non-Maori....for establishing a beginning point for British and immigrant identity with this country."

Mau e ui mai ki au, he aha te mea nui o te ao?



"The biggest danger that any Bill of Rights carries with it is that it would enshrine the Pakeha value of 'individualism' - at the expense of any corporate or communally identified wishes of Maori people."

Maku e ki atu, he tangata! he tangata! he tangata!



If I were to pluck the centre-shoot of the flaxbush, what would happen to the bellbird?

If you ask me what the most precious thing in the world is
I will answer, it is people, it is people, it is people!

A NON-LEGISLATIVE RESPONSE

When both Maori and Pakeha stop believing that Hone Heke was a mindless savage with nothing better to do than chop down flag poles, then this country might have taken a step forward. His protest was one of the first registered protests against the Treaty. It holds the key to part of the current debate. He sought 'economic power' for the Maori people. The significance of chopping down the pole so many times was that he stated at the signing of the treaty that if the Maori did not have economic control of the whaling and trading industry within one year of the signing, then he would destroy the symbols of British control.

Therein lies the solution to a question which we have always sought 'legislative and political' answers to. If the Turangawaewae Hui is to be a starting point for 'talk, healing and consensus', then it must not purport to be a solution in itself or a hui that tries to achieve everything for Maoridom within one Hui.

Ma te wa.... many tupuna have said. We can definitely look forward to September 14th being another date for beginning something for Maoridom.

-Ripeka Evans

FILM IN NICARAGUA



What kind of film culture existed under Somosa?

It didn't really exist at all, there used to be a film company in this same building, called Producine, but all the work was propaganda, Somosa's propaganda. When Incine started, without equipment, just a couple of cameras, the only good thing left behind was a big archive of Somosa's material that we now use. But there wasn't any film culture at all because all the films we used to see came from abroad, as many do today as well because we don't have the capacity to make a big film production. Most of our work is documentaries to go into the interior of the country, where we show most of our films.

And what is the reaction in the country?

That is difficult to explain. There are many places where they haven't even seen a film before we came there. They started seeing Incine films so when they see a film they say 'it is Incine', it is incredible. You find very complicated things as well. They tend to believe when they see a black and white film that it is not true, they only believe it is true when it is in colour. We found out that they like to see themselves, the peasants, in the films and that helped us find a movie language to get to the people.

It is like an experiment for us with the people, because they don't know about films at all and now they are getting all these documentaries, all these politicised documentaries, it is very interesting.

What were the circumstances under which Incine was formed?

Incine was formed during the war, in 1978. We started making documentaries about the situation in Nicaragua, the final insurrection, in Costa Rica, not in Nicaragua. We had the co-operation of filmmakers in Latin America and the States, they came to Nicaragua and filmed here and gave us the material and we edited it. After that in 1979 Incine was formed here in Nicaragua, with a decree from the government to make a cinema institute, but we really started in 1978.

How would you describe Incine as it functions today?

Incine is one of the projects of the Ministry of Culture - we do mostly political work here for the revolution although we don't have any lines coming from the government telling us what to do, we do our own work, our own interpretation of Nicaragua.

How are the staff selected, and are there avenues for new people who want to be filmmakers?

There wasn't any process of selecting people, although now there is. But most of the people working here came from everywhere, musicians, architects, sociologists, people from everywhere got a start in making movies like that, so here is our school, we are learning to make films here. Now we have a process of teaching people to do the work here, it is not like a theoretical school, it is practical teaching.

What would be the standard of your people?

Our standard, nowadays, in camera and sound is quite good. But we are not so good in the other direction, for that we need to study more - we have the advantage of having a lot of work, we never stop, when we finish one film we start another and

Australian filmmaker Jim Stevens recently visited California, Mexico, and Nicaragua while researching his next film. While in Nicaragua he talked to filmworkers working for Incine, the Sandinista Government's national film institute. He found that for the filmmakers the conditions were tough and that at any moment their production offices, archival and equipment stores could be sabotaged. Their work is taxing, much is expected of them, dollars are precious. They don't have the luxury of tranquillity or comfort - the legacy of the past (Nicaragua was second after Haiti in poverty in Central America) still exacts its toll. He came away with his strongest impressions being of poverty, but determined ingenuity in overcoming it. At Incine he talked to Fernando Somarriba, a director of short films, documentaries, and narrative films.

so on. I have been here about two and a half years and I have made about fifteen documentaries, that is quite a lot of school really.

Where do you come from?

I was a musician, I used to come here because of the music, there was a recording studio in Incine. After that I just joined the group.

And you became a director because of a natural process?

I was an assistant director before and after about three months I started being a director, that is a very fast process. We have to study on our own, we have a lot of books here and we study them and that is our training.

How are scripts or ideas selected for production?

There have been two ways. First there is a line of what is going on in the country, what is important at the moment, we select an idea about that. That is another way when directors propose some ideas and they are accepted or not. But now we have to change our way of working because we have what we call Taller Workshops - small groups of about fifteen people who work together to discuss ideas and scripts and screenplays and after that propose to the institute what we want to do.



What size crews do you have when you are filming, for example documentaries?

For documentaries, there is a camera person and assistant, there is a sound recordist, a producer and a director, about five.

And on feature films?

We haven't done a feature film on our own, we have made them with Cuba and with France - we did one fiction film in November and our crew was about fifteen people. It is called Noel and is about a military man who was kidnapped by the counter revolutionaries and taken to Honduras to get some information. In the end he escapes from the contras.

Alsino And The Condor (shown recently at the Auckland Film Festival) was a very good film although heavily romanticised in parts - do you see Nicaraguan features evolving in the same way?

No I don't think so, that was our first feature film but in reality it was not Nicaraguan. It was made with the co-operation of a lot of Latin American people so it is not really a Nicaraguan expression, it is the expression of a lot of people together. The script was written by Miguel Littin from Chile, and all the technical crew was from Cuba. We only had people in the film learning, we didn't make any artistic decisions. It is a Nicaraguan film because it was made here with our co-operation but I don't see Nicaraguan films going in that direction.

How do you see them going?

It is difficult to say because we are making our first steps into the feature films so I don't know where it is going to go.

How do you research a documentary, how much time do you spend researching?

The normal time is about a month and a half. We used to have a research department but not any more, we do the research ourselves along with the production and direction, although we go to professional researchers as well to get some help. We take about a month, that is very little time but we have to do the work fast to keep up production.

What does the film archives consist of and what condition is it in?

Mostly newsreels from Somosa's time, we have a couple of copies of every film, it is in a good state. The negatives are in a lab in Cuba so we can make copies if we want. We are trying not to use it because we are trying to save all the material to make a historical film in a couple of year's time, to make a story of Somosa-ism from the first Somosa to the last one. The problem was that we were using too much of that material and when we want to make that film we would find out that all that material had already been seen, so we are trying to keep it there in the archives.

What about people outside, American, European, maybe Australian filmmakers, who might want to use selected material in telling a story about Central America, what access have they got to the material?

They have access to that material, they can see it and choose what they want, the problem is the work to make the copies.

Is any of your work aimed outside of Nicaragua?

Most of our work is done for Nicaragua but sometimes we take an idea and try to make it for outside as well. Most of our work is sent to festivals as one channel to tell the people what is going on here in Nicaragua.

'What we see in Central America today would not be much different if Fidel Castro and the Soviet Union did not exist'

Ambler Moss, US Ambassador to Panama, 1980 quoted in *Inevitable Revolutions*, by Walter LaFeber.

How do you reveal the people's problems and aspirations to commercially sophisticated countries?

We don't have a way to do it right now, we make our films first for our people. We send the same film abroad and sometimes people understand and sometimes they don't, but we don't make films expressly for people abroad.

While I have been working here I have met many journalists who are very cynical of the Sandinista government, they demand proof of everything. If the contras have come and slaughtered people, they demand to see the bodies before they believe it - what do you think of that type of attitude of the media from outside?

That is a normal attitude from a reactionary journalist - there is a policy here in Incine that we let everyone make films in Nicaragua, sometimes we know they are going to make films against the revolution but we let them do it, we are not scared to showing what is going on here in Nicaragua, we don't want to hide anything at all. They do this because they lack information perhaps or they don't have the opportunity to go to the places where it is happening because they are dangerous areas and you can't let everyone go there and get killed. I have found as well too many people coming from abroad, journalists from the States and Europe, they like proof all the time, and it is impossible to show proof all the time, sometimes you have to believe the government.

How do you perceive the future for Nicaragua?

One real problem is the elections this year in the States. If Reagan gets re-elected, there is a program of invasion of Nicaragua, and we have to live with this reality all the time. Most people tend to think that here are people just looking for war and giving guns to everyone but the real problem is that the invasion could come at any moment. The States are talking and talking about negotiation but at the same time they keep helping the counter revolutionaries and the war is still going on. A couple of weeks ago I was in the North and there are the contras, the planes giving supplies. They are giving \$1 million to help the contras and that work is going on for years. They are trying to make a situation of conflict just to make a big war. That is our reality.

Have you got a film in production at the moment about that?

We made a documentary last year about that in Jalapa which is one of the hottest places in the North called Teotejacinte which is a small village near the border. We are very optimistic about the future ourselves because we work a lot, we make improvements in all fields, the economy, social, culture, everything - but it could be better if we didn't have the war.

Have you had any bad experiences with filmmakers coming in and exploiting your openness?

A lot of people have come from abroad, from Europe, from the States, from Australia as well. They come here to Incine and ask for help and co-operation - we give them all the co-operation we can. To give you one example, a German fellow came here two years ago who wanted to make a documentary. He said he was going to give us a camera and a Nagra for the film, we were to have the crew here and the director, and he was to give us the negatives. The documentary was sent to Germany for final revision, they changed it completely, they made another film out of it, they didn't send the negatives and they sent a letter saying we stole the camera and the Nagra. Other people have done the same to us - but that won't stop Incine helping people because we help everyone we can.

The situation is that the revolution, it sells itself, if you make a film about revolution you have got a big chance of selling the film. Filmmakers come here posing as Sandinistas, they love the revolution, but in the meantime they go around with reactionary journalists from *Time*, *Newsweek*, all kinds of people and the CIA I guess. If they don't have a strong ideological position, they start having doubts about the revolution, about the corruption. They say they want to make films, showing the good and the bad, do you know what I mean? I was very scared of that because we

'Central America now exercises the same influence on American policy as the full moon does on werewolves'.

Wayne Smith, former head of US Interests Section, Havana. Quoted in *Covert Action* 20 Winter 1984.

help make the films. I would feel guilty if it comes out a film against the revolution.

The problem is that we can't compete with people with so much money because we make a film with \$10,000. They come here with \$30,000 to make a film, they can film two hundred rolls of film, they have more advantages to make a film but as I told you we are not scared to help. About ten crews a month come here to make films and we don't have any control, there isn't any law that makes it compulsory to come to Incine and show the scripts to have a revision of the material and their interpretations, so they just come here, get a letter of approval and go and make the film - we want to change that situation.

But people can come here and agree to all your demands, and then they go back to their own country and shape the material any way they like, so what is the point?

The point is that we could charge, we don't have dollars, they have dollars, we could charge. 'You want to make a film? OK, this is the cost.'

That is a good point.

In North America they don't understand Nicaragua, they think this is another Cuba. If you have been to Cuba you will realise that here is another process, another country, another people, another time - for example, in France you have a group of people theorising about religion, about Catholicism and Marxism, talking and talking about that. Here in Nicaragua it has happened already, without talking about it you have it, here religion and Marxism is joined together. We can say here one is a Catholic Marxist, one can be religious and a revolutionary at the same time, there is no problem in that. The same has happened in everything, nobody was expecting that there would be an election here in Nicaragua, there is going to be an election and the FSLN is going to win, I am sure of that.

You don't think that is a perfect opportunity for the CIA to destabilise completely?

Yes and they are doing that, you read *La Prensa* (the rightwing paper) for example, they have a big chance to do that but it won't take them anywhere.

What type of censorship is there against the rightwing?

None at all, Up to four months ago there was but it changed in December, it is open, they can say anything they want because now we are sure that the people are for the revolution. Here in Nicaragua and in all Latin America fifty per cent of the population is under twenty-five years old and

those people are for the revolution, that is the biggest part of the country. The young people are all revolutionary. That is the force of the revolution.

But there is the argument that it is important to get information to the US, and to do that you have to have compromises in the material to get it on television in the US.

Yes I understand that of course. But trying to show the faults of the revolution can be a double edged knife, many people could interpret that in a different way. If you try to show that there is corruption and so on, you can make a big mistake showing that when the most important thing is showing what we are really working to do here in Nicaragua. We know our mistakes and we are trying to change things and it is difficult to do because it is a very young revolution.

It is a very inexperienced group working here in Nicaragua, as you see here in Incine. Most have not studied cinema at all and that is happening in most areas of the country as well. We are learning from our faults but we are conscious of that, we are not trying to hide it but that is not the important part, the important part is the positive part, the work - that is what I think. In every part of Nicaragua, most of those in the leadership did not even go to the university and now they are ruling the country. They are learning, they are very capable of doing well, and as you see the country is working, it is going on.

Why do people want to come and reveal the problems as well as the good points? Is that their idea of being balanced?

I guess so, and the idea of selling the films as well. That is what people want to see. If you go to the States and show a film about Nicaragua and everything is beautiful they probably won't believe you. They will say you are manipulating your film. It is very dangerous for us as well because you get the opportunity to show your film to a couple of million people at the same time and that could give a very bad impression of Nicaragua when the real situation is not like that.

So you are saying that it defeats its purpose, that those who come here and are sympathetic but want objective, balanced journalism in a traditional, capitalist sense, are really playing into the hands of those against the revolution?

That is right.

This interview is from *Film News*, a quarterly publication of the Federation of Victorian Film Societies (Aust.).

WOMEN FILM MAKERS IN NICARAGUA

Im Stevens talked to several women who work in film, one as Production Manager at Incine, and found that they were pessimistic about the role of women in filmmaking in Nicaragua. There is a deep seated social bias against women working in cinema. Women who have occupations, develop business skills, do jobs that are demanding and physically difficult are admired and respected, but there is something not quite respectable about the world of film.

As one woman explained 'the idiosyncrasies of our people, the lack of an education system that included any study of cinema, the fact that technical colleges haven't had filmmaking as a professional career, all goes towards a lack of respect for cinema as a means of work or as a profession. Another determining factor is a belief, a myth, that cinema degenerates the morals of

people. If women are not integrated in cinema it is because men are in many cases the obstacles to women's learning processes, and to their integration into film structures.'

In fact, when Incine first started, there were more women involved in the production process than there are today. Women are not applying for technical positions anymore. Films are not being made about women either.

The women commented: 'The lack of participation of women stems from the conflict with the directors of Incine, with regard to the aims and objectives of the organisation. This will only change with confrontation with these companeros in order for them to understand and accept that women do not necessarily have to be relegated to administrative positions, and that they are more than capable of creating, recording and directing.'



TE WHARE WHITIAHUA

FILM REVIEW

UNDER FIRE

Directed by Roger Spottiswoode

Under Fire is set in Nicaragua in 1979 during the so called, 'revolution of the Poets', the Sandinista overthrow of the government of General Somoza.

Under Fire is certainly not a remake of *The Green Berets*, (John Wayne's justification for United States involvement in Viet Nam). The film can be seen as criticism of the United States' policy of interfering in domestic politics in Central America. While it is currently Ronald Reagan who is justifying his support of the government of El Salvador, it was Jimmy Carter who was the President during the final days of the Somoza government of Nicaragua. When Gene Hackman comes out with the line, 'We're supporting another fascist government', it is obvious that the liberals wrote the script. The script does not categorise the Sandanista movement as 'communist', 'Socialist' or 'Terrorist' but uses the more neutral terms of 'insurgents', 'revolutionaries', 'rebels' or 'guerillas'.

As is usual with didactic films, each character presents some particular point of view. The strength of the script and of the characterization is that even the smaller roles can sum up a character type in a few lines. Both Ed Harris as the mercenary Oates and Richard Masur as Somoza's public relations man are such roles.

Oates, the mercenary, who is not always sure on whose side he is on, is as endearing as Robert Duvall was a Colonel Kilgore in *Apocalypse Now*, (remember 'I love the smell of napalm in the morning. Smells to me of victory.').

Jean-Louis Trintignant - plays an enigmatic character whose function in Nicaragua is only hinted at.

Rene Enriquez, as General Somoza, is simply a figure head role. The reasons why he is hated are not explained in graphic detail but are implied by the deeds of his army.

The focus of the film is on the three 'gringo' journalists, Nick Nolte (photographer), Gene Hackman (reporter) and Joanna Cassidy (reporter). Indeed the film is about the news media rather than a history of the Sandinista revolution. The Sandinista army is portrayed as being led by a charismatic Che Guevara type character. The plot develops with Nick Nolte going looking for Raphael, the leader, to get a scoop photograph. The script is therefore mainstream Hollywood in its treatment of the Sandinista revolution. *Under Fire* portrays Raphael as the 'Star' of the Sandinista army, upon who the success of the revolution depends. The reality of the Sandinista revolution would probably support a more popular front leadership without 'star' leaders.

Under Fire covers the dilemmas involved in media coverage of wars of national liberation/revolution, the inherent distortion of events and the problems of 'Objectivity' and 'Truth'.

The plot involves the fabrication of a news photograph. The film contrasts that overt lie to the insidious distortion of events and the problems of 'Objectivity' and 'Truth'.



The plot involves the fabrication of a news photograph. The film contrasts that overt lie to the insidious distortion of events such as the editorializing which reduces a 7 year class struggle in Chad to 3 words, 'A lost war', on a TIME Magazine cover.

The promotion for *Under Fire* falls into the same trap with, 'The first casualty of war is the truth', a nice line but the film is more subtle than that. In Central America, the 'Truth' appears to be a relative concept not an absolute concept. Joan Didion, (American journalist, novelist and scriptwriter) found, in her 1982 visit to El Salvador, that the favourite bumper sticker on the vehicles of the government supporters was 'Journalists, tell the Truth'. She took that to mean the truth according to the President of El Salvador as his opponents were likely to be 'disappeared'.

In *Under Fire* we see Joanna Cassidy as Clair Stryder wandering the urban battlegrounds of Nicaragua recording random observations on her tape recorder. From this chaos of information comes her 'story', those observed 'facts' are ordered into a narrative line which represents her point of view, a liberal American in a Third World country. Her sympathy with the Sandinista cause is understandable.

Wilfred Burchett, (an Australian journalist who was the first journalist into Hiroshima and who



NEW ZEALAND HORRORS

DEATH WARMED UP

Directed by David Blyth

David Blyth and Michael Heath have brought the Horror film close to home with *Death Warmed Up*. This film, as with films of the Horror genre, feeds off those phobias and prejudices avoided by all except the young and the masochistic. So that if your particular phobia is injections or claustrophobia or just a fear of being experimented upon by your local Doctor, this may not be the film for you. The culturally sensitive may also question the artistic value of *Death Warmed Up*, indeed the film should have an R20 age rating - that is people over 20 should be refused admission.

The film contains all the essential ingredients of Horror films, that is, flesh, sex and death. The flesh is red, the sex is for the voyeur, and the death is with as much visual impact as slow-motion camera and special effects ingenuity will allow.

Death Warmed Up does not pretend to be anything other than horrifying. The carnage comes with an unrelenting pace with occasional moments of sublime peace - but always tinged with the

feeling of foreboding of the next shock/horror sequence.

To those sensitive about the portrayal of racial stereotypes the Indian dairy owner will go down like a brick through the window. It seems Jonathan Hardy and the script writers did not know that Indian impersonations died with Peter Sellers. The casting of Maoris as the attendants of the Evil Dr Howell also smacks of insensitivity. To

those with feminist sensibilities the portrayal of the female characters may grate to the bone. The film presents females as victims and males as action-man heroes, it also presents a traditional morality of 'nice' girls, and those who have sex have doubtful futures.

David Blyth has come a long way since *Circadian Rhythms* (a film made in 1976 with Richard von Sturmer and partially funded by the Auckland University Student's Association), but the themes of birth/death/rebirth have emerged from the subconscious and psychic areas of New Zealand psychodrama. David Blyth has taken the bit between his teeth and plunged into mainstream Horror films. Birth/Death/Rebirth themes are now dished up by the evil Dr Howell in his laboratory for genetic recombination under the name Trans Cranial Applications on sunny Waiheke Island. The fear of mutilation of the body is one of the

THE STORY BEHIND THE FILM ALSINO Y EL CONDOR

A review by Gabriel Garcia Marquez

later reported the Viet Nam conflict from the Hanoi side) was constantly criticised for his lack of objectivity but he probably got closer to the truth than those reporters who listened to the military briefings in Saigon. (Wilfred Burchett was the subject of the documentary *Public Enemy No. 1*, recently shown on N.Z. television).

Another aspect of the editorial process through which the news travels is shown when Gene Hackman as Alex Grazier is on the telephone arguing with his New York editor as to which is the bigger story. The Pope in Egypt or Alex's story of pieces of body in a piano of a Nicaraguan night club, full of C.I.A. and journalists, while Alex was playing 'Moonlight in Vermont'.

Later when Alex is offered a position as anchor-man on a T.V. news show he tells Clair and Russell Price (Nick Nolte): 'I'm going to be a star, when I take a breath, America takes a breath, when I tremble, America trembles. My vocal inflection will be more important than who controls Congress.'

It appears that the news media is presented as the theatre of the absurd. One writer has described the modern news media in these terms.

'That since the 1960's the lines between fiction and fact became increasingly difficult to distinguish. The previously distinct genres of journalism, literature and theatre gradually fused into something known as media. The amalgam of forms resulted in a national theatre of celebrity.' Lewis H. Lapham, Editor of Harper's Magazine in an article in July 1981 edition, entitled 'Gliding the News'.

Russell Price's crime of fabricating a news photograph is of obvious benefit to the Sandinista for propaganda. And like all propaganda it could be justified on the basis that it tells the Nicaraguan people what they want to believe. As Lewis H. Lapham puts it;

'If the media succeeds with their spectacles and grand simplifications it is because their audience define happiness as being the state of being well and artfully deceived.'

The message of *Under Fire* is that photographs are not neutral. They can be fabricated, misinterpreted or used for purposes never imagined by the photographer in their pursuit of the perfect visual image., (ask any N.Z. photographer whose Springbok tour photograph was used in subsequent Court prosecutions of demonstrators).

The dilemma which faced Russell Price was what was the breaking point of his so-called objectivity. As the Priest said to him in the army cells;

'Whose side are you on?' to which he answers; to which he answers;

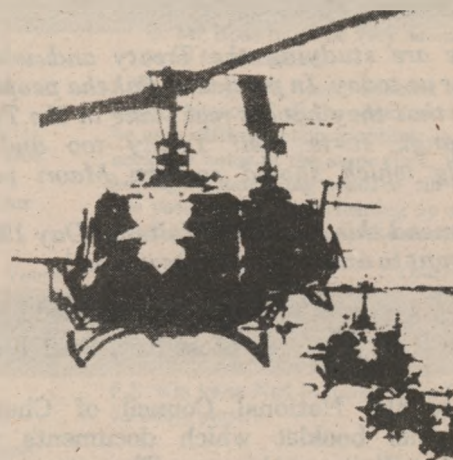
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The film's excellent quality is perhaps not its greatest merit, but rather the fact that this quality was achieved in spite of the almost incredible conditions under which it was produced. In the beginning there was neither a plot nor money.

But the Nicaraguan Film Institute wanted Miguel Littin to make a film for them, and Miguel Littin wanted to do so. He had an old and not very promising idea, inspired by a short story by the Chilean Pedro Prado, about a child in the countryside that jumped from trees because he wanted to fly.

It was a good example of Miguel Littin's lyrical obsession, which is the most vulnerable aspect of his films, but to which he always surrenders as if to an illusory lover, in spite of the harsh criticisms by the reviewers and the still harsher, though secret ones, by his friends who love him. Fortunately, the most hard-headed teacher is reality. While travelling through Nicaragua's countryside looking for a setting for his flying boy, looking for trees from which to fly, looking for social justifications that would lend credibility to the adventures of his tropical Icarus, Miguel Littin discovered in the collective memory recollections from the liberation war in Nicaragua that had never been told. All of a sudden - perhaps without realizing it - he found a different, but much more real and touching film than the one he was looking for. There is nothing new or strange about this: art has always been this way.

The circumstances under which the film was made could be the subject of another film. The



Nicaraguan government provided all kinds of resources - civilian and military, material and moral - but after adding up all the funds that could be pooled, there was no more than US\$60,000 which was much less than what would be charged by the U.S. actor, indispensable for the drama. Cuba contributed technical equipment and even one of its most qualified photography directors - 56 year old Jorge Herrera - who had earned his

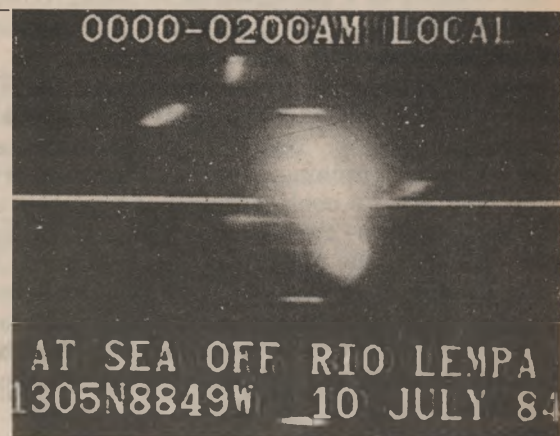
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UFO OR ARMS RUNNERS?

This photograph taken from a U.S. AC-130 spy plane is supposed to show a Nicaraguan 'mother ship' unloading arms into canoes.

The Reagan Administration bases its continuing program of military intervention in Nicaragua on allegations that the Sandinista Government is exporting revolution to other Central American countries. This is primarily supposed to take the form of arms running to El Salvadorian guerrillas.

Such photographs are the 'hardest' evidence the U.S. has.



phobias *Death Warmed Up* uses with relish. The scalpel cutting flesh has the same impact as the infamous eye slitting shot of *Un Chien Andalou*. David Blyth has acknowledged his interest in the shock effect of that 1928 surrealist film by Salvador Dali and Louis Bunuel (see the article by Diana Ward in ART NEW ZEALAND, spring 1978). But the Horror films the visual shock is relied upon to entertain even if it is gratuitous violence. The surrealist films use the visual shock to confound the viewer.

The comic book script succeeds in giving some classic New Zealand characters (or Stereotypes) some droll lines to deliver, such as the country hotel publican, 'I'm going out there' is delivered with the same bated significance as if it were delivered by one of Ingmar Bergman's characters. The poignancy of the dialogue between Michael and Jeannie has to be seen, (or rather heard) to be believed. 'We are all in this together', 'Don't leave me', 'I'll be back' comes from a touching scene inside Dr Howell's high-tech hospital when the going gets tough and the weird are out in force. Unfortunately one of the films potentially great jokes has been ruined by the calling of an early election in New Zealand. To see the film is to know the joke.

At a technical level the film succeeds in every department. The high-tech hospital set achieves the same feeling of clinical sterility and menace that New Zealand hospital architects have created throughout the land. The Steadicam tracking shots follows the characters like shadows. The

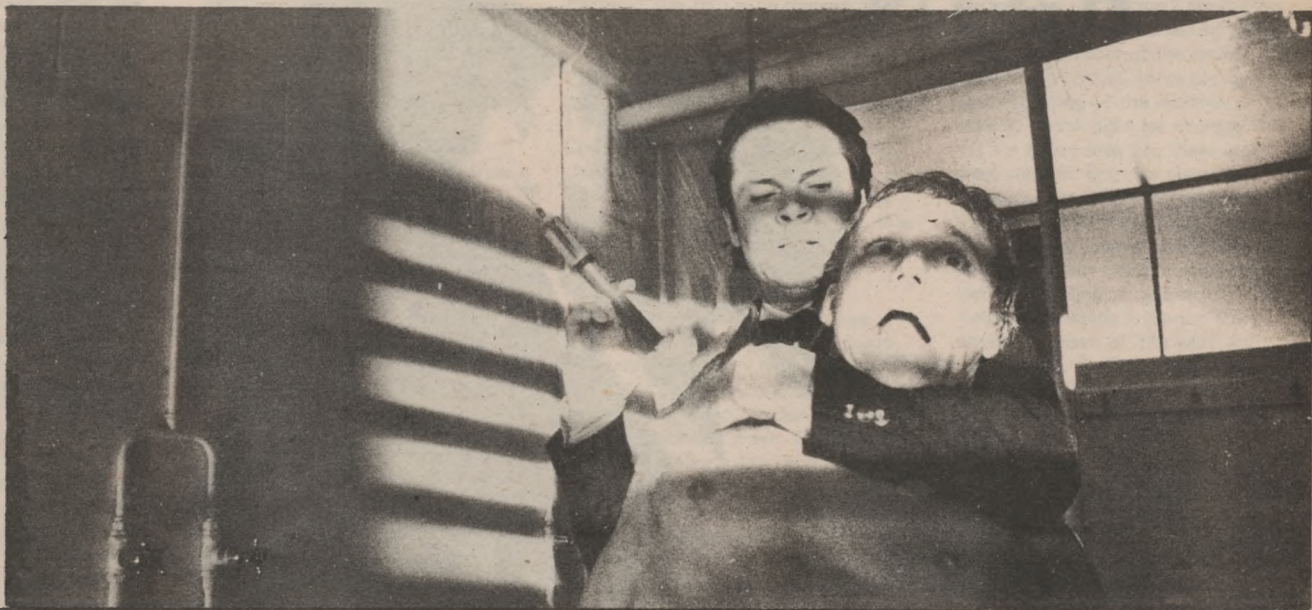
Dolby stereo sounds sends the mind reeling with every blow or echo. The film attempts to be real horror show, the lovers of the Horror genre can feel as riveted to the seat, as was our hero Alex in Stanley Kubrick's film *A Clockwork Orange*, in some good aversion therapy.

To say that the film recalls of the Horror genre as *Mad Max*, *Britannia Hospital* and *High Anxiety* is not to say that the film lacks originality. It shows that the Frankenstein vein of Mary Shelley is not yet dry. The surgery sequences are enough to put off any amateur brain surgeon.

The film walks a razor's edge between the serious

and the burlesque and only occasionally falling down. But it remains to be seen if the teen-age target audience takes this film to their hearts. It will depend on whether they like their Horror films schizophrenic or whether they prefer them dead-pan. So that when Michael says to Dr Howell, 'I'm not going to listen to any more of this shit from you', the audience will have to make up their own minds as to whether he is referring to the Doctor's pleas or to the plot. When the end comes the audience should expect it as we all know that only the beautiful and the damned escape from Horror films.

- Morris Averill



THREE POINT TURNS...

Waitangi 1984 - A Turning Point?
Church and Society Commission of the National
Council of Churches - \$3.00.

'People are studying the Treaty and what it means for us today. In particular Pakeha people are realizing that they have a real stake in the Treaty of Waitangi. It is their Treaty too and not something which should concern Maori people only.'

'I commend this record of Waitangi Day 1984 to all who want to understand these issues.'

- from the foreword by the
Most Rev. Paul Reeves

In July the National Council of Churches released this booklet which documents what happened at Waitangi this year. The extract above from Archbishop Reeve's foreword indicates the freshness of the varied stories recounted in this collection of personal accounts of events and also captures an air of the relevance and topicality of the issues. In the afterglow of the television series 'Africa' and the light of the current series 'The Jewel In The Crown', the question raised in Jocelyn Armstrong's article '1984?', asking what the Pakeha response to Maori claims and demands is, brings distant panoramic visions of history's sweep closer to home. Like its predecessor, the NCC's 'What ever happened at Waitangi 1983?', this booklet is a comprehensive backgrounder to issues central to the question of NZ identity. It deserves to be widely read.

Three significant events concerning the Treaty in 1984 are raised. The first is Te Hikoi ki Waitangi: Hone Ngata's exhilaration as a participant - marching, laughing, fighting, crying - and Bob Scott's cool appraisal of the roles of the main characters - the Governor General, the media, the churches, the police and the marchers - begin this collection of essays. Their perspectives, one intimately involved, the other slightly detached, together provide an excellent introduction to anyone seeking contemporary evaluation of the Treaty's meaning to Maori and Pakeha. The



objectivity of the writers is not lessened by their involvement: to the contrary, they do history the service of capturing a more accurate portrayal of events than that which the sanitized press and one-eyed television cameras recorded. A regional roundup of Waitangi Day activities in other areas also widens the focus beyond the main action which occurred up at Waitangi itself.

An interview with Bishop Vercoe could be an inspirational theme for the second Waitangi-related event of consequence this year - the upcoming national Treaty hui for 'talk, conciliation and healing'. The aim is to bring together Maori opinion and unify Maori people on what to do with the Treaty - leave it, ratify it or form a Bill of Rights. The Who's-Who list of groups involved in the hui indicates the importance the Maori attach to the Treaty. The hui will bring non-partisan groups, such as tribal representatives, the Maori Battalion, Maori Wardens, the churches, students and the Women's Welfare League together with political groups which span the spectrum from the conservative - the Race Relations Conciliator and the New Zealand Maori Council - to the more overtly political - the Maori MPs, Te Kotahitanga, Mana Motuhake and activist groups. With such wide participation, the hui certainly does promise to be a turning point for the future of race relations.



The snap general election (it was called just as this booklet hit bookshop shelves) has delayed what was hailed as the third significant event of the year - the passing of the proposed Maori Affairs Bill (the Bill lapsed along with all other pipeline legislation before the house when parliament dissolved). Consequently the answer to Jocelyn Armstrong's question '1984?' will have to wait until the Bill reappears before the very body which is most responsible for a heritage of 144 years of Acts, statutes and regulations which have contravened the Treaty of Waitangi - ie the government. Drafted by the Maori Council's Legislative Review Committee, the Bill is a blueprint for the spiritual, philosophic and cultural premises on which Maori land law should be based, writing new legislation from scratch rather than rewriting the morass of amendments to previous amendments which constituted the Maori Affairs Act 1953 which it will replace.

The change of government in the wake of the elections and the imminent Treaty hui may redirect the emphasis of the Bill before it goes before the new parliament. Certainly, the Treaty hui will clarify and unite Maori opinion on a sensitive issue. But when the Bill does come up for consideration, will those on Honeycomb Hill recognize it for the watershed in racial justice it potentially is, allowing Maori values to become part of the written law of the land, or will it choose once again to exercise the veto power the Pakeha majority has held over the indigenous minority, tangata whenua o Aotearoa, for the last century plus?

1985?

Rangi Patena



TE WHARE WHITIAHUA FILM REVIEW

PURPLE RAIN



PURPLE RAIN
Director: Albert Magnoli

Out of 'Liquid Sky' comes 'Purple Rain', but without the originality that only an alien's view of urban america produces. 'Purple Rain' comes from the familiar genre of 'Boy meets girl, we are going to make it big' musical. While Prince may not be the new Judy Garland, nevertheless, this film succeeds where many films, which turn established singers into actors, have failed. (For an example of those, think of any Elvis Presley film you ever had the misfortune to see.)

Prince and Apollonia Kotero are well cast as the film's romantic interest but the film really comes alive with the band performances which are set in Minneapolis' First Avenue Club.

The script is more heavyweight than the typical 'Boy meets girl' plot as it explores the problem of domestic violence. Prince's father is an alcoholic ex-piano player who responds to domestic arguments with violence. This is a learned response which Prince realises he is using himself. Purple Rain develops a kind of 'Fame' meets 'Quadrophenia', with the obligatory happy ending of the former, and the urban youth subculture themes of the latter, as Prince escapes from the

suburbs with his music and his motorcycle. The film is not all love and angst as Morris Day from the band 'Time' plays a comic role as the rival for Apollonia's affections. Jive talking blacks may be a cliché in American films but Morris Day steals some scenes, such as when he acts as the promoter of Apollonia's all girl band. Their stage number is so gross and exploitative that it ends up as satire upon the marketing of the band as a product for the audience.

Purple Rain is Prince's 'Star vehicle' but even if he is not your idea of a great gig the film should be seen for its other aspects, such as the photography or the editing. The Dolby sound track is edited with the film so that club performances merge into and become background music for the plot development. This technique is one which video/song clips have developed for their 3 minute film plots.

Prince may not be the new Jimi Hendrix and Purple Rain may not be Purple Haze but Prince comes from that same guitar as phallus school of black performers with his new romantic poses in his Restoration robes. But Purple Rain should not be dismissed just as promotion for Prince as a performer.

M.H. AVERILL

NGA TUHI MAI

LETTERS

KEEPING POLITICS OUT OF POLITICS

Rangi & Neil,

To hear candidates in the recent Exec and Presidency elections loudly proclaiming that they would be 'independent', makes me smile.

Like those good liberals who imagine the state to be a fair and neutral arbiter of all society, they must be either hapless or naive. Holding political office by definition involves making decisions on behalf of others. And it usually involves distributing resources according to value judgements. If choices are to be made and resources are limited then some will emerge from the lolly scramble empty handed. Like the politician who claims to represent the ordinary bloke (!), candidates who claim to be independent and free from factions deserve our scepticism. Just who makes up the silent majority they are appealing to?

In as much as politics involves the making of choices according to a set of values, it is only natural that the decision-maker will have a coherent set of values and a ready set of rational justifications. Recent 'independent' candidates offered us promises to work hard, experience in student politics, lower cafe prices (who could resist?), and a better deal for all of us but most offered little in the way of a stated philosophy. As with Citizens and Ratepayers on the Council, I cannot help thinking that behind the promised competence and independence lies a more sinister faction.

Equally suspect are the claims by National (the broad spectrum party) and Labour (bringing the country together) that they can govern in the interests of everyone. Clearly inflation is good for property developers but bad for single income families, clearly youth rates are good for employers but bad for middle-aged women that get priced out of a job, clearly Think Big is good for New Plymouth business but bad for the Te Atiawa who get their reefs polluted. To obscure these contradictions behind the national interest is mystification. Plain and simple. It will be interesting to see how much mileage Lange can squeeze out of 'consensus' if real incomes continue to fall.

Conflict is the essence of politics. Consensus though, can only be a bad joke in a society based on contradiction: between those who own and those who work, those who produce the profits and those who spend them, those who enjoy our 'free society' and those who are unfree.

The joke gets worse when you think how much of our economy is owned by overseas interests. And how much money we owe to the western alliance nations. The long term prospects of 'consensus' do not look so good.

Denying the conflict of values inherent in politics and making out it is all a matter of competent administration does little for rational debate. If there is one thing worse than keeping politics out of sport/sex/art: it is keeping politics out of politics.

Phil Twyford

VOTED AGAINST CANDIDATE, NOT POSITION

Dear Neil,

I don't want to make an issue out of this, but having read your editorial in *Kia Ora*, August 7, I feel the need to state my piece. Simply this: you casually assume that the substantial No Confidence vote against Bidge Smith for Women's Rights Officer was actually a vote against the existence of the position rather than against the candidate. Well, I can only speak for myself, but I certainly took the responsibility of voting quite seriously. I read the policy statements, listened to the speeches, asked people who know the candidates and current AUSA members what they thought, and generally tried to find out as much as I could about the candidates' real beliefs and previous records. I did not, in the end, vote for any of the right-wing or 'moderate' candidates, but for Judy Anaru, Trish Mullins, et al. However, I didn't vote for Bidge Smith. This is not because I don't want a Women's Rights Officer, but because I have no confidence in Ms Smith. Had she been standing for any position in AUSA I would have voted against her. Again: I don't want to make an issue out of it; Ms. Smith did win, even if there were 410 No Confidence Votes against her. I'll just have to put up with her. I simply wanted to say that I was voting against her, not the position.

Careful voter

The remark in my editorial concerning WRO voting patterns was indeed a generalization taking no account of voters like yourself. However, I still feel that the extent of the no confidence vote (the largest of that election) can be attributed to a dissatisfaction with this particular portfolio, especially (dare I say it) amongst male voters. This is just an opinion, but a reasonable one to hold.

-Neil

PILGRIMS PROGRESS

Dear Editors,

In September after a short hiatus Pilgrims, the New Zealand Journal reappears with a publication of a double issue. As no doubt you will be aware considerable difficulties surround their survival of literary and arts magazines. It is in this respect that I write to ask if you could make mention in your columns of the reappearance of Pilgrims, stating that subscriptions (three issues) \$17.85 per annum. Submissions and subscriptions should be sent to The Editor, Pilgrims, PO Box 5101, Dunedin.

I thank you for your assistance in this matter,

Yours faithfully
Stephen Higginson

MESSY SPOILED BRATS

Dear Editors, readers, and whoever else, I am sitting in the middle of the usual disgusting chaos in the Cafe, writing to suggest that perhaps we ought to get our act together more than a little.

God knows the place was messy enough when I was here a few years ago, but now it is the pits. It is quite simply the filthiest, most unkempt environs I have walked into for years.

It does not cost much to provide sufficient Kleensaks, nor does it cost much in terms of personal effort to take your own rubbish to the nearest bin/bag etc.

I am inclined to wonder whether the change in Students' socio-economic background over the last few years (to a much 'higher' section than previously) means that the messier state of the Student Union is due to students simply being a pack of spoiled brats.

Please, let's have some improvement, (1) for the sake of our present well being - this midden is not a pleasant place to eat/converse in, and (2) for the sake of our future self-reliance/responsibility.

Yours
Simon James

CRITICS WITH HIGH STANDARDS

Dearest Brigid and Therese,

How fortunate we are to have such dedicated and constructive critics to pass comment on our 'reinterpretation' at the Maidment. We indeed are truly sorry that our performance did not attain the high standard that you so deservedly demand; perhaps next year when we find out how to really be comedians of calibre we shall come to you seeking that extra polish that we so desperately need.

Yours the faithful
M.P.A.S.

REPLY TO PHILIP ROSS

Kia Ora, e hoa ma

'Yours faithfully Philip Ross'?? How faithful. Having read Mr Ross's letter regarding the Massey S.G.M. and his accusations of 'incorrect impressions', I would like to correct some of his facts, white-lies, mistruths and bullshit. And my qualification - I am a Massey student. So here goes!

1. The letters the Chaff editor printed were primarily racist (not sexist) and were deemed to have broken the law and are being investigated by the Race Relations Conciliator.
2. As an Aucklander, how can you gauge the Massey editors popularity.
3. Sebastian Ren was not the 'only radical progressive' elected. Sebastian is President, Carol McKenzie takes General Vice President and Karl Sharrock as Education and Welfare V.P., showing a commitment to student welfare and education needs. But then maybe Mr Ross is right (witty pun there!), the Massey elections were a good indicator.
4. Mr Ross claims NZUSA came to Massey to spread their propaganda. Sorry, wrong again. Members of Massey Students Association organized everything from who was wanted from NZUSA, to what was wanted on the pamphlets etc. As per

usual, the national office did what they were instructed to do by the campuses.

5. Vic's president, Stephen Dawe was there because he was asked. Jessica Wilson was ill and Stephen knew the budget and could answer questions as needed.
6. VUWSA motion of withdrawal was defeated. Two people on their executive do not constitute the whole Stud Ass.
7. The result was not 150-50. There was at least 350 people there any way. Not bad for a place that finds it hard to get 50 at SGM's. Because no official count was made because of the overwhelming defeat, private tallies showed between 16 and 25 people voted for withdrawal. The media reported over 90 percent voted to stay in NZUSA.
8. The 'feeling' is not still around, and if it is, Mr Ross must be very sensitive to feel it up in Auckland.

To come to Mr Ross's defence; he was taking photos of all the speakers and it must be very difficult photographing and taking accurate notes at the same time. Well, here's hoping to something positive 'till the end of the year, rather than cleaning up after a reactionary trail of moderate destruction.

Yours cheerfully
Mike Semson
Ed & Welfare V.P.
Massey University Studen Assoc.

P.S. Kia kaha Neil & Rangi - *Kia Ora* is a valuable paper.

SAVIOURS OF PERSONKIND

Dear Sirs,

This letter is directed to all those people who; park cars in two wheel vehicle zones, who stand in the stairs in groups of 3 to 4 people and make people squeeze past, who double park and park on yellow lines, who leave their rubbish where they were sitting, who come from Remuera, who jump queues at the cafe and milkbar and finally think they are better than everybody else.

Well I've got news for you, I've formed a vigilante group and we go around collecting these people and give headphones to the heads and play 'Saturday Night Fever' and make them watch Prince, Duran Duran and Bucks Fizz videos till their brains explode outwards with great force. Then we tattoo 'I went to Woodstock AND like ABBA' on their arms. (I wish the same fate on bad But beside this we're really nice people and feel we're doing good for the rest of personkind.

While I'm about it, I don't know why people complain about the big queues in the cafe, personally I think they're quite good because you start eating your food at the end of the queue and by the time you reach the cashier there's no evidence (besides looking sick) that you've got food and therefore do not have to pay for any, that is food for thought.

Signed Agent Lemmon
'I'm no Yellow Belly'

PS Talking to D. Lange the other day and he said he's very sorry about keeping sales taxes on record and boats but he's got your votes now so he doesn't really worry about it too much.

PPS If the Americans think nuclear arms are good, why do they want to deploy them out of America and why are the walls of the white house made of concrete and 13 feet thick? Eh?

Daryl Webb



GREYSTOKE: THE LEGEND OF TARZAN
Director: Hugh Hudson

Wonderful things, presspacks. Movie distributors send out pre-packaged hype for their movies, telling magazines how wonderful their movie is. A free load of paper sent out to tell us all of those essential facts like Christopher Lambert (John Claxton a.k.a Tarzan) is short sighted, the film cost \$27 million to make, *Tarzan* isn't said once throughout the film and the mansion used in filming was the site that Elizabeth I learnt of her sister's death. Wonderful stuff.

But too much hype kills a movie. *Return of the Jedi* was slaughtered by the advertising that came 6 months before it; the book, comics, toys and even competitions were out the week of opening. And it is the same here: a competition, a yoghurt ad and even *The Making of Greystoke*. For every bit of pre-hype, I became more negative. Committed to seeing a film I would not enjoy. But I was pleasantly surprised by this

version, perhaps the only real version, of the Tarzan story.

Perhaps the greatest achievement made by this film is its relevance today; to our civilised culture, and the way we look at it. It strives to avoid the cliches that haunt the mythic tale that is Tarzan. This is not a matinee show made up of a Charles Atlas look-alike beating his chest, stereotyped african natives or a chimpanzee with an acting ability greater than the rest of the cast. It is a true motion picture, telling its story in 90 minutes of easy to take in mindless escapism.

The mold that was Tarzan has been, hopefully, broken. The genre, however, is far from dead. Others will pick up on the concept of 'The Great White Hope'. Indiana Jones is definitely halfway there. The (Johnny) Weissmuller Tarzan took civilisation to the jungle, with a multistorey tree-hut, elephant powered elevators and rampaging tribes bent on killing all in their way. This is what was the Tarzan story. Jane (ie Maureen Sullivan) was the

'housewife', cooking and cleaning were her two most strenuous activities. Hugh (Chariots of Fire) Hudson has consciously eliminated these images from his telling of the tale: gone is most of the racism, sexism and elitism. In its place, an understanding of the realities. Instead of the fight for ecology that the TV series took on, there is a more realistic fight for survival.

When Edgar Rice Burroughs wrote his first Tarzan book *Tarzan, Lord of the Apes* he wasn't writing about savage African tribes, nor about long lost civilisations of dinosaurs or Aztecs. He wrote a human story about the clash of 'the wild' and 'civilisation'. Perhaps inadvertently, he made us look at ourselves, and suggested that our society hasn't evolved past that of the jungle, rather we have retrogressed to a brutal society with wool around the edges. We pull the wool over our eyes when looking in, and looking out. This is the message that this movie has to share.

■ ALSINO AND THE CONDOR

... continued from page 14.

'No sides, I just take pictures.' But the Priest has the last line;

'No sides? go home.'

Under Fire is one of those rare American films, it is both a tightly scripted drama with action, action, action, interspersed with light romance in the usual Hollywood tradition, but the film carries its liberal heart on its sleeve as it criticises the American Establishment view of 'Truth, Justice and the American way' in Central America.



Those who see it may wish to read between the lines of the Time/Newsweek coverage of Central America. The Time Olympic special edition makes interesting reading with the American interpretation of one of the more important international conflicts of recent time, - the Mary Decker/Zola Budd clash. Also included are a Pentagon briefing interpreting a blurred video photograph proving 'Communist' arms supplies passing through Nicaragua to El Salvador and an intriguing article which suggests the C.I.A. are meddling in the Indian resistance to the Sandinista 'Government'.

- M.H. AVERILL

'I really look with commiseration over the great body of my fellow citizens who, reading newspapers, live and die in the belief that they have known something of what has been passing in the world in their time'.

- Harry Truman

■ UNDER FIRE

... continued from page 14.

prestige with 'Lucia' and 'La primera carga al machete.' Mexico contributed three actors, and others offered to act on a volunteer basis.

Nicaragua made the most substantial contribution with armed troops, combat vehicles, the only tank they had and a helicopter which was destined to be the star of the film. Its glory was short-lived, after two weeks of filming it suffered a mortal accident with fourteen people aboard while carrying out rescue work in a flood area; all the footage filmed up to then had to be redone.

The replacement, the only Bell helicopter which the Nicaraguan government owns, fulfilled its artistic mission to the end, but with indulgences that no producer would have allowed of his most treasured star. When least expected, it had to be transferred to conflict zones along the border with Honduras, and the filming was suspended until the helicopter was available again.

The result of so many setbacks and uncertainties was this movie in which a child who wants to fly is only a circumstantial element. The child was played by Alan Esquivel, a construction worker's son who, at age 13, did not know how to read. He learned his parts from an assistant who read them to him. Without a doubt, he is a born actor and Miguel Littin himself says that after a few days he only needed to give him the same directions he would have given a professional actor.

However, in my personal opinion, the true drama of this exemplary film, what convinces and moves the viewer most, is that of Captain Frank, a U.S. advisor played formidably by Dean Stockwell. Although he is not a very well known actor, those with good memories of film names will recall that

he played the role of Joseph Losey in 'The Boy and the Green Horse.'

Stockwell not only agreed to act in the film for a ridiculously low fee, but he also stoically and good-humoredly put up with the countless setbacks and seriously resisted political pressures put on him from many sides. There is no doubt that he is a very intelligent man who knew quite well what he was doing.

In reality, Captain Frank, who throughout the film is more lonely than anyone else in his solitary helicopter, does not do it for money, or for the spirit of adventure, but rather out of the conviction and the belief that his mission - even his sacrifice - is a tribute to the triumph of justice and truth. That is precisely the most pathetic aspect of those who are mistaken. It is even more so in the case of Captain Frank because he is a perfect example, lucid and human, of the third generation that the United States sends to die in its filthy wars since the last World War. A whole crop of priceless young men like him were sent to the slaughterhouse of Korea, another to Vietnam and now a third to the hell of Central America, where Mr Reagan's government is once again showing that the most powerful and fascinating country in the world has not learned from the terrible lessons of its own history.

Dean Stockwell cannot possibly be unaware that the humane and slightly messianic Captain that he portrayed had fallen into a trap without escape, where the least serious aspect is that no one loves him. I'm sure he knows it, and this is the great service he has paid his country: placing its people before a mirror that reveals their own strange and undeserved destiny.

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SHADOWS



SHADOWS

Programme of entertainment

TUE:	4th	7pm: 'Out of the Blue'
WED:	5th	7pm: 'Last Man Down'
THU:	6th	4.30-5.30 Nick Francis (Piano)
FRI	7th	7pm: SPEAKEASY 30's 'The Royal Tambourines'
MON	10th	7.30pm: VIBRA SLAPS

PANUI NOTICES



Arts

EXHIBITION

FRESH PAINT FROM ELAM

To be held in the Counselling Service Rooms, Old Arts Building 8.30 - 5pm 5th Sept - 14th Sept.

Clubs

STUDENTS WITH CHILDREN

There will be an informal get-together for all student parents and their children at 'Shadows' on Tuesday 11th September at 5pm.

This is a good opportunity to meet other parents, share problems, make contacts etc.

Bring a contribution for a 'picnic tea' for the children. Food and drink for adults can be bought on the premises.

DISABLED STUDENTS ACTION GROUP

Meeting this Thursday (6th Sept) 1-2pm in the Council Room (by the StudASS receptionists). Discussion on financial assistance for disabled students - what's available and what should be available.

NINE STUDENTS

FAKALOFA LAHI ATU KI a mutou oti tau Kau o noga ke he fale University rei i Okalana.

Last chance to meet each other before exams. Meet in Rm 143 TUESDAY 11th September 1pm. Bring your lunch and some thoughts on the following topics - hopefully to be discussed:

- land titles,
- genealogy records,
- efforts for orientation 1985,
- elections,
- agrotat & compassionate passes.

Music

MAIDMENT THEATRE

Fri 7 Sept 1pm 'FRIDAY AT ONE' Term III kicks off with another top concert in this impressive series of free lunchtime concerts presented by the School of Music. Today's programme is - Schubert: Two 'Cello Quintet. John Thompson & Sharon Tongs. Violin: Tim Young Viola: Femke Tolsma & Paul Mitchell 'cello. John Elmely: Sonatina for Flute & Piano 1976. Alistair McDiarmid Flute, Steven White Piano. Beethoven: Three Celtic Songs, Jennifer Maybee Soprano, Anthony Blaschke Baritone, John Thompson Violin, Louise Hoffman 'Cello, Andrew Millar Piano.

Sun 9 Sept 11am - 3.30pm BELA SIKI. The School of Music presents the renowned Hungarian-born pianist in a Masterclass. Bela Siki, a concert pianist of international stature, has been impressing the world music community with his virtuoso performances since he launched his career by winning first prize in the Franz Liszt Society Piano Competition in both 1942 and 1943. Enquires - please phone 737-999 ext 7408.

Nga Wahine

WOMEN'S HISTORY GROUP

All women are invited to our gatherings, held each Monday at 4pm, at Shadows.

On Monday 3 Sept. we have a seminar on Tukutuku: a Maori women's Art & Cross Stitch: a European Women's Art. See you there!

Politics

ANTI-RACISM MOVEMENT

Meeting Tuesday 1pm Exec Lounge. All welcome.

Cultural

WEA SEPTEMBER CLASSES

All enquires and/or pre-enrolments - phone WEA - 732-030.

FEMINISM

Part of our 'isms' series on political philosophies. An overview of some of the different perspectives that can come under the general heading of Feminism.

DATE: Wednesday, September 5th (1 session)
TIME: - 7.30pm - 9.30pm
VENUE: - WEA, 21 Princes St
TUTORS: - A panel
FEE: - \$4 wages - \$2 unwaged

PACIFISM

Part of our 'isms' series on political philosophies. An evening discussion on the wide-ranging perspective and the political and spiritual ideas that are involved in the philosophy of Pacifism.

DATE: - Wednesday, September 26th (1 session)
TIME: - 7.30pm - 9.30pm
VENUE: - WEA, 21 Princes St
TUTOR: - Kath Knight and others (WILPF)
FEE: - \$4 waged - \$2 unwaged

Nga Tane

GAY STUDENTS GROUP

Meetings: Tue 1-2pm Rm 143, Fri 4pm Rm 144, all welcome. Please note that notices etc are currently being displayed behind glass next to the Bookshop because of a persistent vandal problem.

Theatre

FESTIVAL DEBATE 1984

The Auckland Festival Society (Inc.) and the Auckland Debating Association will present a Debate in the Auckland Town Hall on Monday, 10 September at 8pm.

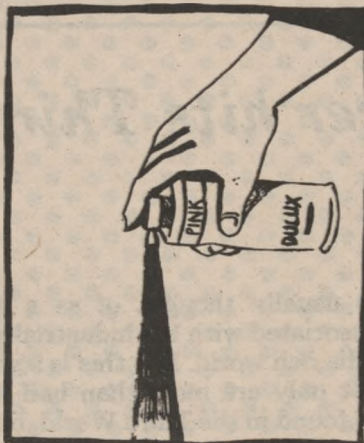
The team leaders will be Mrs Mollie Missen, (Melbourne) and Mr Jim Hopkins (radio) supported by Mr David Round (Law Dept., Canterbury University), Mr Michael Bungay (barrister and solicitor), Mrs Hilary Hudson (radio) and His Worship Mr Tim Shadbolt (Waitemata). The subject will be: 'That its all in the way you hold

your mouth' Tickets are available at the Festival Booking Office, 12 Albert Street at a cost of \$10.00 each.

LITTLE THEATRE

Wednesday 5 - Saturday 8 September, 8pm. Saturday matinee, 2pm.

TAKE TWO - Modern dance presented by Catherine Cardiff and Geordie Thorpe. Tickets \$7.00, students \$5.00.



Saturday 8 - Saturday 22 September, 8pm. Saturday matinee, 2pm

RIDE RIDE - Pilgrim Productions Inc presents by popular demand a return Auckland season of this musical based on a story about John Wesley. Book and lyrics by Alan Thornhill, music by Penelope Thwaites, director Brian O'Connor, musical director Bill Chessum. 'Set aside any misgivings that this may be a didactic play. It is above all splendid theatre' - New Zealand Herald. 'This is a show right out of the usual groove of stage musicals in its subject, atmosphere and treatment. It deserves to play to full houses everynight' - Auckland Star. Tickets \$8.00, concessions \$6.00. Bookings at The Corner Booking Office.

Film

MAIDMENT LUNCHTIME MOVIES

Monday 3 September 1.05pm MIDNIGHT EXPRESS - R18 - The most honoured film of all time. Admission only \$1.00.

Elections

EXECUTIVE POSITIONS

Nominations are invited for the Executive positions of Treasurer and Overseas Students Officer. The term of office in each case is from 1 January to 31 December 1985 and candidates for the position of Treasurer must have passed the papers which make up Accounting I.

Nominations must be made in writing. Copies of the nomination form are available from the Association Receptionist.

Nominations close with the Secretary at 2pm on Wednesday 12 September and will be considered by the Student Representative Council at its meeting to be held on Wednesday 19 September. Candidates should attend this meeting from 1pm.

PUBLIC RELATIONS AND CULTURAL AFFAIRS COMMITTEE

Nominations are reopened for one position as an Association representative on the University's Public Relations and Cultural Affairs Committee for the period to 30 April 1985.

Nominations close and an appointment will be made at the second executive meeting after the August Study Break. This may be held as late as 26 September but candidates are advised to submit their nominations to the Secretary by 14 September at the latest.

COUNSELLING SERVICE

Therapeutic Groups

Resource Person - Lorna McLay
One Group: Tuesdays from 11am to 2pm. Turns from 11 Sept 1984.
Other Group: Thursdays from 5pm to 7.30pm. Runs from 13 September 1984. Both Groups held in Room B, Counselling Service.

These groups will be for people who wish to resolve specific issues relating to their lives.

*Any person wishing to join this group must see a counsellor first.

Study Skills

Resource Person - David Simpson
This workshop will run for four weeks on Mondays, 1 - 2pm beginning 10 September 1984, and the same workshop repeated each Wednesday, 1 - 2pm beginning 12 September 1984. Both groups held in Room B, Counselling Service.

- The four topics to be covered are:-
1. Revision techniques for 3rd term.
 2. Memorization techniques for rote learning.
 3. Examination room strategies.
 4. Exam stress management techniques.

1985 SCHOLARSHIPS

Applications for the following awards close with the Registrar of your University on 1 October or such other date as the University specifies:

- Postgraduate Scholarships
- 1851 Exhibition Science Research Scholarship (for study in UK)
- Rutherford Scholarship
- Shircliffe Fellowships - supplementary
- Sir Walter Mulholland Fellowship - NZ or overseas
- Internal Affairs Wildlife Scholarship
- French Awards
- Commonwealth Scholarships (Students interested in Commonwealth awards should watch university notice boards for announcements regarding any scholarship offers.)
- Edward and Isabel Kidson Scholarships
- Frank Knox Fellowships
- McKee Trust Postgraduate Scholarship in Geology
- L B Wood Travelling Scholarship - supplementary
- William Georgetti Scholarship
- Reserve Bank Research Fellowship for PhD study in Economics (overseas or NZ)
- Australia - New Zealand Foundation Scholarship
- Scholarship for study in Italy
- Wellington Harbour Board Centennial Scholarship
- NZ-Japan Foundation Fletcher Challenge Scholarship
- Daniel O'Sullivan Trust Scholarship for undergraduate study in medicine
- IBM Postgraduate Scholarship - supplementary

Applications close with the Registrar on 1 October 1984. Information & application forms are available from the Enquiry Office, Registry. Note: Special application forms are required for most scholarships.

KIA ORA

1985 CRACCUM POSITIONS

Applications are open for the positions of Editor, Technical Editor, Advertising Manager and Distribution Manager of Craccum for 1985.

Applications should be in writing and should contain details of the applicants relevant experience and plans for the position. Applications should be in the hands of the Secretary by 5pm on Friday 14 September 1984.

BLOOD DAZE

The Blood Transfusion Service will be on Campus from Tuesday 11 to Friday 14 September. They urgently require your blood to assist them in meeting demands for transfusions. It's free and easy and you get free tea/coffee and biscuits. If you have a few minutes and a pint or two to spare come to the Lower Common Room anytime between 10am and 4pm daily (10am - 2pm Friday) from September 11 to 14. Remember to give blood before exams.

ORIENTATION HANDBOOK

Applications are invited for the positions of Editor, Technical Editor, and Advertising Manager for the Association's 1985 Orientation Handbook.

Applications should be made in writing and should include details of relevant experience, an outline of the applicants plans for the publication and an indication of the level of remuneration sought.

Applications close with the Secretary at 5pm on Friday 21 September.

THE HEALTH EFFECTS OF SMOKING

...continued from page 3.

For:

- ★ Cigarettes are dangerous, and should not be sold by a welfare organisation.
- ★ The Tobacco multi-nationals are pushing a dangerous drug by unacceptable methods both in the Western World and in the Third World, and should be boycotted in the way Nestles is.
- ★ Not selling cigarettes may help students who wish to give up, while not necessarily inconveniencing those who wish to continue smoking.
- ★ The ban is a good demonstration of AUSA's opposition to smoking and the tobacco industry.

Against:

- ★ If students wish to buy cigarettes, AUSA should sell them.
- ★ AUSA sells other dangerous products, eg alcohol, so why pick on cigarettes?
- ★ Boycotting such industries is pointless.

The motion will be on the SRC agenda this term. In addition the Association Exec. is currently considering the possibility of adopting a smoking policy in regards to smoking and non-smoking areas. If anyone is interested they should contact Barry Weeber (Environmental Affairs Officer).

A ban on the sale of cigarettes would be one small step towards this goal. It would be a clear statement of AUSA's recognition of smoking as a major threat to the health of its members. And it would be hypocritical for a welfare organisation to take other steps against cigarettes while it is making a profit from the sale of this lethal product.

-Dr R Beaglehole
Community Health

CANCER IS A THIRD WORLD PROBLEM TOO

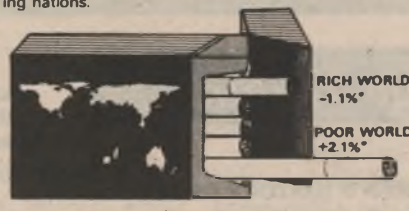
Throughout the world 1 in 10 adults dies of some form of cancer. In total cancer accounts for 4.3 million deaths a year.



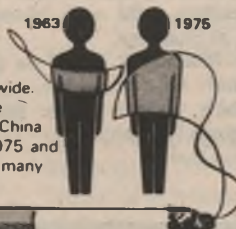
There are more than 5.9 million new cases each year... and of these new cases over half are in developing countries.

The Last Big Market

Third World countries are the last big market for tobacco. While consumption is on the decline in industrialized countries, it is increasing in developing nations.



*increase/decrease in consumption per year



Tobacco already kills a million yearly worldwide. Lung cancer incidence doubled in Shanghai, China between 1963 and 1975 and is now higher than in many cities in industrialized nations.

Cancer hits Third World too

Cancer is usually thought of as a disease of affluence, associated with the industrial and urban lifestyle of the rich world. But this is something of a myth - not only are more than half of all new cancer cases found in the Third World, but three of the four most common forms of cancer (those of the liver, mouth and cervix) chiefly affect people in developing countries.

The World Health Organisation (WHO) has launched a new campaign against cancer aimed at helping to prevent, detect and cure the forms that are prevalent in the Third World.

Up to one third of cancers are preventable by changing lifestyles - mouth cancer, for instance,

accounts for at least 25 per cent of cancer in South East Asia, almost all of it caused by betel chewing and smoking. And all but 50,000 of the quarter of a million annual cases of liver cancer - found mainly in Africa, Asia and the West Pacific - could be prevented by immunisation.

Greater awareness of the disease in the developing world would also lead to earlier detection and save thousands of lives - cervical cancer afflicts one woman in every thousand throughout Latin America and the Caribbean, but early diagnosis could raise the cure rate from 45 to 100 per cent.

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