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Auckland University Students' Association, Volume 58, Issue 21, September 11 1984



AUCKLAND MUSIC

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KIA ORA

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TE MOKAI EDITORIAL



Asked to write an article about Auckland's women musicians I thought "sure that's easy". Within 5 minutes of thinking about the women involved the enormity of it all struck me. Brevity has never been a strong point but the diversity of these individuals ruled out any generalisations.

These aren't half of them either. No particular criteria was used to select the women below other than that they were the easiest for me to find. Kim Blackburn, Sandra Bell or the women in the Jah Hian Band, This is Heaven, Vegetation, etc etc etc would have made equally valid subjects.

Below are the words of a selection of Auckland's women musicians.

— Debbi Gibbs

MARIE AND THE ATOM

Gill and Sara



he reason we started playing in the first place was because we were all friends (Marie and the Atom included Ginny Weir until recently) and I think there was a strong bond

and interest in each other from the beginning. The immediate support and interest we got from the Flying Nun crowd was really encouraging too.

Gill: 'All the stuff that I've done before was like a training ground for confidence to begin to do something that feels like its true to raw feelings.'

Sara: 'I feel as if I used Gill's confidence on stage as a touch point for me being on stage. Something I could refer to.'

Gill: 'Through playing a lot together and where we've taken the music together we've strengthened that initial bond.'

You sort of feed off each other?

'There's something magical that happens sometimes when we play and its something to do with the relationship between two women. Its something we don't really talk about, its just this understanding that sometimes when we play there is some connection there that's very strange and special. Sometimes your music steps outside your personal interrelationships and the way sounds relate to each other, the basic harmony or disharmony that results. Its more accentuated at times, like when we were away and thrown back totally on ourselves. That is when that working relationship is really accentuated and thats when we really grew in what we did and what we formed. The experiences of playing in the South Island have been really special. We felt as if we'd done something or affected something. We have a real affinity there but we haven't really confronted Auckland with the sort of thing we came to terms with while we were away.'

Marie and the Atom is a very personal band. Their performances are directly influenced by the mood and events of the day on which they play.

'Every time we play its like we're on the verge of disaster. When we travel, our performances have a lot to do with chance. The stuff each one's a bit like an accident.

lot to do with chance, each one's a bit like an accident. The stuff we've done in the North Island has been blatantly strange and aggressive. Its become a real musical focus for us there and we hope to go back over Xmas.'

Marie and the Atom neither like, nor particularly suit playing in pubs. It seems to be the case for a lot of the women musicians in Auckland. Even those who do concentrate their energy on the pub circuit don't seem to be writing M.O.R. pub rock.

'I know for myself I couldn't function in that set-up and so if you can't function in what is already there you have to go ahead and create a new structure which will work. Which you can be free in and which can be a channel for your ideas. There is a lot of lost time to make up for in terms of women communicating with women. There is that element of interfemale relationship within our music and I think thats where that magic that you can't quite understand comes in. It is something to do with being a woman and playing with a woman. Its pretty new and exciting.

'We realise that there are still things that we don't understand that men have control of and its to the point now that we're really interested. When we were on tour we were really keen to learn about a P.A. and were standing around asking 'What are you doing now Terry? Where are you putting that?' It seems to be one really gender thing. There are all those technical things that very few women have an understanding of and that I feel is a gender difference. You always end up relying on the technical knowledge of men. We're sort of desperate to make up for lost ground in that area and demystify the whole process. The actual performing side is so absorbing and although you need to know about a P.A. even if you were quick enough to be able to learn how to do it I sometimes wonder if you could actually think of all those things at the same time. You can't ever forget what everybody does to make things happen its a total production.'

Marie and the Atom are recording a new E.P. and will be performing in the Women's Arts Festival at Streets Ahead Cafe.

continued on page 11

TE TUMUAKI

AUSA PRESIDENT

Well, third term is upon us with all the gloom and joy that it brings. It seems rather ironic that just as spring arrives, flowers bloom and the warm weather emerges, students are forced to hibernate in the library madly finishing assignments and essays or swatting for that dreaded five letter word: EXAMS!

However, if you get sick of the library and boring work, or would like to spend at least one hour during the day doing something exciting, here's a few ideas and events coming up: SHADOWS

-entertainment every night and yummy food from 2.30pm (real cappuccino and delicious carrot cake so just pop up to the 2nd floor of the cafe for food or entertainment.

CEREBRAL RINSE

Just to give your brain a break from boredom AUSA is arranging five weeks of fun and entertainment 1pm on Tuesdays and Thursdays in the Quad, ranging from free give-aways, clowns, music...

BIKO DAY ACTIVITIES

On Wednesday 12 September at 7.30pm in B28 Makgolo (the Southern African scholar brought out to New Zealand by NZUSA) will talk about the Black Consciousness Movement and the harsh government response which has resulted in the death of activists such as Steve Biko who died while in police custody.

PHILIPPINES ACTIVITIES

Lisa Decanay, a Filipino Student presently working for the Asian Students Association will be speaking in B28 on Thursday at 1pm and 7.30pm or Fri 10am for women in Womenspace. If you

want to learn anything about the Philippines or about the Asian student movement then make sure you come and hear Lisa.

GOVERNMENT POLICY ON OVERSEAS STUDENTS

The Labour Govt is presently forming policy on overseas students and it is therefore the most effective time to put pressure on them.

It appears that the Govt is considering keeping the \$1,500 fee for 1985 but scrap it for 1986.

A petition has been prepared asking the Govt to scrap the fee for 1985. Please make sure you sign the petition at AUSA reception or at the stall in the Quad. The petition is only out until Friday 14 September so sign it today! The Support Overseas Student group will be meeting Thursday 1pm in Exec Lounge. All Welcome!

STRESS

Third term is always a time when students feel the pressure of impending exams. It is important that you try to lessen your stress levels:

use the welfare services (they help students under academic, personal or financial stress?); use the Recreation Centre and take out your frustration in a game of squash, badminton, indoor soccer, keep fit or just having a sauna.

Here's to a comfortable library seat and a friendly examiner!

Trish

SRC AGENDA WEDNESDAY SEPT 12 7PM IN THE CAFE EXTENSION

MATTERS ARISING FROM PREVIOUS MINUTES
THAT SRC minutes of 1 August 1984, and Exec minutes of 8, 17, 22 and 29 August be adopted as true and correct records.
PATTERSON/WEEBER
THAT the sale of cigarettes and other tobacco products be prohibited from AUSA outlets on campus.

ELECTIONS:

SRC Secretary
1 SRC Rep on RBAB
Notice of Elections for:
Treasurer - remainder of 1984
Treasurer - 1985
Overseas Students Officer - 1985
Nominations close 5pm on Monday 17 September with AUSA Secretary.
Elections at SRC on 26 September.
N.B.: Elections only recommendations to next years Executive.

RATIFICATION:

CHAIR
THAT SRC ratify the co-option of Judy Anaru onto RBAB.
CHAIR
THAT SRC ratify the adoption of a new constitution by the affiliated club AMERICA.
N.B.: AMERICA adopted the AUSA model constitution at its SGM on 8 August, to replace their old constitution.

AFFILIATIONS:

chair
THAT Political Studies Association be affiliated.
CHAIR
THAT Physical Society be affiliated.

GENERAL BUSINESS:

PATTERSON/MULLINS

1. THAT SRC calls upon the Government to end the operation of the STEPS scheme because it trains young people at abysmally low rates of pay for jobs that do not exist.
2. THAT SRC calls on the University to end its participation in the STEPS scheme.
3. THAT SRC call upon the Government to enact policies that will create permanent worthwhile jobs for young people.

WEEBER/

THAT \$50 from the Policy Action Fund be donated to ASOC to assist with the cost of sending Peter Barret to the Antarctic Treaty Partners Minerals regime meeting in Tokyo, Japan.

CRONIN/

THAT SRC recommend to executive that \$100 from the Speakers' Fund be donated to the Auckland Philippines Support Group to advertise a public meeting of 6 visiting Filipinos on campus in September.

CRONIN/

THAT AUSA call on the NZ Government to end its military ties with the Marcos Dictatorship in the Philippines.

CRONIN/

THAT in line with the call by the UN for a total boycott of commercial, diplomatic, sporting, cultural and academic contact with South Africa AUSA call on the University to end its academic contacts with South Africa. ▲

STUDENT EMPLOYMENT

Last week the government announced that six million dollars would be spent this summer to pay employers \$75 per week for every job they created for students. Before we leap for joy and thank the government for its kind hearted generosity towards students, we should stop and think for a while.

Even though the Prime Minister's announcement implied that this expenditure was additional to that from the previous government, in fact it isn't. It turns out to be about the same. What the announcement really represents is more of the same; more of the same unemployment and underemployment; more of the same low vacation earnings; more of the same financial hassles for students next year.

The major beneficiaries of the \$75 subsidy are not students but employers on the lookout for ways to reduce their wages bill. While it's true that many employers could otherwise not afford to employ students, what the subsidy basically achieves is to shuffle around unemployment from students to those already hardest hit - Maoris, Pacific Islanders etc. Employers are going to be paid for something they are already doing (or should be doing). Thus the number of additional jobs created will be very small. Although the criteria for the subsidy will include that the job will be additional to normal staffing levels, it is quite likely that a number of employees will be sacked this summer to make way for students employed on the subsidy. Last summer the Department of Labour was so

understaffed that it was unable to properly process applications from employers requesting the subsidy. As details of the subsidy become better known to employers such a situation is likely to be repeated in the 1984-85 summer.

To be cynical, it can be said that the major consideration behind the implementation behind the subsidy is not to find jobs for students but to reduce expenditure on Emergency Unemployment Benefit (UEB) payments. The subsidy will cost less than paying out the EUB to students - particularly those over the age of 20 living away from home. Being realistic however, the subsidy will not reduce government expenditure because it will be so ineffective in meeting student employment needs that many students will be forced to register for the EUB. Also many students who found subsidised jobs did not in fact receive the EUB.



The lesson of this matter is that one should keep the pressure on the Labour Government to honour its election commitments. To date it has reneged on one promise for the 1984-85 summer and is about to renege on another (repeal of the \$1500 fee for Private Overseas Students). AUSA and NZUSA will continue to keep pressure on government to respond to further student requests, e.g. Abolition of parental means testing and stand down for the EUB; Liberalising the criteria for award of the Hardship Grant; abolition of age discrimination in the awarding of the Accommodation Grant, plus numerous others.

In its first real test the Labour Government has failed to live up to its expectations. Any illusions that the Labour Government is more committed than its predecessor in getting a better deal for student employment have now been well and truly shattered. Students should let the Ministers of Education know that the \$75 subsidy is no substitute for a fully subsidised job scheme. It is up to all of us - not just AUSA and NZUSA - to push for positive change for the good not only of students but the community as a whole. We should however be charitable towards the new government. The subsidy is better than nothing - but not much better.

- Colin Patterson
Welfare Officer, AUSA

"In a country where the contradictions between the rich and the poor, the powerful and the powerless are extreme, and where the majority of the people live under the daily threat and reality of state violence and repression, the people have no alternative but to fight back."

Secretary of the West Coast Branch of the Meatworkers' Union, Ken Findlay, recently spent ten days in the Philippines. He spoke to NZUSA's General Vice President Margie Thomson about his experiences there.

Findlay speaks slowly and thoughtfully as he remembers his strongest impressions of the Philippines.

'I will never forget the poverty. I will not forget the shootings that went on while I was there, of workers and others. But having said that, my strongest impression was of the spirit of resistance. That was extremely humbling, because I think one can say that it hardly exists in our society.'

The most memorable single experience I had was with a young worker on a picket line. Bear in mind that the people I was with most were sophisticated, used to dealing with foreigners, and used to making allowances for cultural differences.

'But with workers on picket lines.... Well, workers the world over do not value the skills of tact and diplomacy and they usually say what they think and feel. We were discussing at three in the morning whether the army was likely to arrive and shoot us. This young worker said to me that it didn't really worry him, because he was prepared to die - and he was, I'm quite sure of that. I asked him how old he was, and he said he was 25. He asked how old I was. I said I was 45 years old. He then looked me in the eye and said, 'Have you got capitalism or socialism in your country?' I said: 'Capitalism'.

'His retort to that was: 'Well, in that case, why are you still alive?' And when I mumbled some sort of evasion, he said that he didn't have time to waste talking to me if I had reached the venerable old age of 45 and was still alive.

'I've never been asked to justify being alive before. That, I think, stood out above everything else'.



The Links: NZUSA and ASA

NZUSA's most important role in ASA is that of organisational support, as it is one of the very few student organisations that operate free from government interference. ASA's membership also includes Australia, Singapore, Malaysia, Thailand, the Philippines, Japan, University of the South Pacific (Fiji), Nepal, Hong Kong, Bangladesh, Pakistan and Sri Lanka. New Zealand is one of the few countries within ASA where involvement in student politics does not mean persecution and imprisonment.

In 1972, ASA took on a political stance of fighting for self-determination and self-reliance in Asia. Based in Hong Kong, ASA has two full-time elected officers, the Secretary-General and the Deputy. The current Deputy Secretary-General is a Filipino woman, Lisa Decanay. Lisa has been recently touring New Zealand campuses as a guest of NZUSA to speak about the ASA and student life in the Philippines. She will address Auckland students on campus on Thursday 13th at 1pm in B28, under the main Library.

"... Marcos has to be removed, and he will be. But that in itself is not sufficient because of the central role played by the United States in propping up Marcos, or for that matter, anybody else who might replace him..."

The Filipino people are currently in revolution against the Marcos government. In a country where the contradictions between the rich and poor, the powerful and the powerless are extreme, and where the majority of the people live under the daily threat and reality of state violence and repression, the people have no alternative but to fight back.

However, it is not only Marcos himself that they want deposed. They describe the present administration as the 'US-Marcos dictatorship'.

'What they mean by this', Findlay explains, 'is that Marcos has to be removed, and he will be. But that in itself is not sufficient because of the central role played by the United States in propping up Marcos, or for that matter, anybody else who might replace him. So they see their struggle - which essentially is for an independent country - as opposing Marcos and his backers, the United States Government.'

Imperialism, simply, is the domination and exploitation of a culture, country and people, by another, more powerful nation - to the benefit of the latter. This is the situation in the Philippines, where in human terms, imperialism has meant increasing poverty for most of the people, and increasing violence on the part of the US-Marcos dictatorship as they defend their own interests against the interests of the majority.

LIVING UNDER THE

PHILIPPINE STUDENTS

'Let us show to everyone that a student movement which struggles alongside its people is never afraid to confront the dictatorship.'

We will never be cowed into silence nor intimidated into non-action.

We shall push on and eventually succeed because our cause is just and right.

- League of Filipino Students

Students In The Philippines

After centuries of foreign imperial domination in the Philippines the social situation at the present time is one of turmoil. As the Philippines sinks deeper into economic dependence on the United States, multinational corporations, the International Monetary Fund and World Bank, the Filipinos' living standards worsen - the majority of the people live below the poverty line as some 55% of the population are landless peasants.

Student fees have been increased by an average of 187.5% this semester with the government adopting an IMF-dictated policy of reducing the already meagre government subsidy to education by another 43%. Within a period of only one month after the May 14 elections, gasoline prices have also been hiked twice by the Marcos regime, made worse by another IMF-dictated policy of peso devaluation (US\$1 to P18.) which has caused the prices of goods and services in the country to skyrocket. In response the Filipinos have formed multisectoral links between the organised peasantry, urban workers, religious orders tribal minorities and the Filipino studentship.

'The Filipinos have a very clear perception of US imperialism,' Findlay says. 'In the Philippines, you can't talk politics for more than two minutes without imperialism being mentioned.'

Economically, the United States has much interest in the Philippines due to the presence there of American-owned multinational corporations, which employ many Filipinos under tough and inhumane conditions for subsistence level wages.

'Come to the Philippines: the cheapest labour in the world!' the government says, as it tempts more companies to establish themselves in the export processing zones, where no conditions-of-employment awards exist.

'Come to the Philippines' cry the tourist brochures, as they sport pictures of glamorous night clubs and beautiful women - available on the short or the long term. Both prostitution and bride-selling are big business in the Philippines.

The Philippines hosts the United States' two biggest foreign military bases, and as Findlay says, it is 'not possible to have an independent country with very large numbers of foreign troops on your soil.'

'I refer to the Subic Bay naval base and the Clark Airfield ... The size of these bases is perhaps not appreciated.'

'Subic Bay can service five aircraft carriers at the same time. It employs, according to whose

At the helm of the studentry are organisations such as the Student Christian Movement (SCM) and the League of Filipino Students (LFS) - both are national student organisations which represent elementary, secondary and tertiary students. Lisa Decanay was the International Affairs Officer of the LFS before she became the Duty Secretary General of ASA.

Working in conjunction with community organisations the LFS has done much to expose the realities of the farcical 'democratic' Government, the corruption that accompanies it and the imperial nature of United States interests in the Philippines.

In July of this year 20,000 students marched in protest against the 187.5% fee hikes in tertiary education and the deteriorating economy. A 3,000 strong student demonstration a week later was attacked by the state militia which used batons and teargas to disperse the students. As is now common when students and other sectors demonstrate against the government, 20 students were afterwards missing. It is believed they were 'salvaged' - abducted and murdered by the government, their tortured bodies to be dumped and discovered later.

Hear Lisa Decanay On Campus
Thursday 13th at 1pm in B28, Library Basement

TE MOANA-NUI-A-KIWA

PACIFIC INDEPENDENCE STRUGGLES

THE MARCOS REGIME

estimate you listen to at the time, between 20,000 and 30,000 people.

'Clark Airfield covers an area the size of the island of Singapore.

'On the nuclear question: the Philippines has a nuclear power station, recently built on top of an earthquake fault not far from Manila. It is a volcanic country like New Zealand, and the United States authorities are not prepared to vouchsafe as to its safety ...

'So in terms of nuclear hazards, both in terms of war, and leakage from nuclear power stations, the Filipinos are acutely aware of the dangers.

"They (the Filipinos) would always temper the fear of nuclear war by saying that the number of people dying already through violence and starvation ought to be kept equally in mind by Western peace movements. You can't separate the threat of possible nuclear war in the future from the struggles for independence right now."

'However, they would emphasise that loss of human life is occurring daily in their country ... They would always temper the fear of nuclear war by saying that the number of people dying already through violence and starvation ought to be kept equally in mind by Western peace movements. You can't separate the threat of possible nuclear war in the future from the struggles for independence right now.'

The problem, then, becomes the method by which the current political system can be changed so as to better represent the interests of the people. On May 14 of this year, elections were held in the Philippines. Despite gains made by opposition candidates, the fact that emerged clearly from the 'election' was that it is pointless to try to defeat Marcos at the polls. The whole electoral process, including the build-up to polling day, was marked by violence and fraud.

'We can see just how hopeless and ineffective the parliamentary opposition is. Even if it was in the majority, Marcos rules by decree, and can simply dissolve that parliament any time he likes. He can ignore any laws they pass.

'The main success of the boycott movement was in exposing the fraudulent nature of the elections, in terms of massive rigging of votes by various mechanisms, phony rolls, the bribing of poll clerks and deputy returning officers. The price when I was there (it was advertised in the newspapers) was \$157 for a deputy returning officer, and \$10 for a poll clerk'.

Particularly important, Findlay believes, was the success of the boycott movement in politicising and training up a very large number of leaders and organisers. 'Especially middle class people who had had no experience previously in organisation or for that matter in uniting with workers and farmers in common struggle.'

The fightback against the US backed Marcos regime is increasingly militant and increasingly unified. While the leading groups in the struggle are workers and farmers, other more middle class sectors are also involved. Students, teachers, religious groups and even professional people are actively in opposition to the government.

Findlay himself was in the Philippines as part of an international trade union delegation. They were guests of the militant Kilusang Mayo Uno (KMU) - a recently formed nationalist trade union. The history of the KMU is indicative of the current growing mood in the Philippines against the established order, and towards independence.

The KMU was formed in reaction to the older, established Trade Union Congress of the Philippines (TUC).

The TUC is, as Findlay puts it, 'a trade union of leaders without members. Its leaders are MPs and lawyers who have never worked in factories and are in those positions by grace and favour of Marcos's government. Their function is to act as industrial policemen, rather than to represent the needs and

aspirations of workers. If you complain to the TUC about your wages or conditions, they will tell you to shut up. If you persist, or start organising industrial action, you will be put in detention or shot.'

By 1980, many workers had had enough, and as a result the KMU was formed with an initial membership of 25,000. The KMU's militant approach has succeeded in getting improvements in wages and conditions for many of its members, and this has led to an exodus from the TUC into the new union. In August 1982 there was a major crackdown on the KMU because of its success in

recruiting members. A very large number of its officials were captured and placed in military detention centres and the organisation was almost smashed.

'But not quite, and since then it's rebuilt.'

In fact, the KMU's membership is now estimated at 600,000 and the membership of the TUC is in rapid decline.

"New Zealand provides military aid to the Philippines... it is there, as in the Vietnam War, in order to provide respectability for the American military effort."

"Air New Zealand is training Filipino pilots. There's no question of what they're going to be used for. They're going to be used to shoot Filipinos."

While increasing unity between the oppressed sections of society has been a fact for some time, it was the assassination of parliamentary opposition leader, Benigno Aquino, in August 1983, which served to bring many of the already privileged sectors into the revolutionary movement.

'I was aware of, and met at first hand, businessmen who were actively organising for the overthrow of the dictatorship. I think Filipinos would say that up until that time Aquino was their hope and their representative, in the sense that he could replace the Marcos regime with a more benign form of government. He would have removed the worst excesses, but would have left their position in society intact, if not enhanced. But with the assassination of Aquino, that hope disappeared, and they were then faced with a stark choice - the same as the workers had always been - between supporting the status quo, or supporting the only effective opposition'.

Through his own actions Marcos is becoming increasingly isolated even from his traditional base of support. Findlay describes the way in which one man came to join the opposition movement.

'At one meeting of the broad resistance - the Nationalist Alliance - I spoke to a wealthy lawyer. He told me he had been not only a supporter, but also a close personal friend of Marcos

'The son had been the editor of the student newspaper of the University of the Philippines - the Philippine Collegian - and so Marcos put him in detention. After some months the son got very sick, with a weak chest, asthma and so on, and was in danger of dying.

'During this period, this lawyer fellow was still socialising with Marcos, and he used to say to Marcos in social situations: 'Well, what about letting my bloody son out of the detention centre?'

'And Marcos used to say: 'Oh, I'm sorry, but there's nothing I can do about it, because it's the Minister of Defence, you know, and I can't interfere in his business'. Which of course wasn't believed by anybody. But the son was eventually let out, and died a week later, and the lawyer went over to the opposition. But he was not fully trusted.'



New Zealand is linked in several ways to the exploitation of the Filipino people.

'One of the strikes that I was at there was at a place called the Holland Milk Factory. That factory imports milk powder, mainly from New Zealand, but also from Australia. It's the biggest single market for the New Zealand Dairy Board. The milk gets mixed and reconstituted with water, and then re-tinned for sale. The strike was about having their elected KMU officers reinstated after being sacked.

'New Zealand also provides substantial economic aid to the government, especially through the geothermal project and the coconut fibre factory for making particle board. But there are many other aid projects.

'New Zealand provides military aid to the Philippines. Certainly not on the scale of the United States, but it is nevertheless there, as in the Vietnam war, in order to provide respectability for the American military effort. It is well-documented that two New Zealand people were killed there in a helicopter crash in 1981.

'Similarly this year, Air New Zealand is training Filipino pilots. There's no question of what they're going to be used for. They're going to be used to shoot Filipinos.'

'I think New Zealand has a very clear responsibility: to give all the support they can to the struggle of the Filipino people to govern their own country. I think we have a special responsibility in so far as we are both Pacific peoples. And in terms of New Zealand's relationship with the United States, we also have a special relationship.

'The present position is that we are both client states of the US. We are both dominated by their military and economic power. But where that similarity ends is that New Zealanders of all classes enjoy a standard of living partly based on that client relationship, which is quite different from the standard of living which most Filipinos endure.

'We should distance ourselves from the role being played by the United States Government.'



STEVE BIKO MURDERED BY APARTHEID

One of the beliefs within the Black consciousness movement is that the cultivation of any 'personality cult', however well intentioned, is detrimental to the principles of self-reliance, self-determination and collective leadership. No one should be indispensable to the organisation. In writing of a specific leader, I don't endorse a personality cult, I wish only to pay tribute where it is due, to put the death of a gallant fighter into its proper perspective and salute a fallen comrade: Steve Biko. To remember Biko is also to pay homage to other Black Consciousness members who have lost their lives through the murderous actions of the South African regime: Tiro Ramothibi, killed by a letter bomb in Bofswana, 1974; Mapetla Mohapi, murdered in detention, 1976; and Nthuli Ka Shezi, pushed under a moving train in 1972 and other Azanians who have been murdered in Lesotho and Mozambique. More have been murdered recently by the white-minority terrorist regime.

Biko played an important role in the Azanian struggle. To understand that role and how the Black Consciousness Movement evolved, we need to go into the past.

The South African regime introduced unprecedented repressive measures after the Sharpsville and Larga massacres of 1960. Two resistance movements (the Pan African Congress and African National Congress) were outlawed. Black student organisations like ASA (African Students Association) and African Students Union of South Africa (ASUSA) tried to take up the work of these outlawed organisations, but they did not survive long due to strong victimisation of members. So most Black students drifted into the multiracial but predominantly white National Union of South African Students (NUSAS) and



the University Christian Movement (UCM). NUSAS, however, failed to meet the aspirations of the Black students who had been drawn of necessity into its ranks, and so, disgruntled Black students sought for an alternative. Steve Biko and others, within NUSAS and UCM, then set themselves up as a united Black front to frustrate the government's efforts to divide Black people along ethnic lines.

The July 1967 Annual Conference of NUSAS at Rhodes University in Grahamstown set Biko and his colleagues along the Black Consciousness path. The university administration prohibited mixed accommodation and catering facilities during the conference. Black delegates were accommodated separately at a church building in the Black township of Grahamstown, a situation to which the Black students reacted vehemently. They questioned the superficial integration at which NUSAS was playing, expressing doubts about the sincerity of white liberals, when they accepted separate facilities and accommodation for the conference and challenging their self-appointed role as spokes people for the Blacks. This incident exposed the sterility of white liberal politics in South Africa: bold at the verbal level but impotent to effect meaningful change.

The following year at the July 1968 NUSAS and UCM Conferences, Black delegates withdrew from the main bodies to confer amongst themselves over

what to do when their 72 hour legal permit to remain in the white area expired. Other matters affecting Black students also arose which led to the idea of forming a Black Students Organisation. A Black-only meeting was then called for December at Biko's old high school in Marianhill: there the name South African Student's Organisation (SASO) was adopted. In July 1969 SASO was formally inaugurated at a Black University of the North in Turfloop and Biko became its first president. This occasion could be regarded as the beginning of the Black Consciousness Movement, a movement which later extended beyond the university campuses and into broader community organizations such as the Black Peoples Convention, formed in 1972, of which Biko was an honorary president.

The black consciousness played a pioneering role in building up solidarity among the Black people within Azania between 1970 and 1979, at a time when liberation movements were only based outside the country. Many of its leaders were killed or imprisoned. By the time of Biko's death in September 1977, there were about 18 organisations falling under the umbrella of Black Consciousness; they were all banned within five weeks of Biko's assassination. But, because the philosophy of Black consciousness is based on the concrete internal conditions in Azania, it survived, and is still going strong inside the country today under the leadership of the Azanian People's Organisation (AZAPO). AZAPO continued the struggle after the banning of the Black Consciousness organisations in 1977.

Outside the country Black consciousness is represented by the Black Consciousness Movement of Azania (BCMA). The task that is before BCMA now is nothing less than armed struggle.

- Makgolo Makgolo

Makgolo Makgolo, the Southern African scholar will be speaking about Steve Biko, the Black Consciousness Movement, the current situation in Azania and the '85 tour. Wednesday 12th, 7.30pm in B28 under the Library.



NGA WAHINE

TEN MILLION WOMEN FOR 10 DAYS!

'If you think this will take a miracle, remember that miracles can be made to happen . . . it needs all of us together to make the miracles happen and create a world we can live in.'

5 women from Waiheke Island will be going to England on September 19th to join the Greenham Common Women. It was initially hoped that enough funds would be raised to send two representatives from Waiheke to the Camp. However a 5 day fundraising effort brought a flood of donations and responses from women who were keen to go. The result was that five instead of two Waiheke women will be flying to England, substantially aided by over \$4,000 in community donations.

The Waiheke women have responded to an invitation from the Greenham Common women for 10 million women to gather together for 10 days, meeting in solidarity against every form of violence. The ten days at Greenham is timed to coincide with NATO exercises involving millions of troops. A message from the peace camp calls for the women to 'group together for survival between September 20th and September 30th.

The five women from Waiheke who will be going are Maynie Thompson, Kit Nelson, Michelle Hora - Atkins, Ramdasi and Vicki Martin. One woman commented, 'Raising the amount of money we did

in such a short space of time is a minor miracle. It's a good start. We need that energy and those sorts of miracles to make a dent in the arms race . . . that energy has to get bigger and stronger all the time!

The women have called for 10 thousand women to see them off at the Auckland International Airport on Wednesday, September 19, at 4.30pm. For further info contact. Claire at 585-082. See you there!

MINERS' WIVES SUPPORT THE STRIKE

British coal-miners have been on strike for over



20 weeks, and their wives are out on the streets supporting them. Over 25,000 striking coal miners' wives participated in a mass demonstration in London last month as a way of protesting against pit closures on August 11.

Since the very beginning of the strike, women in virtually every mining community throughout Britain have come together to back the strike, raise money, provide communal food and join picket lines.

A woman whose husband has been on strike said, 'We're fighting for the next generation, for a way of life and we need money desperately. We've cashed in our insurance policies, sold our furniture, our cars. We're asking all women everywhere to support us. We depend on them.'

AUCKLAND MUSIC - AN OVERVIEW

FROM NEW ACOUSTIC TO REGGAE

Ask someone from out of town about the Auckland music scene and it's almost inevitable that the word 'business' will come up.



And it's true - the business end of New Zealand music lies almost entirely in Auckland. The major booking agencies are here, tours are planned

from here, the professional bands base themselves here (even if they make their money in the provinces) and the most sophisticated technical facilities (studios, Pas etc) are here.

But the popular outside conception (it's one that grows stronger the further south you go) that Auckland music is little else besides the bucks and the fashion doesn't measure up with the facts. In fact Auckland music sprawls bewildering across the spectrum of style and attitude.

ACOUSTIC DEVELOPMENTS

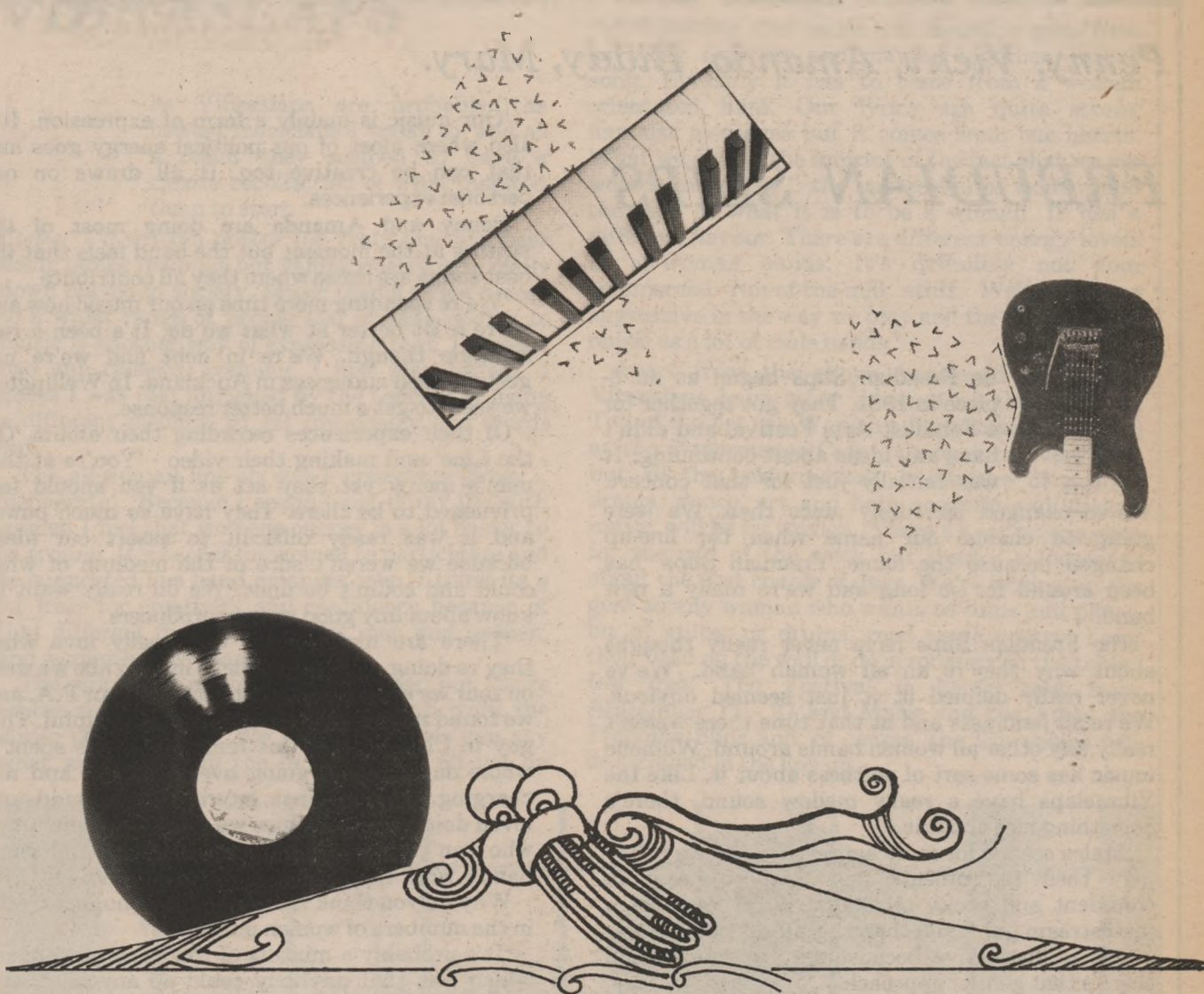
Most visible are the 'industry' bands, the Legionnaires, Narcs, etc. These bands and The Biz have a symbiotic relationship that rarely leads anywhere. The booking agency books gigs, the band members make quite a lot of money and pay themselves bigish wages and the agency takes 10 per cent. The exit to the circle lies in belt-tightening to allow saving, but of course rock stars have Other Things to spend on. And then there are performers like Hammond Gamble, who gets by quite comfortably on the odd tour and periodic weekends 'at home' at the Gluepot. Hammond Gamble will probably be playing the Gluepot on New Year's Eve 1999.

Even Auckland's 'alternative' scene is better organised and, for some, more lucrative, than in other centres. The Windsor Castle has been working well this year but, with something of a drought of suitable local bands, much of the spoils have gone to out-of-towners, like the Verlaines and Chills. Who, of course, thoroughly deserve it. Obviously the situation where Auckland bands playing at the Windsor on a weekend are supports is partly due to the universal tendency for people to go and see a band because it's from out of town (and therefore *must* be good) but Children's Hour showed that an Auckland band of sufficient quality could still pack the Windsor to its familiar uninhabitable state. Children's Hour were a quinessentially Auckland band - they could not have come from anywhere else.

Probably the most interesting development in Auckland music, however, has been the new acoustic music. Paul Luker and Industrial Tapes must take a bow here as the medium to really help these artists along. Of course the Kiwi Animal have been ploughing their own dogged furrow for some time but now there has sprung up around them a genuine, self-supporting 'family'. Marie and the Atom are probably the other shining example. They also have the ability to go into a large pub and play an electric set without losing any of their character. But pubs are not the place for this music - it is at its best in buildings like the old Bowen St Synagogue.

It was Industrial that was responsible also for the last live performance of the lurching Coalition, one of the number of bands (like the late Fishschool) who produced a kind of music that was loosely structured, erratic, emotional, weird and, when it worked, quite inspiring. These people have been quiet lately. Where is Kevin Hawkins?

Of course acoustic music as a vaguely militant movement isn't new in Auckland. The folk clubs foster, if you like, 'old' acoustic music, and although their attitudes towards innovation can be somewhat blinkered at times there is quality there. Singer-songwriter Wayne Gillespie released his



debut album *Wayward Son* a couple of months ago and it's a record everyone should listen to. Bluesounds like Chris Thompson and hard-case provincials like Ralph Bennett and Taranaki Sol can still be seen around here and there. I'll note here that Streets Ahead (or the Performance Cafe as it seems to be known about half the time) in Symonds St is a priceless place to hear musicians you never even knew existed. It has been a noble venture indeed.

FASHION

To veer away totally from all this, it's a fact that Auckland will always be the first to react to overseas trends and will generally be swayed more by them - 'a ska band around every corner' was a typical sneer at Auckland in Christchurch or Dunedin several years ago, and now, no doubt, the words 'synth band' have been substituted.

Excepting the pompous, join-the-dots electronic flatulence of the Body Electric and the enjoyable if highly superficial Gisbornites Marching Orders, almost all the modern young thing of any consequence are in Auckland. Club Zanzibar has become an unwitting showcase for these bands and host and style guru Mark Phillips has reportedly quite a number of begging phone calls from bands wanting a Thursday night slot. The best, smartest band to play Zanzibar has probably been Car Crash Set - even if their last live performance had its shortcomings. Advance reports of their upcoming album are very good.

This mercurial approach to musical fashion naturally has some irritating, even nauseating results. We don't have a Body Electric but, for instance, Sons In Jeopardy lifted the whole post-

punk image too wholly to ever be taken seriously. It can also be a beneficial thing - remember, the first punk bands came from Auckland.

WILDERNESS

There is a wilderness in Auckland music. And it's a big wilderness. It is peopled by bands who play the dying Mainstreet (where they don't get paid) or sometimes support gigs for industry bands. Some of them would like to be industry bands, some don't really know. They don't get a lot of attention from the press in the way of review or stories. They're just rock bands. Some of them will 'make it'. I feel sorry for many of them.

A VARIED ENVIRONMENT

So that's one view of Auckland music. It obviously hasn't covered areas like the jazz scene, of which this writer knows little. Or the city's reggae music, which is lead by the warm, rootsy Dread Lion Band. Or the music that isn't even performed by Aucklanders, just heard on the streets and danced to. In a way, that's Auckland music too.

Radio With Pictures was in Auckland recently, filming a follow-up to the look at Auckland music that screened a couple of years ago. If the last programme is anything to go by the update will come up with a definitive statement on Auckland music which will be only half true. Any attempt to tie up a music scene as varied and fragmented as Auckland's would wind up as muddled as this article has been. Confused? You should be.

- Russell Brown

WOMEN IN AUCKLAND MUSIC

by Debbi G



Penny, Vicky, Amanda, Biddy, Mary.

FREUDIAN SLIPS

The Freudian Slips began as an 8-piece in 1981. They got together for a Feminist Arts Festival and didn't have any ideas about continuing. It was initially just for that concert.

We've changed incredibly since then. We were going to change our name when the line-up changed because the name 'Freudian Slips' has been around for so long and we're really a new band.

The Freudian Slips have never really thought about why they're an all woman band. 'We've never really defined it, it just seemed obvious. We're all feminists and at that time there weren't really any other all women bands around. Womens music has some sort of softness about it. Like the Vibraslaps have a really mellow sound, there's something nice about it.

'Males seem a lot more aggressive, the way they play their instruments and tend to be more confident and cocky on stage. We're more of a mainstream pub band than the Vibraslaps but our music is distinctive because we are women and there's that gentler approach.

'Being a woman effects what we want to write about, the issues that are important to us. There's a lot of music that we don't like because it's 'cock rock'. It's not necessarily just women's music that we identify with but there's real male male music that doesn't come into what we're doing at all.

'We get fairly varied audience reactions. It's usually one of surprise and interest. People can feel threatened or be really patronising to us but we generally go down really well. We got more abuse when we first started. Audiences are coming to accept a feminist band more now.

'Our music is mainly a form of expression. It's also where most of our political energy goes and that can be creative too. It all draws on our personal experiences.'

Penny and Amanda are doing most of the writing at the moment but the band feels that the best songs are those where they all contribute.

'We're spending more time on our music now and we're a lot better at what we do. It's been a real struggle though. We're in debt and we're not getting good audiences in Auckland. In Wellington we seem to get a much better response.

Of their experiences recording their album 'On the Line' and making their video - 'You're at this man's mercy yet they act as if you should feel privileged to be there. They have so much power and it was really difficult to assert our ideas because we weren't sure of the medium of what could and couldn't be done. We do really want to know about any good women producers.

'There are men around who really love what they're doing and really believe in it. While we were on tour we kept having problems with our P.A. and we found male mixers who were really helpful. This guy in Christchurch was remarkable. He spent a whole day with us going over the P.A. and not charging. He was just interested in sound and loved doing it. Sometimes we come up against men who can't accept us for what we are and can't handle what we're doing but most of them are O.K.

Why do you think there has been a huge increase in the numbers of women musicians?

'It's probably a mixture of the Punk movement, which was that anybody could do anything, and the women's movement, which got really strong here after about 1975.

'For women who want to start it's really important to say that a lot of it is just confidence. It is a really protected field but the reason they're so protective about it is that there's really nothing to protect. It's really important for women not to feel intimidated. Men have much more of the attitude that they can do anything and think it's good. Women are much more self critical and get constipated or sensitive about what they do. Women can do it and shouldn't feel that they can't!

EXPENDABLES

I managed to hijack Jay after the Expendables' practice session and building up to their performance at the Windsor. 'Sorry, my car always is a bit gaga after playing a couple of

a couple of hours. It's hard to think when you had God knows how many watts blasted in your ear.'



THE KIWI ANIMAL

Julie



Julie is half of 'The Kiwi Animal'. The other half is Brent. An underlying reason for the formation of the Kiwi Animal as a duet was that they both work very differently. Julie sees the

musical relationship between them as a balance. 'We're both very 'out front' people with very strong personalities and can clash incredibly at times.' They also compliment each others work beautifully and the acoustic material on their *Music Media* album is testimony to that. Julie is a strong individual and believes that the ability or otherwise to be involved in the creation of music is dependent on the individual, and that gender has very little to do with it. 'Attitudes are pretty much the same, it's not necessarily easier for anybody, it's up to the individual. I don't think I'm repressed, I don't think I ever have been... If I do feel repressed my instinct is to do something about it.

'There are always some people that get handed a lot and some people that get handed little but I don't think that's a male vs female or female vs male issue. I think the issues and politics are about

power and aggression a lot of the time and it's hard to find one answer. We're not necessarily looking to these issues and we definitely don't let them repress us. The Kiwi Animal are looking to the future.'

Julie sees the increased numbers of women in music as the result of fashion and social and political attitudes - 'which have nothing to do with creativity. I don't like or believe in politics. Women are becoming more confident but that doesn't necessarily mean we're getting a better or worse quality of music. I appreciate groups like the Freudian Slips because they've shown commitment and the Vibraslaps because they seem to be having a good time, but there are still MOR bands that will include a woman to add a bit of spice maybe and that's ghastly.

'I like any music that has purpose and commitment and is expressive. Music that gives something. I think women's expression is very important, it's that balance. But it all comes down to the individual. When people ask me about women in music I just think gee, I'd like to see more women at our performances. There is more of a balance now and women are expressing more. I don't want to feel paranoid and I don't. I live with the attitude that we only ever repress ourselves.'

Fortunately I could never imagine Julie doing

Then I was crushed for another music for another. 'More and more that I am a woman male dominated. I do tend to associate of a sudden I'm amongst a whole difference. I'm a men, more relaxed that overall guys lecherous necessities there.

'When I started and depressed so fuck.' type of the whole music scene bands tripled and starting to have a was a very conscious band before that. Jay writes all band does the spoke to her the process of recording year's *Big Strain*.

How do you find the industry? 'Well we record are friends, and business relations quite happily anything to do with. You are always a woman, even experienced much gone on when I know about it something I'm s Realising that ce shouldn't be the woman.

'In the last 6 months change in the atmosphere was in the Playt cold gazes from v I can look out a the fact that y guitar. I'm quite Expendables fut line-up to include looking for a nice player.

Jay's final wo band. You have start to do more I felt intimidated really strong e meant to do tha like that. If anyb

at, and New Zealand to the Kiwi. There are two different both work very definitely a person.

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Then I was cruel enough to make her talk about her music for another hour, but it was worth it.

'More and more I am thinking about the fact that I am a woman in a business that tends to be male dominated. These days when I'm not playing I do tend to associate mainly with women. Then all of a sudden I'm working again and BANG in amongst a whole lot of males. It's a hell of a difference. I'm a lot more nervous surrounded by men, more relaxed amongst women. I must say that overall guys are pretty attentive. I don't mean lecherous necessarily but there are always sexual tensions there.

'When I started I was feeling really spaced out and depressed so perhaps it was an 'I don't give a fuck' type of thing. It was also a time that the whole music scene was changing. The number of bands tripled and audiences were very gradually starting to have a bit of respect for NZ music. That was a very conscious reason for me not being in a band before that.

Jay writes all the Expendables songs and the band does the arrangement together. When I spoke to her they were halfway through the process of recording an album as a follow-up to last year's *Big Strain* EP.

How do you find the people you deal with in the industry?

'Well we record at Progressive, and Terry and I are friends, and Flying Nun isn't like a cold business relationship either. I think you can exist quite happily as a musician without having anything to do with the mainstream industry.

'You are always aware of that thing that you are a woman, even with your friends. I haven't experienced much outright sexism though. It has gone on when I've been on stage but I haven't known about it until someone tells me later. It's something I'm still working out myself actually. Realising that certain vibes I'm picking up perhaps shouldn't be there and wouldn't be if I wasn't a woman.

'In the last 6 months there's been one noticeable change in the audiences attitude to me. When I was in the Playthings I used to get a lot of steely cold gazes from women, I don't know why. But now I can look out and see women smiling and liking the fact that you're a woman up there playing guitar. I'm quite relieved that's changed.' The Expendables future plans include extending the line-up to include another guitarist and they're looking for a nice, soft, smokey sounding trumpet player.

Jay's final words were: 'It is an investment, a band. You have to put in years of work before you start to do more than cover costs, but it's worth it. I felt intimidated because I didn't feel I could show really strong emotion because women weren't meant to do that, but it's a waste of time feeling like that. If anybody's hesitating just get into it.'



VIBRASLAPS

The Vibraslaps are probably the newest musicians I spoke to, and as a result they seemed to have a clearer recollection of what inspired them to start.

Claire: 'I'd written poetry for years and had been doing public readings but I think poetry gets really down played in society. Music seems to get across to a wider range of people and putting poetry to music is another way of expressing that. I haven't had any classical training, I just play by ear. I guess I was just intrigued by the concept of using a different medium to get my poetry and words out.'

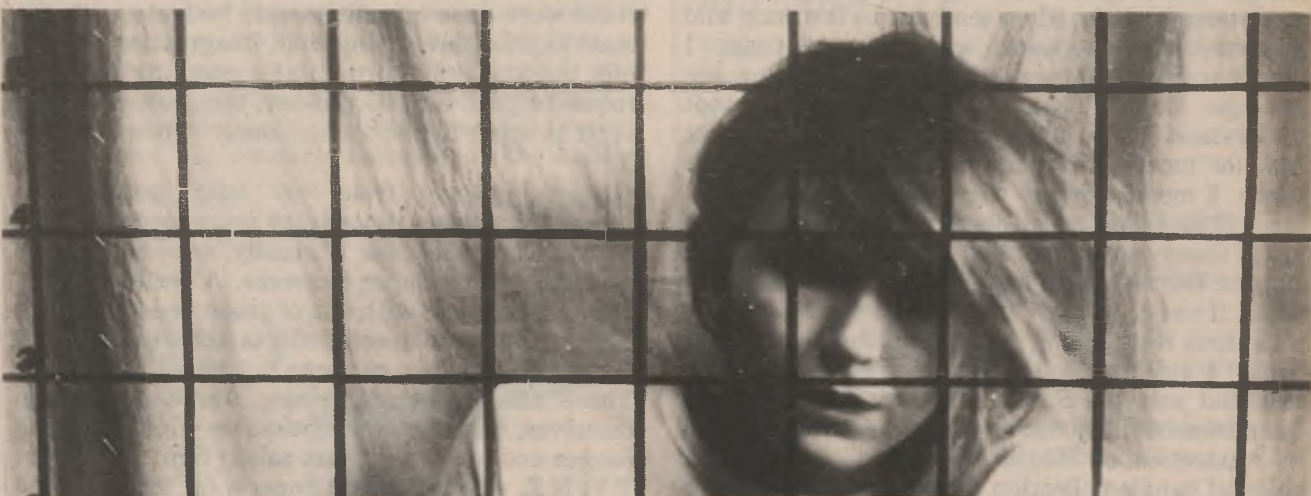
The all-woman line-up was a conscious move ... 'deliberate'. 'Because I spend most of my life with women I feel that women's energy is a lot easier to be around. It's harder for women to participate and be supported in a band amongst men. I think it's a lot freer for creativity and confidence because of that different dynamic between men and women, and women and women.

The writing of songs 'goes in stages' but Claire writes most of the lyrics and the band work the music out together. 'We all feel that we can say what we feel within the band and we all get an

Claire, Dianne, Gina, Sarni

equal hearing. Our music just seems to grow from us being together and playing together, into a song. Lyrically it has to come from a woman orientated base. Our lyrics are quite strong feminist messages but it comes from our hearts. What we do has the imprint of the fact that we are women in society... the oppression of women and the joys of what it is to be a woman. It has a different flavour. There are different energy levels in all-woman bands. It's definitely not your commercial run-of-the-mill stuff. We're not as aggressive in the way we play and the sound of the music as a lot of male bands.'

Apart from the above mentioned record the Vibraslaps have other schemes up their sleeves. Top of the list is a Women's Performance Festival at the Performance Cafe. It's open to everybody but all the performances, a mixture of poetry, drama, dance, art and both acoustic and electric music, will be by women. 'There's a set programme for the end of the week but there's a looseness about the first couple of days. We're setting up our gear so any woman who wants to come and play a bit of guitar or drums, read some poetry, bang their head on the wall or do acrobatics on the table - feel free! The Festival is being held from September 17 - 27 and Marie and the Atom the Freudian Slips and, of course, the Vibraslaps will be included in the line-up.



FETUS PRODUCTIONS

Serum

The reason Fetus Productions do things ourselves is because we didn't want to have to deal with people in the established industry and because of our content. I think

that would be a major reason for all-woman bands to do it themselves. For me the strongest reason was because our ideals, images and attitudes were too weird for the major companies.'

Once Serum gets going she talks quite freely about the working of Fetus Productions and their experiences overseas. Her personal tastes and working habits make Fetus Productions an ideal base for her to work from 'I love electronic music something crafted from the beginning by wave forms in an electronic way. It makes it easier for me because it isn't so dependent on other personal. I really like digital sound. It can achieve a lot of the things Fetus Productions have always tried to do in the way that you can programme sounds into the keyboard. If you want to you can do every instrument yourself. I've never written music by that technique where you jam and jaw away, so it just sort of suits my character. It's sort of independent, but I don't think it's a good thing to work on your own. It's important to work with other people.

'If I'm working on a song and someone else isn't sensitive to the idea behind it they can go off and

do their own thing and I can either get someone else whose interested in what I'm doing or do it myself. That freedom is important.

'We really wanted to just produce. A lot of people in NZ really agonise over things they present and whether they're politically or socially appropriate. We wanted to be a production company; take every idea and just shove it out and not worry about what it was like, not make quality judgements. Each individual has their own standards about what's worth it.

'It works well for me. I have big drops in confidence, particularly in a studio situation because it's more pressured and a lot of my songs are famous for being 1 or 2 track takes.

'I'm happy working in Fetus Productions because the attitude behind it is 'Fuck them, just do it', it doesn't matter how you do it, just do it. It's a really defiant think. I need that. One of the casualties of being a woman is that sometimes I just can't take having to deal with certain men.

'I'm studying the technical side of things and studios while I'm writing music, but you need a lot of access for observation and practise. A lot of people do get free studio time and you need that. You can't get that proficiency unless someone opens the door to you. Since men own the studios that very rarely do anything for women without

Continued over page ...

MUSIC VIDEOS...



AND THE FORCES THAT MOULD THEM

Um, the above title is a rip-off of an ancient school kid classic science text called 'Soap Bubbles - and the forces that mould them.' Bubbles are shiny, spectacular weightless little things that give boundless joy to simple, uncluttered minds. They tend not to last long and are very easily replaced with identical units. I couldn't understand (as a 5th former) quite how the average bubble was formed and I cannot understand (as an inner city father of two) quite how (or indeed, why) the average music video is made. I mean, how do they churn out such glib, facile little dollops of mediocrity when they have so much money to spend. And I'm not talking about Avalon for, although most of their stuff is pretty tepid, if not crushingly dull, they are hampered by ridiculous restrictions in time and money. No, the 'they' I refer to is the big name 'Directors' in England and the States who waste phenomenal quantities of filthy lucre to bring us Duran Duran in Antarctica or Bonny Tyler and her amazing colossal candle collection. What a load of sheep's insides.

O.K. occasionally a real good clip will crop up, something unique like those great early Residents clips or 'Anarchy in the U.K.', 'Totally Wired', Tom Tom Club, the wacky Tom Waiti One from a

coupla months back, Willy Keddell & Chris Darrett's film for 'Elephunk' etc. Now, all of these and a whole bunch more have one thing in common. They don't look beautifully crafted, they don't look slick, they don't look like the AD breaks on either side of them, they look real, like the product of raw enthusiasm. The great thing is that most of them were done on microscopic budgets with the main expenditures being time, imagination or even just the ability to turn up at a good gig with the requisite gear. Ah ha, you say, the gear, now that stuff is super-hyper tremendously expensive isn't it.

Uh-uh, I say from my lofty position of exquisitely meagre knowledge and experience, this need not be the case. Virtually everyone knows someone with a Super 8 camera. A perfectly good film can be made with one of these, most of which have many more special effects achievable in the camera than 16mm cameras five times their price. These effects include, single frame, fades and dissolves, fast and slow motion, very long zooming ranges and use of very fast colour film. At present T.V. N.Z. will not accept Super 8 for transmission (a fairly ludicrous position as it is very comparable in image quality to average 16mm) but it is not difficult to transfer it to 16mm (a slow but very cheap process) or to one inch video tape (quick and easy and probably even cheaper). Editing to the

soundtrack is the only really difficult part of the process. Difficult, but far from impossible.

The most common method of getting stuff on T.V. is with 16mm equipment. Alternative cinema (present address in limbo but keep an eye out for their excellent magazine - I'm pretty sure the U.B. gets it regularly) are a good source for hiring at a reasonable rate. The film stock can often be had for little or no money from T.V. N.Z. or some advertising firms. Most of the people involved in film in N.Z. are good people, willing to give stuff they can't immediately use to people with a love and enthusiasm for the medium, so ring around. Processing is about \$15.00 - \$20.00 for three minutes and the university has godish editing suites you should be able to get access to. Associated Sound in McKelvie St, Ponsonby, are very helpful with sound problems.

A third alternative is to forget film and go straight to video. Either hire a video camera to shoot your own stuff onto a home VTR or get two

videos together and dub snatches of whatever from one to the other (inducing all sorts of lovely distortions in the process by subtly abusing the machines). You can put image on tape totally separately from the sound recording so (especially with the new hi-fi stereo models) the sky's the limit. Your finished product can be transferred up to one inch tape quite cheaply.

Well, there's a few vague ideas to set you off and, yet, I know I've left out stacks of necessary information, thanks to lack of space, planning and the ability to proceed in a logical fashion, but I hope I've left you with the distinct impression that it is *not* difficult to create a personal, effective, even startling set of images to go with a hunk of music. The gear is *not* inaccessible, the budget need *not* exceed a hundred bucks and everybody's got an imagination. So, if you've always thought you'd like to do a video clip, but considered it just a pipe-dream, kick yourself in the ear, start asking all and sundry about where and how to get the bits and pieces, trundle through the yellow pages' relevant sections and do it. If enough of us regularly submit finished clips to those wierd people in Avalon, they'll hafta eventually give in.

You know, I have the distinct feeling that I was originally requested to write something a bit different from what you see in front of you but you know how it is, hobby horses have a certain tendency to take you for a ride, and this one of mine tends to gallop erratically into the sunset with a 'Hi yo, silver'nitrate' to the sound of bubbles bursting flatulently under hooves of what?!

- Chris Knox

... continued from previous page.

that extra touch of sexual interest and I'm not interested. I don't get the opportunities that Jed does so I'm just working away quietly on my own. It's important because the studio is one of the major things to conquer and it would be great if woman could become more involved.

'We did some video work in Osaka, Japan and I had a video in Australia and studied a lot of video work. We're making a video in Australia now of footage I filmed in Japan and Jed filmed while we were in America. Video studios are notorious for difficult access but that has never stopped us. Maybe you don't have a video or access to a studio but you might have access to super 8 film or a 4-track. You should never sneer at it unless you've honestly taken it as far as you can and you can make some really wonderful things on super 8 or 4-track.

Do you think that some of your personal characteristics that are largely tied to the fact that you are a woman affect the way you look at what you're doing?

'Yeah. It makes me really serious but also really optimistic. I am very optimistic about the

influence of women and its growing more and more. I think if I wasn't a woman I'd be more prone to depression. The people that work in a similar way to us overseas are quite dark and morbid and they're usually male. We're dealing with things like death that are usually locked away because people don't want to think about human frailty, but it strengthens me. If you have that optimism about being a woman now knowledge makes you stronger, not weaker or afraid.

'I don't think women were writing music in NZ for a long time. The equipment and studios and management were all male run and that probably made it difficult for women to get the confidence to write their own music. It's easier to be more ambitious now too. There's that encouragement of being a woman now, that your own thoughts and work are really important.

The name Fetus Productions often has very strong visual associations for people. Serum explains a little of their attitude to the images they use.

'The human race is all the same. There are mutants and things but the thing that makes everything doesn't make quality judgement it

just turns them out. The human race really agonises over things but the best thing about the human being is that impulse to create, to produce. There are a lot of things that attack that, like confidence, so its helpful to just shove things out. That's what we do. People can take any kind of noise. The thing people question most is the visual images because its more in the realm of art and people get into that critical mode.'

Your music is very varied and fluctuating but your images have a lot more consistency. Perhaps its just because people think your images may be a unifying factor in your work?

'Yeah, you're right. We do have a new publication coming out and that uses different types of images. It's a good point but I don't want to be too qualifying of it. Its just that we don't have that fear of death or mutancy. I love mutants because they're unique. Some of their faces are magnificent, there are families of mutants. The thing that makes things does turn out mutants and they're not mistakes. I'm trying to get to the point where its 100% love for everything. Jed and I are in love with the thing that makes things and for the richness of diversity. Prettiness is so weak.'

CAMP
UPDA

At the V students agree converting Ca plan has been and later improve report outlines plan.

Although t granted a great radio stations power than th on, the greatest the signal.) T the power g transmitter w top of the She with television technology in

There are moment but these as there Hauraki). Po to win the ba one of those applying for around and broadcasting interfere with

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In conjunc in this issue Streets Ahe cafes that c art works.

It's situa road and do which make pretty under decor is a lot brick walls, chairs and a apparent w early in the magnify eve

The food selection, is only 80c fo Grey and e still good v fruit juices compares w food has a r

CAMPUS RADIO UPDATE



At the Winter General Meeting this year students agreed to pay a three dollar levy towards converting Campus Radio to FM. Since then a plan has been adopted covering the confersion and later improvements to CR's services, and this report outlines the reasons for the adoption of that plan.

Although the Broadcasting Tribunal has not granted a greater power than 100 watts to student radio stations, we are hopeful of getting a greater power than that (and the more power we broadcast on, the greater the area that will be able to pick up the signal.) The problem of interference will limit the power granted by the Tribunal. As the transmitter will be located in an inner city site (on top of the Sheraton) a powerful signal will interfere with television and other wonders of modern technology in the area.

There are two free FM frequencies at the moment but Campus Radio is not applying for these as there are two other contenders (1ZM and Hauraki). Poor old CR doesn't have the resources to win the battle that would follow if we tried for one of those two frequencies. So instead CR is applying for a frequency within the 'guard band' around another frequency. This will mean broadcasting on a lower power so as not to interfere with the frequency the band is supposed

to be 'guarding'.

In another two or three years, or perhaps sooner, the Post Office will have cleared the FM band enough to allow some new frequencies, and at that time CR will move to one of these, and with greater power (1 kilowatt) cover most of greater Auckland. The transmitter will be located in the Waitakeres, avoiding interference, and because of the new height of the transmitter the problem of shadowing, where reception is blocked by an intervening hill, will be avoided.

So what's happening right now? The broadcasting application has been sent to the Tribunal, and should we get the guard band frequency desired, the Tribunal will make a decision in six to eight weeks. New equipment for the studio has been ordered (which in case of disaster can be used on AM), and the transmitter will be ordered after the Tribunal make their decision.

Next year we plan to broadcast from early February to late November, at the same hours as present - 7am to 10am and 4pm to 1am on weekdays, 7am to 1am weekends and over orientation. Since the shiny new machines won't be needing overhauls every few months, as at present, broadcasts will continue throughout the holiday periods.

- Philip Abela

STREETS AHEAD

performance café



In conjunction with the focus on Auckland music in this issue I called in on the performance café, Streets Ahead, which is one of the few inner-city cafes that caters for live entertainment and local art works.

It's situated at 151 Symonds St, (just across the road and down a bit from the First and Last Cafe) which makes it easy to find even though it has a pretty understated image from the road. Inside the decor is a lot like many other cafes with demolition brick walls, a mixture of old and new tables and chairs and a general air of sparseness. This is most apparent when there are few people in the place early in the evening as the bare wooden floors magnify every movement and scrape.

The food and drink, although not large in its selection, is good. To start with, the pots of tea are only 80c for the really nice brands such as Earl Grey and even if the spouts aren't too great it's still good value. There are special coffees and pure fruit juices as well so the selection of drinks compares well with the quality of the food. The food has a natural, homemade flavour and besides

being interesting and tasty, it's healthy. There is a range of light meals of the quiche and tofu burger variety and a selection of homemade cakes, with nothing available outside the usual natural food selection

The presentation is pleasing because of the care they have taken in buying better-than-average dinnerware and this really helps the look of the food and is something which doesn't seem to be the concern of many other places that have recently opened up.

Their plain walls are ideal for the art works which are shown, as the eye is drawn straight to the paintings without distraction and because they are set high on the walls they can be viewed with ease.

At the moment there is an exhibition by Mike Hight which will be replaced by Nic Wilson's art on Saturday.

The live entertainment for each month is set out on their monthly calendar which is available at the cafe. There's plenty of diversity amongst the performers who appear, from blues to reggae and in between, and comedians and poets as well.

ALTERNATIVE DISTRIBUTION AND RELEASE

Disconnecting from the established record market appeals only to hobbyists. Crazies. Mostly ugly ones. Mad Mad eccentric weirdos. Most terrible musicians. Wouldn't trust them, no tie, no hatchback. Boy or Girl? Drugged no doubt.... A record! a police record more like

Discos do cost money. The two N.Z. manufacturers, Polygram and E.M.I. like money, they demand it up front (you won't be the only one they will not trust). So, who's going to pay, few bands will have a major invest, few will have an indie invest, and the arts council for 1984 have about 12 grants to give. And if you can't afford it? An alternative may be with cassettes. Some surprising sales have been made, the cost is less, your freedom is greater, and above all you make them when the demand arises, your risk becomes a gamble.

The following may be able to assist in helping your cassette one day make Polygram and E.M.I. unhappy.

SOME RAW MATERIAL

Direct Imports 8 Collins St Morningside. Copy facility and Sales.
Lab studios, Fanshaw St, Auckland.
Copying facilities.

ALTERNATIVE

Patch together two household machines. (copies made at real time give better results than high speed copying.)

SOME SALES

The following stores may help you retail your tape.
COLIN MORRIS, 256-262 Lambton Quay, Wellington.
IMA HITT, Box 407, New Plymouth.
RECORD EXCHANGE, St Kevins Arcade, K Rd, Auckland.
REAL GROOVY, 492 Queen St, Auckland.
RECORD WAREHOUSE, Durham Lane, Auckland.
RECORD FACTORY, Christchurch.
E.M.I. 261 George St, Dunedin.
Sound City, 166 The Square, Palmerston North.
USED GROOVES, Palmerston North.

SOME CASSETTE INDIES

INDUSTRIAL TAPES, Box 8809, Symonds St, Auckland.
E.S.T. TAPES, 134 St David St, Dunedin.
RITES TAPES, Box 25004 St Heliers, Auckland.
PORTOBELLO TAPES, 18A Grand View Rd, Remuera, Auckland.
IMA HITT, Box 407, New Plymouth.
T.V. EYE, 506 Queens Drivew, Invercargill.
HOUSE OF SQUIRM, Box 47-295, Auckland.
Last Laugh, Box 6884, Auckland.
FAIL SAFE, Box 3003, Christchurch.

POST SCRIPT. Remember you pay 40% sales tax on your raw product so you could do us all a favour and hassle your M.P.

There is a cover charge of \$2 when there is a performance taking place and this cheap entertainment takes you right through to the wee-hours. All in all it's among the better cafes to visit especially late at night, especially for one of their special coffees which are great.

- Tracy Setter

KEI KONEI ON CAMPUS MUSIC

MUSIC

RADIO RAGE ▶

Campus Radio's first dance for this term takes place this Thursday night at the Gluepot in Ponsonby, featuring The Expendables, The Membranes and This Kind of Punishment.

The last-named band is a coalition between former Nocturnal Projections members and Chris Matthews, ex-Children's Hour. Although they released their first album recently, they've never actually performed live until now. Membranes on the other hand have origins a little closer to the street; that is to say, Streets Ahead Cafe is one place you may have met them in the past, featuring the services of poet David Eggleton amongst others. And the Expendables? They're from Christchurch and began life as 'They Were Expendable', under which name they produced an impressive EP in 1983...

Doors open at 7.30pm and, late licence permitting, the bar will be open until eleven.

CIRCUS 4 SHADOWS ▶

Wellington based Circus Block 4 have supported most of New Zealand's top bands since their formation in September 1983. Their debut single was brilliant 'In Store In Still' is a bright, driving song which becomes more enjoyable with each listening; a song both to dance to and to listen to.

Circus Block 4 are bringing their sound to Auckland. You can dance and/or listen to them at our own night haunt on campus, Shadows, this Friday 14th September 9-11pm. \$1 cover charge.

MUSIC

MUSIC

music

music

MUSIC

music
music

FREAKERS BALL ▶

Taranaki Sol and Mike Harding who began playing as a duo at the end of '83 between the police dogs and a Territorial Army display at the Hawera A & P Show, are back in town with new songs, new raves and a new show. Their 'Freakers Ball' tour will stop over at the Little Theatre for one show only on Wednesday 19th Sept with the assistance of the university Folk Club.

For those unfamiliar with their performances, they cater for almost anyone who enjoys acoustic music. With a variety of instruments and styles they serve up a two hour show of humour, entertainment and song. Their repertoire includes music from the early blues masters (Robert Johnson, Elmore James, Sonny Boy Williamson etc.) to contemporary New Zealand songs - songs that aren't heard on N.Z. radio.

They don't usually play Auckland, except for rehearsals, so catch their first concert here.

WINTER

Olympian Russell Coutts gained the the only Auckland University student world! Here's some reports from the

BASKETBALL ▶

The 'yeh' Team

A small heroic band of dedicated basketballers trekked south into Ward's draught country. The team comprised of Grant Woolley, Tony McNamara, Mark Sorenson, Bernie Hewitt and Guntis. Playing seven games with no substitutes and killing your body with several stimulants takes its toll, it did so on day one.

The team came 3rd only through the gutsiest efforts of Grant and Guntis' awesome rebounding, Bernies full-court hustling (while everyone else watched), and Tony and Marks devastating defence ensured that no-one on the opposing team stayed in the key or took a shot. They were working on pure animal instincts. Special mention must go to Tony for his policy that the ball was 'his'. He would switch to kill mode as if there was a homing device in it.

Offensively the theory of 'if you shoot more shots than the other team, you're in for a chance', worked. Assisted by Burstin Bernie and Sparkin Mark with the most uncontrolled fastest fast-break in the history of the sport. Guntis was worth 20 points a game and 4 jugs. Anywhere inside half way was close enough for Mark. Tony and Grant's persistent offensive rebounding enraged every team we played.

Enough bricks to build a house. The team of ferrets were not disgraced. We lost to Canterbury (eventual winners) by 12 points, in the semi-final, and the other finalist OTAGO, by 5 points, Mark made NZU.

TOU

spotlight du who wande Winter Tou

NETBALL

A change resulted in t Varsity club. The team con and it took a controlled ga initial games and a win o competition. having show

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All in all, bunch and th support and and Squash t Roll on Tou

CROSS CO

A disappo track saw runners. Run of the tra Auckland's j creditable 4: were able t

Theatre Workshop Presents:

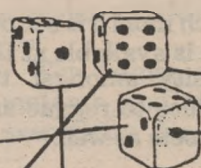
Arden of Faversham



Little Theatre, Sept. 11-15.

Tue-Fri 1pm; Tue-Sat 8pm.

\$5.00 waged, \$3.00 unwaged.



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TOURNAMENT 1984

BOY'S SOCCER ►

spotlight during the holidays, but he wasn't who wandered off to valiantly fight the Winter Tournament which Lincoln hosted in August:

NETBALL ►

A change in Netball Club policy this year resulted in the Tourney team being drawn from Varsity club players only. The team combination hadn't been tried previously and it took a couple of days before we settled into a controlled game. As a result we narrowly lost the initial games and improved to a draw with Victoria and a win over Waikato towards the end of the competition. The team was placed 3rd equal, having shown fine team spirit and flexibility.

Special mention must go to Joy Massam who played an outstanding game at Goal Keeper. The team's versatility was also shown by their hearty singing on the bus and their enthusiastic vocal support on the soccer field.

All in all, the Aucklanders were an excellent bunch and the girls really appreciated the 'spirited' support and friendliness of the Soccer, Basketball and Squash teams.

Roll on Tournament '85!

CROSS COUNTRY ►

A disappointing turn out at Motukarara race track saw officials almost out numbering the runners. Run in warm weather on a fast 4km loop of the track and surrounding country saw Auckland's pair in the mens 12km race finish a creditable 4th and 6th out of a field of 14. Both were able to lap slower runners, but as 4 were



The Auckland University Cross Country Mine-sweeping Team gets into action.

needed in a team to count their performances were wasted. The women's 4km race fielded only 7 runners and no Aucklanders took part.

The Men's Soccer Team was able to send a reasonably strong team to Lincoln. This was due in part to players not belonging to the Varsity soccer club being eligible to play.

This however led to our downfall in our first game against Massey, when the team, unfamiliar to each other, conceded four goals in the first half. We came back strongly in the second half but narrowly lost.

After this first loss we made a few positional changes and apart from a draw against Otago, we proceeded in winning our remaining games. This made us 1st equal with Massey, which at least gave us a share of the shield, which Auckland has dominated for the last few years.

There were many good social events arranged during the week, although the cover-charges and drinks were very expensive. The organisers were more intent on making a profit than giving value for money to their patrons. I hope this trend is reversed in Auckland next year for the next Winter Tournament.



The 1984 Winter Hockey Tournament was not a sporting success. We didn't win any games convincingly - 3-2 against Massey and by default against Otago. We drew against Victoria and lost against Lincoln. We went down 1-10 to Canterbury but tactically the victory was ours. By unanimous agreement we decided a fairer indication would have been a draw. Congratulations to Geof Coldham for his performance on and off the field and of course for making the N.Z.U. team.

...continued on back page.

SHADOWS

SHADOWS

Programme of entertainment

Tue:	7-10pm	Newspeak
Wed:	4-6pm	Andrew Weir (piano)
	8-10pm	The Heptocrats
Thu:	4-10pm	Tapes
Fri:	9-11pm	CIRCUS BLOCK 4
Mon:	(Women Only)	"Sweet Harmony" Hattie & Janelle Aston

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(the unkindest cut!)

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NGA TUHI MAI

LETTERS

SHADOWS DEBATE CONTINUES

Dear Craccum/Kia Ora/Paper Representative of the Students.

I know I shouldn't complain, and it's awfully ungrateful of me considering how much the feminists have done for women in general and all that, but a little something happened last week that made me a bit cross.

There were four of us, a she, a she, a she and a he, which we felt was incidental and had nothing to do with anything in particular. After a hard day's slog, we decided to relax with a drink and to enjoy one another's company, so we meandered up to Shadows (alias the Grad Bar) and discovered to our horror that although she, she and she were admitted, he was left in the cold, as it were. Needless to say, Monday night was in full force, and in a big way. Now, as was previously stated, this incident made all of us a bit cross, because if this isn't discrimination, then please someone, tell me what is.

We are close, she, she, he and I. So we left. I mean, it's all or nothing, right? So, as I said, we left. But the questions I want to ask you are these: Is there any way whatsoever that we can have the Monday-night-no-he's-allowed thing reviewed? Could we take an opinion poll or something? And with whom do the ultimate decisions lie? And to whom would I go if I wanted to form an opinion poll?

A slightly irate she, she, she and a he.

FAST STREAKERS

Dear Rangi,

Deafened by the white noise of snails streaking past, you grapple with issues that died fifty years ago. Wake up.

Sympathy, Lise Meitner

SEMANTIC SOUNDS

Ah, Giddy there, Rangi and Neil

I just wanted to ask what's happening to the word 'indigenous' these days. Does 'indigenous peoples of the Pacific' include all the people involved in the production and performance of so-called 'indigenous music' and 'indigenous theatre', as these terms are used when applied to material written by New Zealanders and, occasionally, relevant to the antipodes? Somehow I doubt it. Indigenous peoples of the Pacific refers to pre-colonial inhabitants of Pacific lands such as the Kanak in New Caledonia, Aborigine in Australia (those which survived the white settlers' extermination games) and the tribes of Aotearoa, collectively known as the Maori people.

I find the term 'indigenous music' in reference to bands such as the Chills and other contemporaries particularly inappropriate as it denies the existence of a wealth of traditional waiata forms and also extremely active and vital part of contemporary Maori culture, the waiata-a-ringa (better known by the ignorant as action songs). Such music can stake the only valid claim to such a title. You might get away with 'indigenous theatre' as a genre-reference to New Zealand drama, as its lineage is overtly European and the term does not displace any equivalent Maori cultural form of expression with a long, continuously developing tradition, but not so with 'indigenous music'.

So what do we call New Zealand material? The thought of 'native music' and 'native theatre' really appeals to me, but they run into the same problems as use of the word indigenous. How about Neo-native? It'd suit all the arty type names like post-impressionist and surrealist. Or what about Antipodean Art? Sounds great!

Neo-native or Antipodean? Any votes? Any comments? Any more candidates? I'd like to hear other opinions.

Yours,
A. Ska.

PASS THE CHAMPAGNE

Dear Rangi and Neil,

We think it was terrible how Campus Radio got their \$3 rise from the Student Association fees so they can loan \$100,000 to go FM. The money could be much better spent on a fashion boutique or perhaps an imitation French cafe so all our friends could sit around drinking cappuccinos, reading ChaCha magazine, dressed like Italian film directors and reminiscing about our last holiday on the Continent.

It was a relief though that the students did not worry about those silly political people who say the university is becoming more elitist - I mean, Daddy was a freezing worker (during the law school holidays). Wouldn't it be absolutely neat if the Students Association put their fees up even higher? Then we could have FM, a boutique and maybe even a hair dressing salon. Plus higher fees would make for more competition and everyone knows that makes for higher standards. But we wouldn't want the standards to get too high because that might mean more work and less time for skiing.

Au revoir mes cheres,
Lindsay and Philip.

CLEAN BOOTS

Dear Neil & Rangi,

Re Paul Priddey's membership of the Soccer Club Committee mentioned in Campus News: 'Who said anything about conflicts of interest?' you ask.

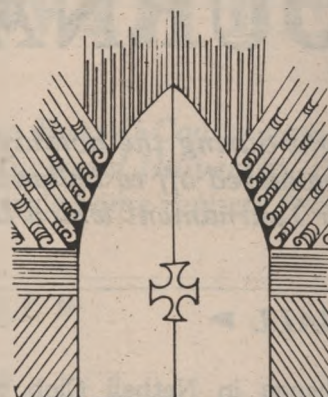
Quite simple. Paul Priddey said something about a conflict of interests. What's more he said it quite clearly, at the Exec meeting which left him in charge of the loan arrangements. Indeed this is probably the only reason your columnist knows about it.

The decisions to make the loan and to involve Paul in its administration may well be worthy of comment, but it should be made clear that there is no basis to the implication that Paul has misused his position.

Of course you have to bear in mind when reading this that I am also a member of the Soccer Club....

Yours etc
Marion Adams

CHAPLINS' CHAT



THE OTHER SIDE OF 1984

The torrent of Orwelliana, prompted by the arrival of 'this year' has included a stimulating essay by Lesslie Newbigin. Returning to England after 40 years in India, he was struck by the disappearance of hope especially among the young. Why should this be?

The great Enlightenment of the 18th century which provided a framework of our culture is coming to the end of its time. In Polyany's words 'Its incandescence fed on the combustion of the Christian heritage in the oxygen of Greek rationalism, and when the fuel was exhausted, the critical framework itself burnt away.'

On the other side of 1984 we need a new vision, a new cultural basis, a 'post-critical philosophy' (to use Polanyi's term). Newbigin calls it a 'fiduciary framework'.

The kind of understanding needed on the other side of 1984 must find meaning in human person-hood that respects both our unity and our uniqueness - 'one-anotherness'. It must set goals for people beyond the pursuit of pleasure. In the area of government and common life, mutual responsibility in a spirit of hope, where 'knowing' is not merely a categorising of details, but a vision of truth. 'Where there is no vision, the people perish.'

J.M.K. for the University
Chaplaincy

PAI

NOTI

Theatre

LITTLE THEATRE

Saturday 8 Sept 84
2pm.
TAKE TWO -
presented by Cath
Geordie Thorpe,
students \$5.20.

Tue 11 to Sat 15 Se

Tues to Sat 1pm
'ARDEN OF FA'
Elizabethan dor
directed by Murr
presented by Un
Workshop.

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domestic tragedie
the young William
Tickets: \$5 waga
Bookings: phone
12 & 2pm. Door sa

MAIDMENT TH

Saturday 8 - Satu
8pm matinee, 2pm
RIDE RIDE - P
Inc. presents, by
return Auckland
musical. Tickets \$
\$6.00. Bookings
Booking Office.

Genera

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won't kill you bu
pleasant

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and rebirthing.
Learn to LISTE
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safe, supportive e
Meeting: Thur
2pm, Newman
Quadrant.

CEREBRAL RI

Every Tuesda
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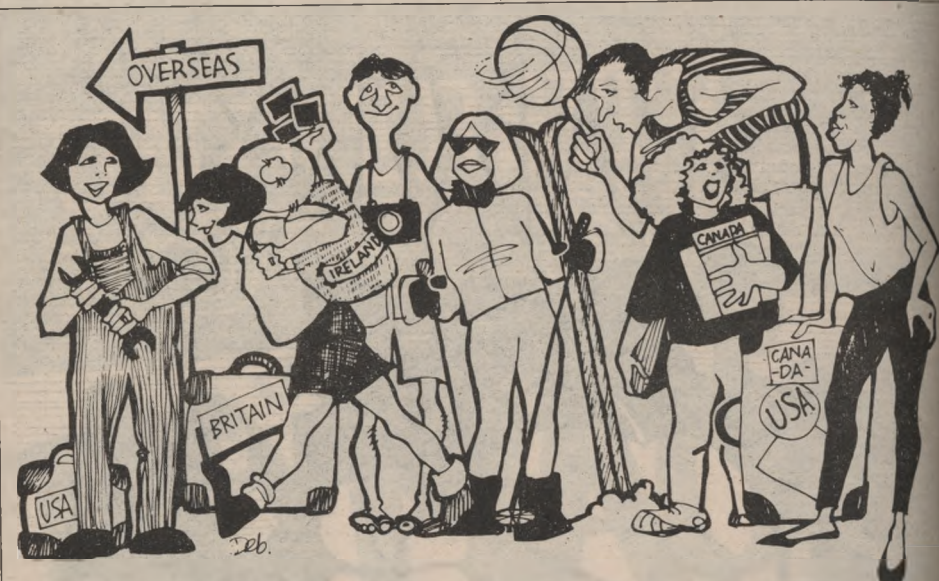
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Auckland. Tel: 399-191,
or one of our authorised campus agents.



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PANUI

NOTICES

Theatre

LITTLE THEATRE

Saturday 8 Sept 8pm, matinee, 2pm.
TAKE TWO - Modern dance presented by Catherine Cardiff and Geordie Thorpe. Tickets \$7.20, students \$5.20.

Tue 11 to Sat 15 Sept 8pm
Tues to Sat 1pm
'ARDEN OF FAVERSHAM' An Elizabethan domestic tragedy directed by Murray Beasley and presented by University Theatre Workshop.
Although it masquerades as a pious homily on the sins of lust and murder, *Arden of Faversham's* chief interest for a twentieth-century audience lies in its enormous theatrical vitality and keen psychological penetration. The succession of abortive murder attempts which lead up to the play's bloody climax may seem, in their combination of slap-stick and suspense, to have been conceived by an Elizabethan Hitchcock. There is a literary puzzle too: Could this most distinguished of Elizabethan domestic tragedies be the work of the young William Shakespeare?
Tickets: \$5 waged, \$3 unwaged. Bookings: phone 793-695 between 12 & 2pm. Door sales.

MAIDMENT THEATRE

Saturday 8 - Saturday 22 Sept
8pm matinee, 2pm.
RIDE RIDE - Pilgrim Productions Inc. presents, by popular demand, a return Auckland season of this musical. Tickets \$8.00, concessions \$6.00. Bookings at The Corner Booking Office.

General

EXAM STRESS
won't kill you but sure isn't pleasant

Cope with exam stress
Groups in emotional release techniques, centering activities, stress management, breathe release, mild body therapy, bio-energetics and rebirthing.

Learn to LISTEN to your body.
Experienced facilitators ensure a safe, supportive environment.
Meeting: Thursday 13th Sept 1-2pm, Newman Hall 16 Waterloo Quadrant.

CEREBRAL RINSE

Every Tuesday and Wednesday till lectures finish (approx 5 weeks)
AUSA are putting on some extravagant entertainment in the Quad and gardens over lunchtime.
Free giveaways, Bands, Magicians, Clowns, Games, a space Castle....
This Tues Countrywide foods and on Thurs 'The Heptocrats'.
Come and relax at lunchtime... with AUSA.

POLITICAL STUDIES REPS

Tues 11th - 1pm Tutorial Room.
Important! - Selection of candidate for Chairman of Staff/Student Consultative Committee.

Politics

LAW AND SOCIAL ISSUES FORUM

'Policing and South Auckland'
Invited speakers from: * Probation, * Community, * Black Power, * Police.
Rm 237 Studass Thurs 13th 6pm
Wine and Cheese. All welcome. Donation for costs.

AMNESTY INTERNATIONAL

TORTURE:
- Rarely has torture been more widespread! What can people do?
- support the Campaign for the Abolition of Torture.
A.I. Candles and petitions will be sent to the governments of Spain, Iran, Uganda, Korea, Peru, Philippines and Zaire.
- TORTURE can and must be stopped - but we need your help!
Display: Quad Mon- Fri, 12 - 2pm.

FRIENDS OF KELSTON COLLEGE

(with the N.Z. Society for the Study of Religion and Communism.)

Wednesday September 12, 7.45pm - 10pm.
MacLaurin Chapel Hall, Princes St.
Discussion and music focusing on imprisoned Soviet Baptist and rock musician, Valeri Barinov. Valeri has worked with young people in Leningrad including drug addicts. He has incurred the wrath of the Soviet State and he has been 'treated' in the Leningrad Psychiatric Hospital for his evangelistic activities.
We will hear actual recordings from his rock opera 'Trumpet Call' which have now reached the West.
Cameron Martin, a teacher, will talk about Valeri and his relationship to contemporary music.
All welcome. Tea/Coffee/Biscuits provided.
Contact: Ralph Taylor 795-540 (work), 602-445 (home).

Film

MAIDMENT LUNCHTIME MOVIES

Mon 17 Sept 1.05pm
'WIZARDS' GA. Ralph Bakshi's epic fantasy of peace and magic. Admission only \$1.

FILM MAKER'S MEETING

Tues 11th - 6pm - 12 Symonds St, Basement BO 4.
'Peking Man' video clip - to be finished and framed.
Let's do it before exams!

Religion

CONTEMPORARY SPIRITUALITY

Canon Peter Spink who is working in the area of contemporary Spirituality will be the preacher at the Communion service in the MacLaurin Chapel at 1pm Thursday 13th September.

INTERNATIONAL MUSLIM STUDENTS ASSOCIATION

S.G.M. 23rd September 1984. See IMSA notice board for further details or ring M.A. Khan, 396-345.

Clubs

EVANGELICAL UNION

Lunchtime meeting today! Come and hear Patrick Kelly speak on 'Capitalism in your Lifestyle'.
Venue: Functions Lounge.
Time: 1pm.
Thursday 13 Sept 1pm, Engineering School Room 3.403.
Bob Andrews (Senior Lecturer, Dept of Chemical & Materials Engineering) speaks on 'Issues of Conscience in Engineering Practice' - No. 2 in this term's Christian Engineer Series.
EU Dinner/Dance is now 10 days away - Fri 21 Sept so don't forget to be there. Functions Lounge, 8.00pm.

Sports

AUSSIE RULES VIDEO

VICTORIA V WESTERN AUSTRALIA

We will be showing this superb match in Room 143 at 1.00pm on Thursday 13th September. This is a chance to see the game at its best as these would be two of the top states in Oz. Bring your lunch and join us.

Music

Friday 14 Sept 1pm 'FRIDAY AT ONE'. Free lunchtime concert presented by the Schol of Music. The programme will include Lalo: 1st movement from Cello Concerto, Paul Mitchell cello and Nicole Nalden piano. Prokofiev: 1st movement from II Sonata, Sharon Tongs violin; followed by items from the Piano school.

AUSA SPECIAL GENERAL MEETING

Notice is given that a Special General Meeting of the Association will be held on Tuesday 18 September 1984 commencing at 1pm and that if this meeting fails to obtain a quorum or fails to complete the business before it it will commence or continue at 1pm on Thursday 20 September. Subject to confirmation of its availability, this meeting will be held on the ground floor of the Main Hall of the Recreation Centre.
The agenda for this meeting will comprise the following proposed changes to the constitution:

Moved WEEBER

THAT Rule 8 (ii) of the Constitution be amended to increase the annual Building Levy by twelve dollars (\$12) to twenty-four dollars (\$24) (or by \$2 to \$4 per paper in the case of members eligible for the ATI concession)

AND THAT the Executive be directed to bring forward to a general meeting early in 1985 proposals for future Student Union developments and recommendations for future levels of the Building Levy.

Moved MULLINS

THAT approval be given for any surpluses generated in future years through the operation of the Association's rental properties to be devoted to projects and services relating to student accommodation and that to facilitate this Rule 8(i) of the Constitution be amended to increase the annual subscription by two dollars fifty cents (\$2.50) to fifty-two dollars fifty cents (\$52.50).

OVERSEAS STUDENTS NATIONAL CO-ORDINATOR

Applications are now open for the position of Overseas Students National Co-ordinator of NZUSA, until August 1985.

The Co-ordinator is responsible for co-ordinating overseas students activities such as organising the annual International Student Congress, and campaigns on overseas student welfare issues. The Co-ordinator chairs NZUSA's National Overseas Students Action Committee which meets regularly during the year.

The Co-ordinator is a part-time National Officer of NZUSA and a member of NZUSA's National Executive, which meets regularly in Wellington. She/he is also expected to attend NZUSA Councils held twice yearly, and the February Workshops in Wellington.

An Honorarium of \$128.60 per month is paid, with the availability of three months as full-time co-ordinator during the summer, at \$915.88 gross per month and will be adjusted by the CPI for the preceding year. Travel undertaken in the course of Association business is reimbursed by NZUSA.

An election for the position will be held at the National Overseas Students Action Committee meeting to be held in Wellington on Saturday 22 September, and the Committee's selection will be ratified at a Special General Meeting of NZUSA to be held on Monday 24 September.

Nominations will be received at the NOSAC meeting, and nominees are expected to attend.
For further information contact: Trish Mullins, AUSA President.

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 Executive meeting to be held on 26 September. Candidates should attend this meeting from 7.00pm.

BLOOD TRANSFUSION SERVICE ON CAMPUS

The Auckland Blood Transfusion Service will be on campus from September 11 to 14 (second week of term). They urgently require blood so they can maintain supplies for accident and emergency cases.

Donations will be gratefully accepted between 10am and 4pm Tuesday to Thursday and 10am and 2pm and Friday in the Lower Common Room (immediately above the Bookshop). All donors are invited in to partake in tea, coffee and biscuits.

Time: Tuesday-Thursday 10am - 4pm Friday 10am - 2pm.
Place: Lower Common Room (above the bookshop)

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WINTER TOURNAMENT 1984.

....continued from page 13

DEBATING ►

Debating was scheduled to take place on the Monday and Tuesday (August 20 and 21) of Winter Tournament. This was felt to be too short a time and it was disappointing that there were no finals or semi-finals. Lincoln cannot be blamed for this however since the competition would probably have gone on for at least three days.

As I said, debating was scheduled for Monday and Tuesday. However, owing to the unexpected default of Otago who apparently only notified the Lincoln organizer at the last minute, the Monday debates were cancelled. The Auckland debaters offered to step into Otago's place so that there would be two days of debating (and so that Auckland could get more practice - we aren't complete altruists) but this did not eventuate for some unknown reason. So we spent the first day enjoying Christchurch, went out to dinner and joined the festivities at Lincoln when we returned.

Tuesday was the day for debating at Winter Tournament. One team from Auckland met Canterbury, the other met Victoria. The moot for the Auckland-Canterbury debate was 'That time mis-spent is time well-spent' and that for the Victoria-Auckland debate was 'That enemies are safer than friends'. The moot topics were well-chosen and so was the adjudicator but the lack of a decent time-piece caused havoc in one debate. (The less said on that the better!) Alas, Auckland lost both debates. Our debaters at Lincoln were good, though not all were our best. Improved finance in future may rectify this, although thanks to our hard efforts to earn hard cash since AUSA gave us so little, we had managed to earn some money.

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The Auckland University Basketball Team in hot pursuit of the ball

WOMEN'S SOCCER ►

For most of the team 24 hours on a bus that arrived at 2am from Auckland, tournament kicked-off to an interesting start a few hours later.

However, that's not quite as bad as arriving at Christchurch airport so early on a Sunday morning, spending a fortune on a taxi to the city centre and then hitchhiking and walking 25 km to Lincoln, only to find that our sports officer who

SQUASH ►

It came as a welcome surprise to the beleaguered organiser of the Auckland varsity squash team (considering the standard in previous years had been mediocre at best) that interest was shown by a few highly graded players in this years tournament. (How much of this interest was due to Lincoln College's (in) famous convivial atmosphere is uncertain) Finally after a stringent screening process (Basically testing eye and hand coordination and concentrating on proper elbow leverage) Hugh Leabourn - A2 (Nationally ranked 10th), Rick Shera C2 (Nationally ranked somewhere below this) and Brent Webster A (All of whom can also play squash) were chosen (for the team. Unfortunately lack of communication and interest meant no women's team was sent from Auckland.

The 22 hour bus trip arranged by the Soccer lads only 7 hours over, the team took the court against Lincoln losing narrowly after the No 3 player fell asleep and the No 2 should have. Nonetheless with our vaunted No 1 sweeping to an easy victory we acclaimed this as a moral victory.

The squash throughout was of a very high standard especially that exhibited by the No 1's. Some credit for this must go to the 'bucket beer bounty' reintroduced this year after a lengthy absence from Winter Tourney Briefly this entailed the placement of a large bucket at the front centre of the court. Hitting this bucket cost the player one bottle; getting the ball in the bucket cost 1/2 doz (Penalties being doubled during the warm up.) Final results were Lincoln 1st, Auckland 2nd, Otago 3rd and the largest bottle count was held by an anonymous Auckland player.

had been on the same standby flight had been picked up by the tournament controller in one of the spacious minibuses... thanks Bernard.

In all we had a great time.

P.S. And the soccer was good too!

PPS. Special congratulations must go to Siobhan Donnelly who was selected for the NZU team.

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