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KIA ORA



Auckland University Students' Association, Volume 58, Issue 24, October 2 1984



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KIA ORA

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TE MOKAI EDITORIAL



THE TREATY IS A FRAUD...

Aotearoa, happily enough, does not lie on Russia's doorstep (Eastern Europe) or in the United States' backyard (Central America). In these two regions economic and political self-determination can only be achieved at the cost of human life. Aotearoa's geographical position gives us the opportunity to achieve these without such extreme sacrifice.

Renegotiation of ANZUS is no answer, we must withdraw from it.

Security treaties such as ANZUS are made to suit the interests of the bigger nations. Once a less powerful country has committed itself to a treaty with a more powerful country, the cards are stacked against re-negotiation for desirable terms in the future.

The ANZUS treaty, being a military and security alliance between Aotearoa, Australia and the U.S. is a major barrier to the establishment of a nuclear free zone in the South Pacific. The Reagan administration is committed to an escalation of the nuclear arms race because of its desire for nuclear 'supremacy' over Russia.

Quitting ANZUS would distance Aotearoa from the foreign policy of the Reagan administration. This policy has placed American interests before democratic values.

Not being a part of ANZUS, Aotearoa would be free to become a member of the non-aligned movement along with such countries as India, Vanuatu and Mexico.

Stepping out of the treaty is a step towards political independence and away from our colonial heritage.

- N.M.

E nga reo, e nga mana, tena koutou katoa. E te iwi Maori, e nga iwi o Te Moana-nui-a-Kiwa
ki a koutou no era atu whenua, no tawahi ra, tena koutou, tena koutou, kia ora tataau.

Ni sa bula vinaka

To all cultural minority students - warm greetings!

Exams are looming near and beyond those is the worry of finding a summer job. You may have already started looking and some of you will already know that there are too few jobs available for the too many unemployed.

Maori

Kua tu tetei Tari hei rapu mahi mo nga tauira o nga Whare Wananga, o nga Kuratini, o nga Kareti hoki. Mehemea kei te rapu mahi koe, me haere koe ki taua Tari kia kimikimi he mahi mau. Ma ratau o taua Tari e rapu he mahi mau.

Fijian

E dua na tabacakacaka e sa qarava tiko e na gauna ogo na kena vakasaqarai na nodra cakacaka na gonevuli ena gauna ni sereki. Gumatua ka raica me ratou vakasaqara vei iko e dua na nomu cakacaka.



Samoaan

Faaaga le Student Job Search Centre E Sallia le Galuega Mo Oe.

Tongan

Fatafetu'utaki ki he Potungaue koeni! Fakapapau'i 'e ma'u ha'o ngaue.

Chinese

制做学生调查工作给

Malay

Mencari Kerja! Pergilah ke 'Job Search'! Pekerja - pekerja di sana boleh menolong anda.

Cook Island Maori

Kua akatupu ia teia tipatimani ei kimi angaanga naau. Ta-angaanga ia ratou ei tauturu iakoe.

Niuean

Ha ha iai e taha matakau ne fakahigoa ko e (SJS) 'Student Job Search' ne maeke ke lagomatai e tau fanau ke moua e lautolu e tau gahua. Kumikumi atu ki a lautolu ke lagomatai a koe.



STUDENT JOB SEARCH AND CULTURAL MINORITIES

The SJS Centres are the agencies which try and find jobs for students. SJS contact employers and vice-versa. You should enrol at SJS as soon as possible. SJS will then look for jobs and refer you to jobs. They will try to contact you and you need to keep in touch with SJS.

Employers are eligible for a \$75 per week subsidy if they employ a student through SJS. However, this does not apply to overseas students who pay the \$1500 fee.

Does SJS meet the needs of cultural minority students?

This year the Wellington SJS Centre released a report researched and written by Jone Dakuvula based on a survey of 38 students who belong to ethnic minority groups. It was called 'Employers are mainly Pakeha and many are suspicious of non-Pakeha' (a direct quote from a Chinese student).

As a result of that survey it was found that Maori students used the centre less than other students. When Maori students did use the centre they did not obtain as many jobs as other students and as a result these students had an average saving which was less than other students. A larger number of Pacific Island students enrolled at the centre but were mainly employed in short term (less than 1 month) or part time work.

The Indian and Chinese students who were surveyed made good use of the centres, found good jobs and had a higher average saving than other ethnic minorities. However, the average savings of all the ethnic minority students interviewed was way below the \$1600 which the Government had said was the amount students should save over summer.

Overseas students, who pay the \$1500 fee were clearly disadvantaged in job-seeking as employers do not get the \$75 subsidy for hiring overseas students.

It would appear that SJS was not much different from any other 'institution' where cultural minority peoples don't fare as well as the cultural majority. However, the reasons behind the trends which are outlined in the report exist will be varied.

All the students interviewed said they would be very concerned if SJS was to be abolished and 37 of the 38 students said SJS had a definite role to play in finding jobs for students in the future.

The SJS Centres' response to the position of cultural minority students is to step up their Affirmative Action programme. Affirmative Action is a priority for the 1984-85 Summer and all the centres have been directed to adhere strictly to the policy. While Affirmative Action does not guarantee that you will get a job, it does mean that the SJS Centres have the interests of cultural minority students as top priority and will be placing a big emphasis on finding jobs for cultural minority students - especially Maori and Pacific Island students. The SJS Centres have said they will refuse to help employers who discriminate against students.

Student Job Search is also committed to finding jobs for overseas students who pay the \$1500 fee.

Is their commitment to Affirmative Action genuine? Already a worker at one of the centres has been fired because that person did not adhere to the Affirmative Action policy. SJS want cultural minority students to be aware of the service they hope to provide you.

WHAT CAN YOU DO ABOUT A SUMMER JOB?

- * In order to benefit from SJS Centres, you must register. It only takes a visit.
- * When you've registered, call back and see them. Insist that they find you a job.
- * If you have any hassles during interviews or while you're at work, if you feel you've been discriminated against in any way, if you are being underpaid or you're feeling down, tell the Centre.
- * Keep looking for work yourself, as there are no guarantees that SJS will find the jobs.
- * Kia Kaha (give it heaps.)

Remember: The Student Job Search Centres are paid to look for jobs for students. They are in touch with employers. They walk the streets visiting employers on your behalf. They sit on the phone talking to employers looking for jobs. They want to work for you. Sign up and make Student Job Search work for you.

Good luck for exams,

Noho ora mai/Ni sa moce mada

Toni Davis Waho & Emele Duituturaga
Maori Vice President &
Overseas Student National Co-ordinator
NZUSA

Student Job Search Centres

Whangarei
Robert St, Ph 84925
Auckland
University, Ph 30377
South Auckland
Housing Corp Building
Manukau City
Ph 2999-790

Hamilton
University, Ph 62889
Tauranga
42 Grey St, Ph 441881
Rotorua
Hinemoa St, Ph 70033
Gisborne
99 Derby St, Ph 84824
Napier
Carlisle McLean Building
New Plymouth
Department of Labour

Wanganui
Department of Labour
Palmerston North
Manawatu Polytech, Ph 82828 or 83705
Levin
Department of Labour
Lower Hutt
9 Margaret St, Ph 693-525
Wellington
16 Cambridge Tce, Ph 849-852

Nelson
Polytech, Ph 80725
Christchurch
University Students Association,
Ph 489-210 or 482-608
Greymouth
Department of Labour
Timaru
Timaru Promotion Council
Dunedin
75 Union St, Ph 740-597
Invercargill
Southland Community College, Ph 4244



NGA WAHINE

ROBIN MORGAN ►

Robin Morgan spoke here last week - twice here on Monday and then at a public talk on Tuesday night. The University lecture's were mainly concerning women and the arts, but on Tuesday night she expanded into 'Feminist Strategies for the 21st century.' High sounding but sadly not lived up to. Some of the more notable instances - the adoration of Marilyn Waring (we should remember she was a National MP for nine years and, yes, she managed to catch media attention as a proponent of 'radical' causes - that is radical for a conservative government - but never enough to jeopardise her position or challenge the values of the politics that put her there), and the patronising reply to a passionate question from a lesbian woman. Robin Morgan claims it is not the time to compare and contrast - 'lets just love all women'.

But amidst the back-patting of the women's movement in NZ ('you were the first country to give women the vote, the first to declare itself nuclear free and . . . you produced Cath Tizard and Marilyn Waring') she didn't mention the energy and commitment of indigenous and non-pakeha women, lesbian women.

Her achievements as an historian of feminism and women are great though. She read from her latest book some facts and statistics she had collected. One, the Brazilian tradition of 'defence of honour'. Brazilian men who kill their wives may be freed if they suspect infidelity. This is slowly changing. Recently Lindomar Castillo was sentenced to 12 years jail after killing his wife and injuring the man he thought was her lover. He has appealed. Men pelted women's rights groups with rotten eggs and tomatoes and waved placards saying 'The graveyard is the place for adultresses'.

Latin American machismo at its finest.

WONDERFUL WOMAN NEWS FROM WELLINGTON ►

Wondering what's going on in Wellington re the Ministry of Women's Affairs? Margaret Wilson, to a group of women from the Labour Party, spoke at the Trade Union Centre last week, outlining what's being planned by Anne Hercus and discussing the general hopes and aims of the new ministry.

It is hoped that the Ministry of Women's Affairs will have a staff of approximately 20 and will be able to influence government policy by adding a women's perspective on all issues ranging from health to economics to education and much more. General directions will be fully worked out after consultation with women from all over the country, with special care taken to ensure input from Maori and Polynesian women. The initial committee to set up the Ministry is made up of a large group of women from various fields, who have been meeting over the last couple of weeks to make a thorough submission to ensure that the ministry is well endowed financially and has a workable structure. Although a head will be appointed, it is hoped that most decisions will be made through a collective process. The Ministry will be attached to a government department, as yet undecided, but possibly treasury or statistics.

Margaret Wilson said Anne Hercus was extremely busy and letters of support would be appreciated.



AN ALLERGIC REACTION

I notice that a student organisation called COFF, whose spokesperson is Mr Weeber, the environmental affairs officer for the Students' Association, wants to extend the international campaign against cigarette smokers by banning the sale of cigarettes on the campus, preparatory, I rather imagine, if experience is anything to go by, to a move to prevent anyone from smoking them within the University.

It's more or less illegal to gang up on people publically on account of their race or sex, homosexuality is definitely in, and it's widely agreed, albeit grudgingly in some quarters, that alcoholism and heroin addiction might have social causes, but the need remains constant, of course, for a well-defined outgroup against whom antagonisms can be directed. This is not to deny that contemporary life is chiefly characterized by an ever-mounting level of general aggro and encroachment on one's personal space, to which I daresay cigarette smoke contributes, but the anti-smoking campaigners certainly seem to have an awful lot more energy and inclination for imposing their personal preferences on the world than I have. This being the case, I should like to draw their attention, and particularly the attention of the environmental officer, to the matter of Noise Pollution, which offers a pretty well untapped area for imposing your will on the environment, and a whole new series of opportunities for the identification of outgroups that you can persecute.

It's not, however, merely loud noises that help to create a mental condition that keeps my cigarette consumption up. There are a remarkable number of

people these days who have 'an allergy' of some kind or another to cigarette smoke, and one of the senses of this, I suspect, is 'a psychomatic condition brought on by being unable to impose your will on the environment.' In this sense, at very least, I am allergic to noise of any kind. In point of fact, I suffer from tinnitus. Tinnitus, also jocularly known to the medical profession as 'tin ear', is an incurable condition which consists of a continuous high-pitched hum in the ears, and I originally contracted it when I was acutely distressed (to put the matter unhysterically) by the volume at which my next door neighbours played their stereo, since which, my life, liberty, etc., have never been quite the same. The condition worsens whenever I am distressed by noise, and also renders me acutely conscious of any noise, particularly noise which is high-pitched and/or just audible.

But let's get it quite clear that anyone and anything can, and usually does, create Noise Nuisance. I'll spare you the consciousness raising details of the various noises emitted in the new Arts-Commerce building by such things as the fluorescent lights, the air-conditioning, the clocks, the lift and the xerox machine - there's no point in us all going mad together. And anyone can turn on a transistor radio under my office window and walk away leaving it going at full belt - you don't need to be enrolled at a University to do it.

The scope for interference in the area of Noise Pollution, Mr Weeber and COFF, is endless, and I recommend it to your attention. I haven't even begun to touch on matters such as motor-bikes, lawn mowers, power tools and space invader games, for instance. And then there's the whole realm of industrial noise. Still, it's silly to bother about large-scale phenomenon, when you and I know that what it's really all about is the invasion of personal liberties. I mean, why get excited about the fact that the air's full of traffic fumes and industrial smog when with very much less effort you can stop the person in the same room as you from smoking, and people on the same campus from buying their cigarettes on it? But fair's fair, Mr Weeber and COFF, and I'll do a deal with you. It's an interesting fact, for instance, that it is the taxi-driver with the 'No Smoking' sign in his cab who invariably turns his canned music up as far as it will go without considering the possibility that I might hate it quite as much as he hates anyone smoking, and that it is the lift which specifically prohibits smoking which is usually full of compulsory Muzak. So how about it, then, Mr Weeber and friends? You stop playing your stereos and transistors, mowing your lawns, driving your motor-bikes, playing your space invader games, using your power tools, and anything else you're doing that makes a noise - for the good of your own health, of course - and I'll stop smoking cigarettes.

- Stephanie Hollis

DEPO PROVERA

It is a paradox of our technology that they can put a man on the moon but can't develop a safe, effective method of fertility control.

Depo Provera is one of 'their' tries - and a try that at once reveals the real motives of 'them' and demonstrates the sad truth that while our technology leaps forward, social education is painfully behind.

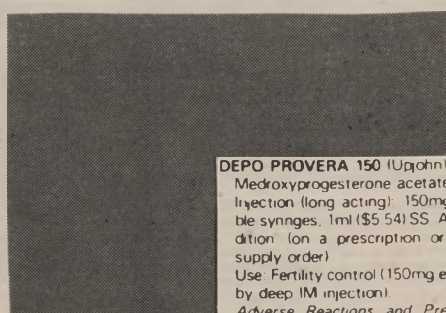
Depo Provera is an hormonal contraceptive administered 12-weekly by injection. It's function is similar to oral contraceptives except that as there is no 3 weekly break it suppresses menstruation entirely. Although extremely effective at preventing conception it has been the subject of controversy - ranging from accusations of fiddling the research to reports of serious side effects. It's used in NZ and Australia but hasn't been released in the U.S.

Drug companies are extremely powerful in the western world - Upjohn (which manufactures Depo.), Ciba-Geigy, Roche have turnovers of millions of dollars. Their interest is in earning money and you better believe their money is earning interest. Look at any edition of *New Ethicals Catalogue*, the drug dictionary for doctors, and you see that 30 percent of the advertisements are for heart and ulcer drugs and another 20 percent for anti-depressants and contraceptives.

Telling figures - the segment of the population traditionally suffering from ulcers and heart attacks/hypertension are able to pay in money/power/support. Contraceptives are a big market because half the population are women and most at one stage in their life will want to control

their fertility. Demand equals profit in this system - humanitarian concern would be better proved by continued and better financed research and letting us know the facts. The research on Depo Provera needs to be unravelled. If you're interested the Women's Health Centre and Broadsheet are good starting points for information, and journals, that forum for academics, are worth consulting.

It's the right of everybody to informed choice about drugs they are prescribed. Unfortunately the medical establishment is alot freer with drugs than information. The controversy surrounding Depo means there is no informed choice. I choose to be suspicious of a company profiting from a basic human right. I choose to believe the experiences of women who have no investment in my belief.



DEPO PROVERA 150 (Upjohn) RD
Medroxyprogesterone acetate
Injection (long acting) 150mg/ml disposable
syringes, 1ml (\$5.54) SS. Approved Con-
dition (on a prescription or practitioner's
supply order).
Use: Fertility control (150mg every 3 months
by deep IM injection).
Adverse Reactions and Precautions: See
Contraceptives (Progestagens alone) pink
pages.
See New Ethicals, Nov. 1969 p.21 and May
1973 p.32.

Family Planning and the Epsom Day Centre see the result of ignorance and powerlessness in the form of unwanted pregnancies and near misses every day. Their concern is to prevent it happening again - the easiest method, Depo Provera, is also the one that perpetuates the ignorance and powerlessness most.

Sexual pressure is part of our culture - from puberty women learn to cultivate smooth skin, slimness, beautiful hair to get sexual attention. In the 80's to be good, to be attractive, to maintain interest you don't say no. Slowly we're learning that contraceptives and contraceptive information made available without judgement doesn't wreak havoc, - when are the lessons in sexuality and sexual assertiveness going to start? To unlearn that your value is your body is difficult and requires that the messages you receive tell you what you really are. Until the social processes that define 'womanhood' change, a contraceptive like Depo, - whether safe or not - only makes the message worse.

Contraception is invisible - even taking a pill each day, even feeling your IUD strings, creates the awareness that you are part of the process - that you can stop if you want to - more than a quick jab of something as wholesome looking as liquid vitamins but body altering enough to cease fertility and menstruation for 3 months. Purely because it makes sex so easy, contraception so invisible and treats periods as 'the curse' by removing them, it takes away our power.

Depo Provera is prescribed at Student Health. Because they assume you're intelligent they'll explain to you the side effects you might experience, and that you must make an 'informed choice'. But can you?

How important is it for her not to become pregnant?

The answer to this question will help determine which contraceptive method will best suit her needs.

Depo-Provera 150

STERILE AQUEOUS SUSPENSION

a first choice for the patient requiring dependable contraception

In practice, Depo-Provera 150 has proved as effective as combined oral contraceptives and significantly more effective than the minipill, without the inconvenience of a daily tablet.

Side Effects: Some women receiving injections of Depo-Provera 150 have experienced side effects, including breast tenderness, bleeding irregularities, change in weight, dizziness, and headache.

Precautions and Contraindications: The usual precautions and contraindications which apply to the use of oral progestational agents for contraception should be observed in the use of Depo-Provera 150. Before using Depo-Provera 150, please consult the complete information in our comprehensive product booklet available on request.

Supplied: in a 1 ml disposable syringe containing 150 mg/ml medroxyprogesterone acetate.

RESTRICTED DRUG

SS Fund Full Charge Approved Condition

UPJOHN NEW ZEALAND

Branch of Upjohn Inter-American Corporation
22 Kalmia Street, Ellerslie, Auckland



C.T.C. \$5.29

REGISTERED TRADEMARK: PROVERA
TRADE MARK: DEPO PROVERA NZ 2129-1

ADVERTISEMENT

Washington Post

A LETTER TO AMERICA....

... FROM THE PEOPLE OF NEW ZEALAND

We, the undersigned, register our support for:

► The New Zealand Government's policies banning all nuclear powered and armed vessels from our shores.

► The proposal for a nuclear-free South Pacific. The Reagan Administration is trying to undermine these policies.

As New Zealanders we object to the pressures being brought to bear on our Government.

We believe such pressures are an affront to our status as a free and independent nation. They threaten the traditional friendship that exists between our countries.

We call on the people of America to join with us in working for a world free from the threat of nuclear war.

A New Wellington Peace group plans to place an advertisement in a November issue of the Washington Post newspaper. This advertisement will appear along with the names of those who contributed to its placement and is being timed to be printed before the U.S. Presidential elections.

For information on how to support this project either ask at the AUSA reception or at the *Kia Ora* office.

Space Invaders Strike!!

The invasion begins this weekend.

What invasion?

Kia Ora investigates the war planes thundering over the nation this weekend:

THE TRIAD '84 ANZUS EXERCISE will be the biggest air operation in New Zealand since World War II and the most sophisticated ever held here.

In addition to bringing USAF nuclear capable F-15 and F-16 fighters to our shores, Triad '84 will also bring the E-3A Airborne Warning and Control System (AWACS) aircraft here, representing a significant escalation in the importance of ANZUS joint exercises we are involved in.

Triad '84: ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ War Clouds Over New Zealand

You probably won't miss Triad '84 as, according to a leaked Ministry of Transport document, there will be up to 95 attack sorties a day between the 3rd and the 9th October. Vast areas of New Zealand air space will be restricted and closed to civilian planes while supersonic military aircraft range over the North Island. Mr Lange's June 14 comment about Triad 'It will romp around New Zealand. It will cause a spectre of militarism ...' is both vivid and apt. For the duration of Triad '84 civilian air traffic will be required to 'squawk' special identification codes for the benefit of their recognition as non-military craft by the AWACS radar.

There will be an air phase and a land phase to the exercises. The air phase, from October 3rd to the 9th, will proceed from Whenuapai, Ohakea, Waiouru and Operation Deepfreeze/Christchurch International Airport. This will be accompanied by a ground phase of command post exercises in Auckland and Waiouru from October 3rd to the 14th, to which the Americans and Australians will send 280 soldiers. For the air exercises, the USAF will send 8 F-15 Eagle interceptor-fighters, 10 F-16 Falcon dual-purpose ground attack fighters, 1 E-3A Sentry Airborne Warning and Control Systems aircraft (AWACS) and 2 KC-135 air refuelling tankers. Australia will send 4 F-111s, 10 Mirages and a Caribou, while New Zealand contributes Skyhawks, Strike masters, an Orion and helicopters.

The F-15s and F-16s are amongst the most capable, expensive and sophisticated aircraft in the US inventory. Both are nuclear capable: the F-15 is scheduled to be outfitted with the gear to drop nuclear bombs, the F-16 already has that capability. The F-15 is prized by the Airforce as it's front-line 'air superiority' interceptor-fighter, highly accurate in its task of shooting down other aircraft. The Commander in Chief of NORAD (North American Aerospace Defence Command) has said that F-15s, with their large radar search volume, look down/shoot down capability and extended range, provide 'the last link in.... an effective air defence system.' The F-16 can be either an air to air or an air to ground fighter.

Experts such as Robert Aldridge, American missile designer turned peace activist, believe that the United States aims to develop the capability to demolish the Soviet Union with a first strike attack. F-15s and F-16s have a place in those plans. 48 ground attack F-16s are due for deployment in Japan at Misawa, where they will be in reach of Soviet bases.

....the USAF
with an AWACS H.Q.
can provide itself
with air traffic control
and tactical control of
any air battlefield anywhere in the world.

AWACS: ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ The Greatest Quantum Jump....

However, Owen Wilkes emphasizes that the most significant of the aircraft involved in Triad '84 is the AWACS. He writes:

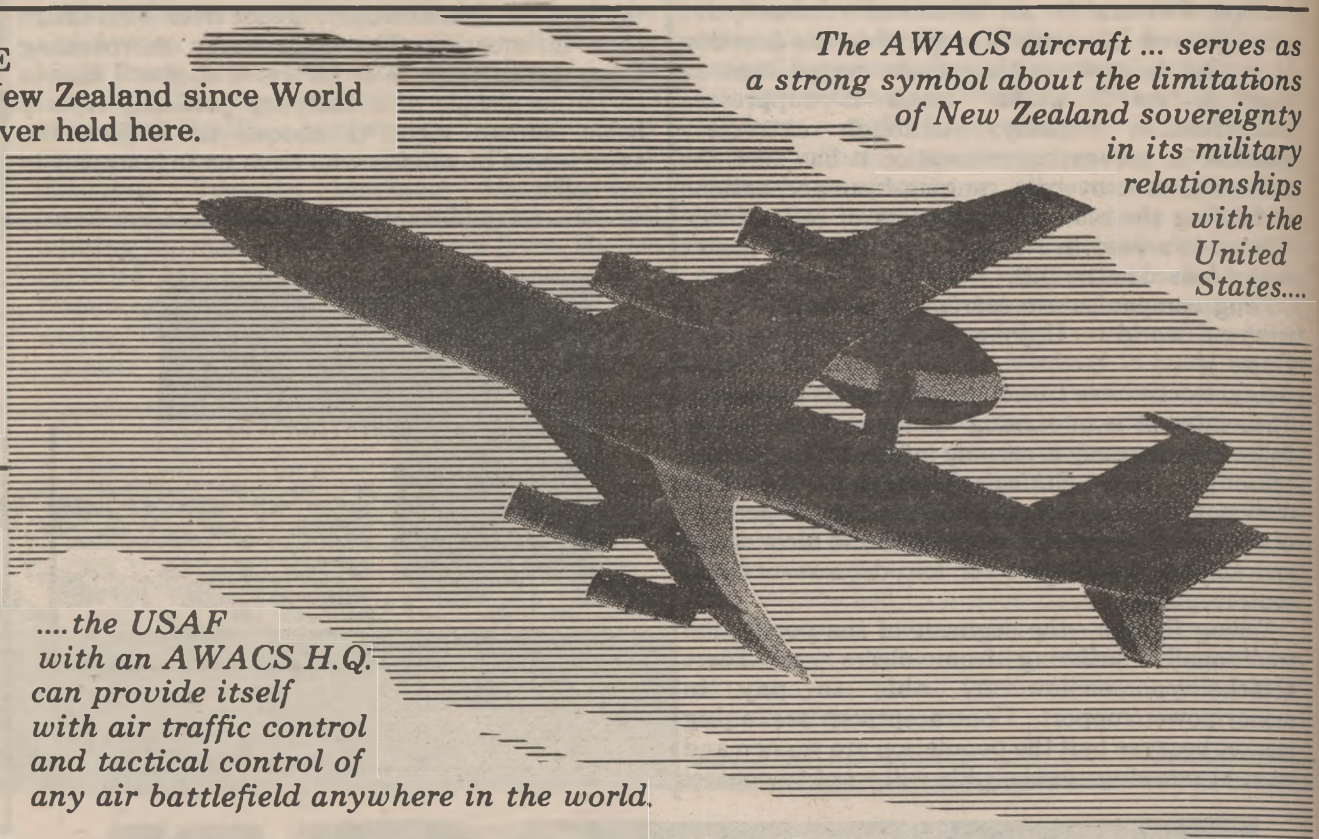
'AWACS is basically a flying radar station. It consists of a flying saucer like radome mounted on top of a military version of the Boeing 707 airliner. The interior of the windowless aircraft is filled with sophisticated electronics. Each plane cost US \$120 million at 1980 prices.

AWACS has been described by a USAF Chief of Staff as 'the greatest quantum jump in command and control capabilities since the development of radar. The AWACS plane can detect, identify and track low flying aircraft out to distances of 400km, whether those aircraft are sneaking along at treetop height or streaking along at supersonic speeds. It can detect high flying aircraft as much as 700km away. It can also detect helicopters, even if they are hovering. It can track up to 100 targets simultaneously. Some aircraft are modified so as to be able to plot ships at sea.

More importantly AWACS can (as its name implies) control friendly aircraft. The on-board battle staff can monitor the progress of an airbattle, as their sophisticated communications allow them to direct friendly aircraft to their targets and warn them of threats to their own safety. Computers on board the E-3A keep check on such things as how much fuel each friendly plane has left in its tanks, when it must break off an engagement, and which airfield is nearest for refuelling. AWACS gives the US an enormous potential to wage offensive warfare anywhere over the globe. A single aircraft can monitor 390 000 square kilometres of air space. It can 'see' at least 300 kilometres into enemy territory and, if the enemy lacks sophisticated defences, the AWACS plane can even station itself over enemy territory.

The United States Air Force boasts that 'AWACS could be flown to any point on the globe within 24 hours and provide area surveillance

The AWACS aircraft ... serves as
a strong symbol about the limitations
of New Zealand sovereignty
in its military
relationships
with the
United
States....



during a crisis'. Immediately on arrival, as will be demonstrated in TRIAD, it can take over control of US and allied aircraft, and the USAF can thus provide itself with air traffic control and tactical control of any air battlefield anywhere in the world, regardless of whether it has access to ground based radar and communication facilities. If air refuelling is available, as it will be in TRIAD, the AWACS plane can remain airborne over a battlefield as long as 72 hours at a stretch (at which stage the lubricating oil in the engines needs changing).

Wargames: ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ For Third World Insurgency?

The participants involved in the Triad '84 wargames will be divided into 'Blue' and 'Orange' forces. The 'Blue Forces' will be stationed above the Waitemata Harbour at Whenuapai. Their F-15s, Strikemasters and the Orion will be pitted against the 'Orange' F-16s, Mirages, Skyhawks and helicopters, deployed from Ohakea Air Base, Waiouru Army Camp and the lower half of the North Island. The F-111s, the AWACS plane and the two air-refuelling tankers based at Christchurch will alternatively support both the Orange and Blue forces.

Assuming that we do not accept that the South Island, despite grievances against the North, would redress them by military force, then clearly the exercise is a rehearsal for a foreign conflict. Just what kind of war are we rehearsing for?

The first Triad exercise, held in 1976, was intended to 'test tactical concepts of attack and clearing operations in a counter-insurgency situation.' The term 'counter-insurgency' is a clear reference to unsophisticated Third World forces, liberation movements and the like; the classic example of what the US calls a 'counter-insurgency situation' being the war it waged against Vietnam. Triad '84 is a more sophisticated version of the 1976 exercises, the role of the F-15s, F-16s and the Christchurch based aircraft introducing a new dimension. Wilkes says:

'It is an exercise in using the techniques and the

technolo
style Vi
bombing
15s pro
defence,
AWACS
between
bombing
deep ov
friendly

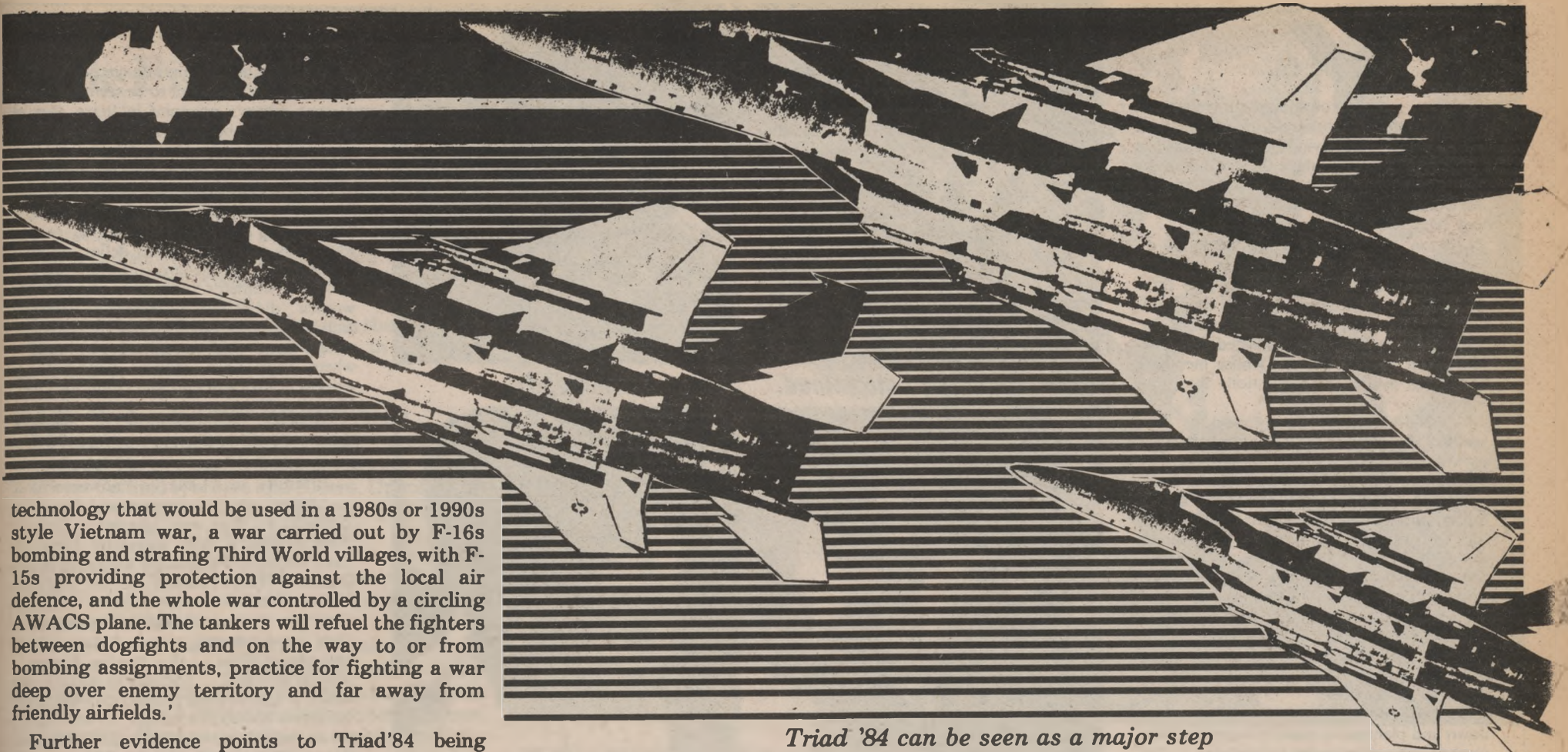
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ANZI
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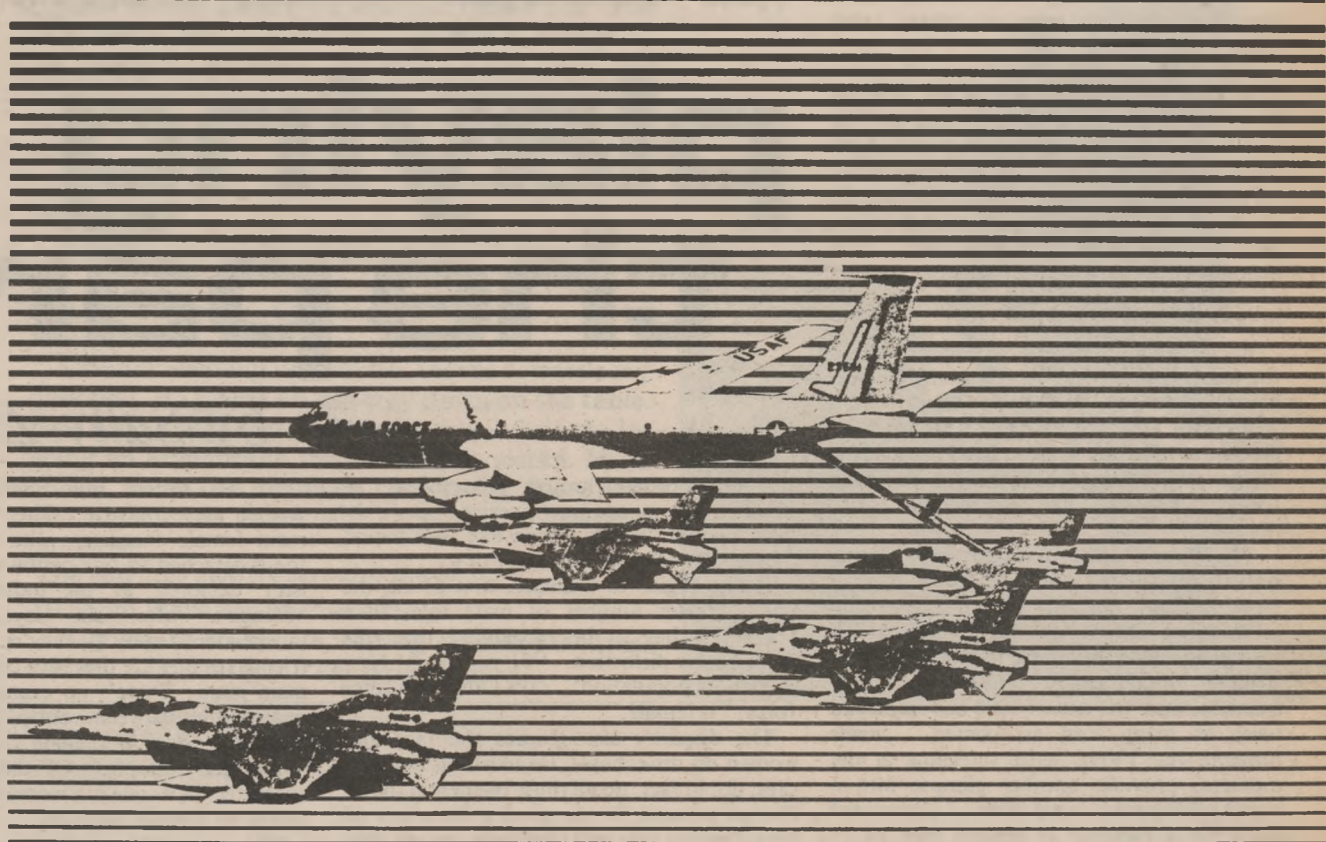


technology that would be used in a 1980s or 1990s style Vietnam war, a war carried out by F-16s bombing and strafing Third World villages, with F-15s providing protection against the local air defence, and the whole war controlled by a circling AWACS plane. The tankers will refuel the fighters between dogfights and on the way to or from bombing assignments, practice for fighting a war deep over enemy territory and far away from friendly airfields.'

Further evidence points to Triad'84 being rehearsal wargames for a Third World 'counter-insurgency situation.' US Government Accounting Office reports have intimated that, while fine for waging war against the Third World, AWACS would not be useful in Europe. European airspace is too crowded, there is too much 'ground clutter' which would swamp the radar, and the Warsaw Pact forces are sophisticated enough 'to be able to jam the radar or blow the big, slow, defenceless plane right out of the sky.' West European peace movements have actively opposed NATO's acquisition of 18 AWACS because of its cost, its aggressive connotations, and because of the risk of attack against AWACS airfields. NATO only agreed to buy the planes after much arm-twisting, it's reluctance being due to the GAO findings.

The supply of AWACS to Saudia Arabia, which allegedly needs them for protection against Iran, showed in a rather amusing way both the offensive capabilities of AWACS and its vulnerability to a sophisticated enemy. As soon as the US deal to supply AWACS to Saudi Arabia was announced, another of the US allies, Israel, raised an enormous fuss. Israel pointed out that AWACS in combination with the F-15 which the US had already supplied to Saudia Arabia (note the parallel with Triad'84), would allow Saudia Arabia to launch devastating attacks against Israel. The US response that Israel was making a big fuss about nothing, was revealing. It replied that if AWACS was used against Israel then the Israelis, like the Soviets, could jam AWACS or shoot it down with the sophisticated anti-air weapons the US had supplied them with. AWACS is clearly only of use against less sophisticated enemies who lack missiles which can home-in on radar transmitters.

Triad '84 can be seen as a major step in US efforts to undermine any independent outlook by the new government in its approach to ANZUS.



'... ANZUS serves an offensive rather than a defensive purpose in this part of the world. To rehearse for Third World intervention is to create fear and tension ...'

ANZUS: ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ Offensive Implications.

While they are here the nuclear capable planes are almost certain *not* to have their nuclear weapons on board. It would in any case be difficult at this stage to oppose all nuclear capable vehicles, as RNZAF Skyhawks and Orions are regarded as nuclear capable in the versions flown by the United States. However, the planes are vital elements of American military and nuclear strategic planning, and their coming here represents a major escalation in the ANZUS relationship at a time when the US is making a big effort to get more military co-operation out of its allies.

The Commander in Chief of all the US military forces in the Pacific, Admiral Crowe (who visited New Zealand earlier this year), told the United States Senate Armed Services Committee in February that 'our links to Japan, the Philippines, Thailand, ANZUS and ASEAN have been broadened and tightened' and that 'We continue to value and nourish our close bonds under ANZUS, with both governments ... Our combined military exercises contribute to the cohesion of the region.

They are steadily increasing in scope and size....'

Triad '84 has no particular relevance to either the defence of Australia or New Zealand. Rather, it can be seen as a major step in US efforts to undermine any independent outlook by the new government in its approach to ANZUS. The AWACS aircraft, with its ability to act as a military H.Q. independent of the country it is operating in, serves as a strong symbol, if not an explicit message, about the limitations of New Zealand sovereignty in its military relationships with the United States.

Triad '84 is a compelling reason for us to withdraw from ANZUS, and our Government should be left in no doubt that large numbers of New Zealanders see it that way. There is already strong debate within the Labour Party about membership of all military alliances. In fact Triad'84 was originally timed to take place before a November election, possibly in an attempt to give an advantage to National by dividing the country along countryside-conservative versus liberal-urban lines as the Springbok tour was said to do in 1981.

Auckland CND will oppose Triad'84 by emphasising the implications of the ANZUS Alliance, which we believe serves an offensive rather than a defensive purpose in this part of the world. To rehearse for Third World intervention is to create fear and tension, and leads to a tightening of the trip-wire that is all that stands between humanity and nuclear conflagration.

Auckland CND is well advanced in planning for a peace camp at Whenuapai- more men and women are welcome - which will include a rally and a peaceful air exercise or kite flying day. We hope that there will be national actions that will demonstrate the peaceful unity of all New Zealanders of both Islands. Triad'84 can then be seen for what it is - wasteful, provocative warmongering.

Dates: October 3rd to the 9th
Place: Whenuapai Air Base.
Rally: 2pm October 6 Whenuapai Air Base.
Further information or offers of help: Epicentre: 31-508.

Maire Leadbetter

You should ask yourselves, as you absorb the progress of a dramatised story from your livingroom armchair, a cinema seat or a seat in the theatre, about the images of women that are being portrayed. How many women are there? What do they do? What do they say?

All too often, through the mediums of television, film and theatre, we see few women, who do little and who give little indication of intelligence or complexity through what they say. This is one of the concerns of the recently established Women's Caucus of Actors Equity, whose members have been asking these questions for some time.

Wellington Actors Equity held its first seminar for women in July. It was organised by women members, funded by the Advisory Committee on Women's Affairs and, according to one of the initiators, Dulcie Smart, was "about the actress's lot". The idea for such an event, she says, had been in the wind for about three years. "I suppose for as long as I can remember", she says, "since I've been acting, I've had conversations with other women, other actresses — that they were unhappy about things — but it was always at quite a personal level. It seemed like a really good idea to share our experiences."

So, one Sunday afternoon, six actresses sat down and planned to make it happen. They worked out a programme for one day — "of consciousness raising, really". Thirty eight women attended. "By the end of the day it was just obvious that we had to set up a caucus — the need was so strong", says Smart.

Discussion at the seminar focussed on two main issues of concern: that there is unequal opportunity for actresses — there are far more jobs available for men — and that the roles available for women are unsatisfactory.

Fiona Samuel, another of those involved in the Women's Caucus, believes that actresses have been placed in a "double bind"; that the only work that exists for actresses consists of a small number of male-defined versions of the female.

Rachel Lang, another active participant in the Caucus, says that "At the moment actors are the end of the line — you just do what's written for you. We care about the work we do, about what the work says, and about the images and the ideas the work presents. And really, we'd just like to see the work improve."

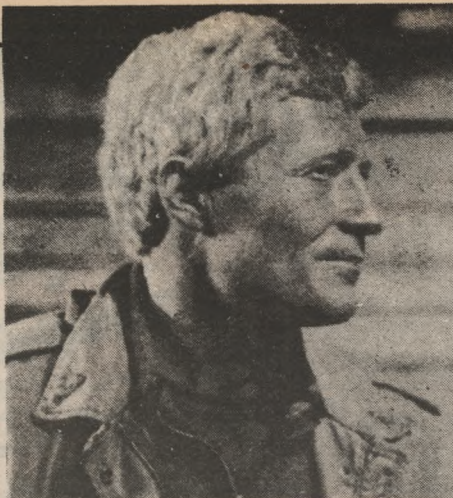
The Women's Caucus is currently collating statistics on the ratio of male:female roles in New Zealand film, theatre and television productions. Most of the figures aren't readily available, but those that are suggest a striking discrepancy. Downstage, for example, since the end of 1982 has employed twice as many men as women. *Inside Straight*, the TVNZ series screening at the moment, provides another glimpse into a world of distorted sexual odds — it provided work for a ratio of 75 percent men to 25 percent women. And more men than women are employed in New Zealand film. Even without the figures, films like *Skin Deep*, *Utu*, *Merry Christmas Mr Lawrence*, *Smash Palace* and *Death Warm Up* all prompt memories of male dominated casts.

In terms of equal opportunity, the fact that some of these films feature women in central roles (as *Skin Deep* does) is not sufficient. Equal opportunity also means sharing out the smaller parts, the incidental characters. A series being made by TVNZ at the moment about a lawyer in Dunedin in the last century, *Hanlon*, has 85 speaking parts for men and six for women.

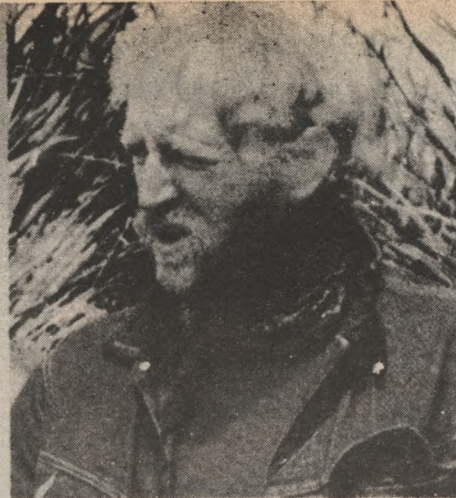
Says Samuel: "A lot of the time they don't consider these things at all — they go blithely ahead with such a project and it doesn't even cross their minds that these things are unsatisfactory."

It's because of this lack of thought, lack of consideration and, sometimes, lack of communication, that within its aims the Women's Caucus has defined for itself an educative role. In this they are concerned not only with the number of roles available to women, but with the nature of those roles. And, eventually, they hope to direct this effort not only at those behind the doors of the image-making industry, but at those outside, who watch the images depicted.

"Our long-term aims," says Lang, are to educate people to be more conscious of what's happening, to examine the images of women." The general public, she believes, has grown accustomed to recognising the



Harry — rugged, determined.



Jack — hot headed.



Tyson — the hired gun.



Mary — Mitch's wife.

playing the part

by Sally Zwartz

sexism expressed through advertising — because it's so obviously sexist." But, she says, people "watch drama like wall-paper; they don't evaluate the quality of it."

If one begins to evaluate, first of all, the much greater number of male roles than female, it has to be recognised that this represents a distortion. "51 percent of New Zealand's population", says Lang with some force, "is female."

The disparity also ignores the fact that women do drive buses, do work on building sites, do, in fact, do all those incidental things that at present, in the great proportion of New Zealand film and television, we see only men doing.

In a recent episode of *Inside Straight*, amongst the considerable number of peripheral characters with only a few lines to speak, there were only four women — a parking meter maid, the person at the till in a restaurant, and two women buying a drink in a pub. The parts of the bank manager, the workman, the two men in the street, the job applicant, the barman, the man who complained in the pub, the waiter, the car thief, the policeman, the old man who got knocked over, the driver of the car which picked up the hitchhiker, and the crayfish truck driver are among those that could equally well have been written for women.

This allocation of the huge majority of small parts to male roles leaves actresses with an inequitable share of the job opportunities. In terms of the image conveyed, it is stereotypical and therefore deceptive, reinforcing boundaries between men and women's lives that in reality do not exist or are breaking down. And what applies to the incidental roles is also true of the more substantial central roles available to women.

"To generalise", says Smart, "they're not nearly as interesting or as complex as men's roles — because they usually end up being somebody's wife, somebody's mother, somebody's daughter, somebody's secretary ... and you don't get the action, you don't get the complex things; the only times women are likely to get leads are when it's a love story, or when the woman is the victim of the piece in some way — she's beaten up, or abducted, or whatever."

All too often, says Samuel, roles for women are peripheral. There's usually one main female character, who exists because she is attached to one of the men, and who isn't explored as an individual at all. Women's roles, she says, have "no independent reality — they're not given any friends, or any life that isn't connected to the main man. There's no examination of the relationships between women."

Inside Straight, again, provides the immediate example. Of the three central characters in it, one is a woman — a stripper, played by Joanne Simpson.

"It's a sort of fantasy version of Wellington's underworld", says Smart "... and that's OK, I personally haven't got anything against fantasy. I think it's great. But, as a viewer, I'm not satisfied with most of Wellington's local production money going into something that's a man's fantasy, where women are objectified, where ... the central character — OK, she's a stripper, but we never see any of the problems of her life being a stripper, of the way that that kind of woman is exploited. Instead, she's glamourised, and you only see her within a vision of what men think a 'sexy stripper' is."

And another factor, Smart believes, is commercialism. While the male producers, directors and writers may be intellectually sympathetic to the concerns the Women's Caucus intends to present to them, "when it comes to making commercial decisions, that's where the huge battle is."

To a certain extent, she says, if you're working in a television system where ads are really what's important and programmes fit around them to sell the advertising time, then that has to be looked at realistically ...

"But if you accept that, then there must be ways of saying women don't have to be in those stereotypes to be commercial. That at least half the viewing audience is women, and they're going to be interested in seeing women on-screen who they can relate to."

She refers to the British series *Widows*, a commercial successful series, about a bank robbery — lots of action — in which the four main characters were women. "They

were real and they were gutsy, strong — interesting", she says.

"It would be extremely dangerous for us to say 'we don't ever want to be seen as sexy' — I mean, there's no point in that. But it's going beyond that and saying 'that's not all we are', or 'it's not what we have to be.'"

In fact, as Lang points out, real women do sell. The continued survival of *Circa* and *The New Depot* attests to this. And at Downstage, *Wednesday to Come* (a play written by a woman, which defies the usual arguments by being engrossing even though it concerns women's lives in a period when women 'didn't do anything') is currently embarking on an extended season. It's played on average to a 64 percent capacity house — where *Boys Own McBeth* played to 50 percent houses and *Full Marx 2* (in the Opera House) to 23 percent.

Allowing commercialism to determine selection and production of a play, film or programme is, frequently, self-defeating.

It results, says Lang, in "nowhere films" — meant to be commercial, but often defeated by their own blandness. Some of New Zealand's most successful films, she says, are those "absolutely anchored in New Zealand. They couldn't be set anywhere else." Films like, for example, *Goodbye Pork Pie*, *Vigil* and *Smash Palace* succeed on their own terms, where determinedly commercial films — like *Yankee Zephyr* — "vanish into dust". The way to success, she thinks, is seen in those productions which are "so firmly rooted in a culture, so well-made, and so well-conceived, that they can speak to anyone." She cites the British television series *Boys from the Blackstuff*.

Says Smart: "If you're going to have a stripper as one of the three leads, she could at least get a major story, somewhere in the series — she could have more to do than making cups of tea, and stripping, and complaining, and hopping in and out of bed. You want to know more about her life than that. As a woman, you want to be able to, in some way, relate to a woman's experience."

New Zealand film, too, reflects a dominantly male perspective. The human complexity of *Sleeping Dogs*, *Carry Me Back* and *Smash Palace* — despite the presence of central female characters — revolved around a relationship between two men. The female lead in *Goodbye Pork Pie* was a completely token character, devoid of individual interest — she turned up, slept with one of the men, went along for the ride and then simply disappeared. Because we knew nothing about her and so had no conception of her as a person, it didn't really matter very much. Even *Constance*, featuring a woman as the main protagonist, is focussed around a rape which is very much from a male point of view.

One of the difficulties, Smart believes, is that "Most of the decision-makers are blokes who are just — unaware, I think."

"I mean, they probably think of themselves as understanding feminism, and being quite liberal. But they haven't thought about the problems. They think that when you're making a television programme or whatever, and it's got a young woman in it, then she has to be sexy, because that's what's going to draw the crowds in, and they think that sexy means ... an absolutely conventional idea of beauty, and the right-shaped body, the right kind of face, and if she's simpering and talks about going to bed with the chap all the time, then that's what makes her sexy."

In part, New Zealand films, theatre and television are dominated by a male perspective because, simply, the great majority of writers, producers, directors and administrators is male.

It comes back to avoiding stereotypes — to recognising that it's not necessary to blindly follow and further distort the worst of the precedents established by British and American productions in order to achieve commercial success. To accepting that stereotypes are most interesting when they're broken.

And so to Dulcie Smart, who (she laughs) has a vision: "— that we could turn out programmes that would ... lead the world, if you like, in presenting women realistically."

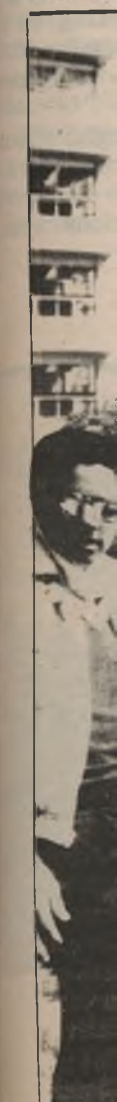
"We've got a whole lot of excellent actresses between the ages of 25 and 40; there are so many of them that there isn't nearly enough work to go round. In the same age-group, men are relatively thin; there are much fewer actors. So, if television wrote to those people who are available, if they actually wrote to their strength, and made programmes that dealt with women in a realistic way and an interesting way, I think there'd be lots of people who would recognise we were on to something new and exciting."

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Talk Pieces: Voices In The Dark

7.9.84 Friday - Aotea □ (Trick or Treat)

Standing in the Square, - one soon gets this hasty feeling this occasion is an act or charades.

The organisers (The Police) of tonight's show are exhibiting. To the Audience (The Public) it's an image of uncertain control.

Some of the Audience are left out in the cold.

The two factions face each other in an air of uncertainty.

19.9.84 - Wednesday - Celebrity Pot Roast

6.00pm I arrive at the Centre: eight - nine people outside on the pavement. I shoot upstairs - Youth Workers Council Workers and Elders. Upstairs.

Back downstairs I suggest to some 'guest stars' they go upstairs and grab a bite to eat.

8.00pm - 'Voice from the Whare'.

Guest stars're still hangin' around outside. Chat with some, they ask who I am. Explain I'm a trainee at the Centre.

To the Whare I head. (Kitchen Entrance).

The lay-out is this: the ones who organised this meeting are sitting up front; Tongan and Maori Elders centred in a semi-circle facing those in front; Community Workers sitting at back; and the Guests of tonight's Roasting?

They've been placed in the kitchen - The Hangi Pit

Tropic of Conversation:

(a) Innocent people caught in the cross-fire.

(b) The laying of territorial rights.

(c) Pleas for a cease-fire

(d) The possible solution to the Ending of further confrontations.

It seemed Hopeful.

21.9.84 - Friday - Night Pieces

At Waldorfs - Talking to members of Young K.C's. A clash breaks out - White Headbands and Blue Uniforms confront each other. A brief scuffle.

Down at Fort St. 'Inside the Lion'.

Get talking to sympathizers of 'United Mafia'. They're relaxed. We chat about what's going down. They feel the whole thing's bullshit! - I believe them.

10.50pm - At the Square, there's a flurry of activity. Elders are sitting in amongst kids - Police Shadow present.

Along Queen St, further clashes are erupting. People being arrested and tossed into the 'Maria'.

11.20pm - The Square is semi-ful, I'm having a chat and a coffee with the Salvation Army (they had



set-up a caravan supplying coffee and sandwiches). Their opinion of tonight? 'It's gone crazy!' Surprise, surprise!

Back at the Centre for another coffee and this time a chat with the Police Inspector in charge of the Night's Operation. We talk of the Pros and Cons of City Youth. A lengthy conversation which he shifts to the Good and Bad points of indoor cricket....

'The wickets still stand, but the ball is yet to be bowled.'

A walk home to clear the head.

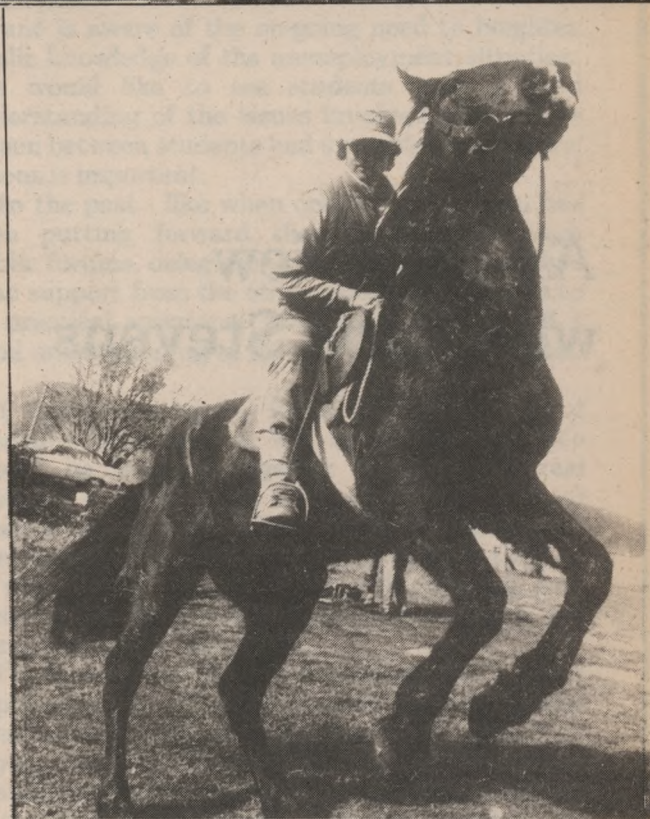
22.9.84 - Saturday - Cleaning Up MacDonalds

A waiter cleaning up rubbish, moves towards my direction. He places an ash-tray down on the table. He's from Tonga and explains he see's a hell of a lot going on around him from where he works. He is honest about his opinions concerning these last two nights and extremely hopeful of a peaceful outcome.

'The ball arcs swiftly through the air....'

10.58pm Wellesley St Post Office

A group of 20 kids is waiting around the street corner. Battle fatigue. 'The game is over.'



UNEMPLOYED

BUT NOT OUT

An interview
with Jane Stevens

One of the high points of the recent Economic Summit was the address given by unemployed workers' National Co-ordinator, Jane Stevens. In the following article NZUSA's General Vice President Margie Thomson talks to Stevens about some of the issues surrounding the unemployment problem, and with the demands made by unemployed workers' organisations as they work to improve the situation for unemployed New Zealanders.

Why does unemployment exist? Jane laughs 'That's a very good question

'Well, there are a number of causes. Largely, over the last nine years at least, the policies of the government have been to blame because they have been more interested in supporting big business and capital intensive projects than creating employment for people in New Zealand.

'And there's always been this common myth that it's all beyond our means - that it's a worldwide problem and there's nothing we can do about it. And that's an excuse that people have continually put forward.

'Also, the introduction of new technology has got to take some blame because employers have seen that this is a way that they can cut down on production costs and create cheaper products that they can sell overseas. But what they haven't done is make sure that people come before the profits that they may make from the new technology.

'And there's been no planning done, there's been no looking at what the social effects are, no skills surveys done to project into the future to see what sort of skills are going to be needed. A lot of the skills that people have at the moment are fast becoming redundant because of all the new machinery that's being introduced I mean, I could go on forever about the causes of unemployment. But I think these are some of the major ones that people need to identify, and that some people need to take the blame for'.

'On technology.... I think it's inevitable that we're going to have widespread new technology in most areas of industry. While that's being done, it has to be very carefully thought out and the social consequences looked at.

'You can pull people out of real drudgery jobs, but then you don't just chuck them on the slagheap and say goodbye to them, just because you can produce a product cheaper. People have to be the most important consideration.

The unemployed workers' movement has a number of ideas about how the situation could be improved.

'The sort of thing we've been demanding for a long time is a planned economy. We think that's really important - that we're not just bumbling along like we have been for the last nine or ten years, with no relevance in the skills training that

people receive, and no idea of what's going to happen. We've already had stupid situations at Marsden Point where they've actually imported overseas workers because New Zealand workers, they say, didn't have the skills that were needed.

'Another demand that we've been making for a number of years is for research to be done into skills that are going to be needed in the future, have a person-power research programme done that people will know what sort of areas to go in.

'Something that we find very important is participation of unemployed people in planning and decision-making processes. Over the last few years, we haven't really had any say in what happens to us, and the government has made decisions in isolation from the needs of the people in the community. That's really got to change.'

And some changes have begun since the election of the Labour Government.

'I suppose in a way it's a matter of whether we have kindly masters or nasty masters. They're not masters, and they shouldn't be masters.

And I think at the moment it's still a testing ground. But at least we feel that we're getting somewhere, that we're being listened to, which is a real change.

'So far, there are a number of things, that we've been working on. For a start, the District Employment Training Advisory Committees have said that they want us to be represented on those committees. Which is really good. Then there was the invitation to the Summit, which would never ever have happened if it was a National Government.

'We're also asking for representation onto the Royal Commission of Enquiry into Social Welfare which is reviewing social welfare procedures and policies.

'They're doing a review of the PEP and Work Skills schemes at the moment and we're going to be doing a lot of submission writing on that particular. Those schemes were designed by the National Government to hide the problem rather than to do anything about it.

'We also want to see Roger Douglas about what they're putting in the Budget unemployed and income earners. He said that he would be consulting community organisations about



Jane Stevens



Budget, so we will be taking him up on that offer.

'We're going to keep a lot of pressure on the business community to actually front up with the goods. Because it's all very well to sit and talk for three days, but the proof of the pudding is in the eating, as they said about three million times at the Summit.'

Coping with the size of the unemployment problem and enabling unemployed people to come to terms with the reality of their situation means many things are going to have to change. The education systems, and society's attitude to what constitutes 'work' are two areas that need serious consideration.

'There's going to have to be a massive upheaval of the whole education system,' Jane believes, 'Because at the moment it's geared for primarily academic skills. There's not been an emphasis on lifeskills for people going through the education system. People have to be given a much wider variety of skills, so as to be able to look at initiatives for self employment, and for people to be able to work together in a much more community minded way.'

'We've got a lot to learn from Maori and Polynesian people. They tend to cope with the problems and stresses of unemployment much better because they support each other. They live in a much more communal way, and they divide up their resources a lot better than we do.'

'Also, we have to look at redefining what work actually is. There is a lot of community-oriented work out there - work that's not presently being done, isn't recognised and needs to be given recognition. If things were done the right way, we could end up with a much more supportive community than we have now.'

'My own father is 55. He's been a bus driver for centuries - all his working life. He does a hell of a lot of community work, and he has to cram all that into the weekends because he hasn't got the time to do it. He would just love to give his job to a younger person and work full time in the community, because it's desperately needed and there are not enough people doing it. But there's not financial support.'

'It's just so ridiculous. Here's someone that could be doing a valuable job, who's doing two jobs and only getting paid for one of them. And they could be keeping two people employed.'

'The whole question of women that work in the home is something that desperately needs to be addressed. There's been no value placed on the work that they do, and I think it's about time that recognition and value was given to the role of rearing children. Because without people doing that, there wouldn't be a society. That's a pretty unpopular one in most people's eyes, but it's one that can't be ignored.'

Measures taken in the past to combat unemployment, such as temporary work schemes, have never been more than cosmetic. In fact, Stevens says, some schemes the National

government instituted were not only ineffective, but damaging.

'The work skills training schemes are a problem. We're dead set against STEPS (School-leavers Training and Employment Programme) because of what it does to people. You could say a scheme is good because it gives people hope and training and encouragement. But when you build up someone's hopes like that just to dash them at the end, you're actually doing something that's worse than never putting them on the scheme in the first place. Because you're raising expectations, and unless you follow on from that by making sure that it's going to lead somewhere, you're actually doing a lot of harm to someone. People should be really careful about what they do to young people in this respect.'

Solving the problem of unemployment will require a radical approach. Like the redistribution of money and power?

'Yes. Those, I suppose, are the two biggest points that we were trying to raise at the Summit. There are a lot of people out there who have lots of money. Well, actually there are a few people out there who have got all the money, and lots of people out there who have bugged all.'

'I just think it shows something about the lack of moral fibre in this country that people can walk around with their eyes closed - people who have got plenty, more than they need - while people in this country can't even afford the essentials of life. And I think that something has to be done about that. Those people have to take on responsibility.'

'The money in this country has to be distributed more fairly. That's going to be a long hard battle, because it don't think that people who have got lots of money are going to willingly give it up.'

'The power in this society has to be decentralised - has to go back into the community so that they can decide what they want. People have to be given the trust and the initiative to look for different types of job creation.'

As it stands at the moment, however, wealth and power are not shared as they ought to be. The system further disadvantages the disadvantaged. The status quo rigorously enforces itself.

'Look at the education system. I think the statistics were that it suits one in four kids in school. That's really rank, eh? It means that people are stuffed from the outset, and the attitudes are such that it becomes your fault that you haven't succeeded in this society. And so I think that it's really an incredibly bad situation for people.'

The prospects are even worse if you are a member of one of the traditionally discriminated against groups in society.

'I think when you're looking at the problems that Maori and Pacific Islanders and women have, it's compounded. For a woman leaving school there's even less hope of getting a job than for a young male. You've just basically got a lot more problems to deal with. Like all the sexist attitudes that women should be back in the home. And if you're

black, you have to contend with racist attitudes like 'Maoris are too lazy to work', and 'Polynesians should be sent back to the islands'.

'People spout on about our wonderful multi-cultural society, and we haven't got a wonderful multi-cultural society. There's no recognition given to the different cultural needs and expectations of the different groups.'

'To quite a large degree, the types of people that were unemployed first were Maori and Polynesian and women. The only reason that unemployment became a popular concern in New Zealand was because of the number of skilled people not being able to find work. Like, when I first started working in unemployed workers' unions, it was really hard to get any recognition of the problem, because the people who were out of work were mainly unskilled people. There was the attitude that they didn't have enough education, should have stayed at school and so on. And it was only when teachers and students and people with skills couldn't get jobs that people started saying 'unemployment is a problem'.

'It concerns me that it took so many years for that recognition to happen. I don't think we would be in quite the problem that we are now if people's attitudes had been better, and if people's eyes had been open.'

Jane is aware of the on-going need to heighten public knowledge of the unemployment situation. She would like to see students gain a good understanding of the issues involved, and thinks liaison between students and unemployed workers' unions is important.

'In the past - like when one or other group has been putting forward their demands through public forums, delegations and marches, there has been support from the other group. There needs to be practical assistance from both groups, and a good understanding of the problems on both sides.'

'I think we've got a lot in common. A lot of students have been or will be unemployed. We should be working together to fight the real problem. I think there has been quite a bit of resentment on both sides. Students think that unemployed people are getting more than they do on the bursary and yet they're still moaning. And some unemployed people think that students are taking jobs away from them.'

The bursary was based on the fact that it was a supplement, or so the government has always said - that students would get work over the summer to top-up that supplement. Now, the situation has changed radically, while there has been no change in the level of the bursary. So some students are finding it really hard.

'There has always been a majority of middle class people going to university. Working class people usually can't get to varsity. I think a lot of employers blame unemployed people for not having a decent education. But a lot of people just can't afford that education.'



The Auckland Unemployed Rights Centre



CAMPUS THEATRE... MISSION IMPOSSIBLE?

For the past two years Ron Rodger has been the Artistic Director of the Maidment Arts Centre. At the end of this year he leaves the position and not without a sense of disappointment. In this interview Miriam O'Connor examines some of the reasons why.

Setting the scene, how did you come to be employed as Artistic Director at the Maidment Arts Centre.

Well, I received news of this position in Australia, the advertisement was sent over. I replied, gave them my curriculum vitae and said that I would be interested in the position. I was flown to NZ to the interview where I was informed verbally by people like Nicholas Tarling, Sebastian Black, and discussed with the staff here the sorts of things that had been undertaken over the last 7 years since the place was built - and that included quite a heavy emphasis on children's drama and drama for young people. Former artistic directors had handled things like The Capping Review, the Annual Christmas Pantomime, Cultural Mosaic and that was about it.

Coming from a situation where I know the theatres, working in directorial areas in Australia, when I saw the venues I knew the potential of this place could be far more vital as a student theatre. I thought the Little Theatre was extraordinarily good as a performance space. They seemed to have all the technical equipment. Similarly the main theatre offers a large auditorium brilliant acoustics, wonderful facilities to work with in student drama.

Going back to when you first got the appointment, how did you see the student arts scene then.

Well, arriving in January and the student inload not coming in until March, I more or less sussed out those people who were here talking to members of the Student Union, looking at what other theatres around town were doing. I was extraordinarily impressed by the quality 1) of the actors and 2) the choice of plays that seem to be done here. I was fairly heavily influenced by the repertoire of Theatre Corporate for example. The first play I ever saw here in this country was *The Rose* by New Zealand's Roger Hall and although he has since discounted the production done by Theatre Corporate it was a direct response to the Springbok tour and I found the play very vital, very political and very moving.

Those sort of things convinced me that there was room for a fairly active theatre on campus and I thought there would be a lot of challenge involved, that the student body would get behind plays that were selected off their own study list, that they would come to a venue such as this, seeing their own peers performing. And I can't say that that picture is any different three years on I mean there have been an enormous number of people coming through in student drama areas. The arts area down in Dunedin I see as very vital, very Pacific orientated and that was very different for me. The Maori and the Polynesian input I see is very different. It seems to be very alien and unusual and very appealing.

But somehow pulling all the threads of various artforms together, music, visual arts, dance and theatre there seems to be a lack of support by the general population in attending these things, going to galleries and participating in culture.

There are a lot of people willing to actually do it, to actually make things and create performance art but in terms of audiences they are fighting the same battle that companies like Corporate and the Mercury are fighting for audiences. You know there seems to be a sense of apathy, particularly on campus where students spend so much of their time in lectures and eating here and listening to Campus Radio and going up to Shadows now, that apart from these sort of areas they are reluctant to spend their money here in a recreational form.

The cast from 'Marat/Sade'. Theatre demands a lot of time from those involved in it - will students be able to find the time?



And I can understand it, I mean the park across the road is so attractive on sunny days and the flat is so much more attractive and warm during winter. The idea of waiting around until 6 o'clock or going to a lunchhour play at 1 o'clock just doesn't appeal.

You sound like you're regretting a general lack of commitment.

Yes I am regretting a lack of commitment not so much from the staff here but from the student body as reflected by attendances. In catering for them, doing plays with student casts, ostensibly student theatre or amateur theatre, I have gone for a very high quality every time because I don't like to compromise my own standards. But they haven't been attended, and I have chosen plays which I thought would really cut some edge with them, you know modern hard-core international plays and a number of really quite vital Australian plays and a whole series of New Zealand play workshop and in some cases NZ plays drawn directly from the students.

You begin to think 'Well, next time cover it from a different angle,' and 'what is going to appeal?', and you find the next one doesn't work and the next one doesn't work.

So many times I have stood outside the Little Theatre door for example with a crash hot production inside and someone comes to the door and says 'What's it about?', and you spend five minutes trying to express what the play is about to them and they walk away and they say, 'Oh well maybe I'll see it tomorrow', and you never see them again. You know a good 30% of the audience are the same people every time, and they are people who are perhaps more keen on theatre.

How closely do you work with Theatre Workshop

Well I am on their committee, and have been since I arrived, in an honorary position. I don't have any voting rights with them. I like to think that I work very much for them, I certainly don't work against them. I help them out whenever I can, I distribute keys and I distribute information and phone lists to people, I give references to people.

Occasionally I am invited to direct productions for them but I am in the same position as anyone when they ask for outside directors or professional directors say for their mid year Maidment production or their Outdoor Shakespeare to compete with other directors they canvas and in a way I think it's a very healthy idea it also has protected them from being railroaded. It would seem to be - not easy - but it would seem to be a fairly obvious situation where a professionally employed theatre director on campus could have steamrolled theatre workshop and I have tried definitely not to do that but in a way it has compromised my position because I couldn't develop a company as a result. And one could say the ideal situation here, without paying people in the professional sense, would be to develop a company, an ensemble of young actors and theatre

workers to work here regularly in classes, in production and rehearsal, and in performance, but that would be seen as direct competition to the Diploma of Drama and Theatre Workshop. And when I mooted the idea when I first arrived it was very firmly dampened.

From what quarters? - I mean that sounds exciting.

Yes it does but then you see that may not necessarily any longer be student drama. I mean, anyone who is willing to participate in a company cannot by virtue of that workload be able to continue with their university studies. Students are only available from 6pm onwards really, and that means that it's cutting into their study time and their time for writing essays and what have you. When you talk about a company you are talking about a 14 or 12 hour day for actors to warm up and exercise and to explore in the mornings, rehearse and write and work in the afternoon and generally to perform in the evenings and that would mean I would be drawing a company from off-campus and I felt my view here was definitely to give people experience in acting.

And you couldn't compromise between those two positions.

I didn't feel I could. No. In a way I regretted it but it but I feel it's too late now, it's far too late. Not simply because I'm leaving.

But in a way that could be the only way this place could operate as a really vital theatre. It will always be one-off productions where an enormous amount of energy is generated up one side of production to get publicity under way to gather the cast, to costume and to prop it and then to do the darn thing for a week or a week and a half season and then it all collapses down the other side and the mechanism must be churned up once again for the next production in two weeks time whereas with a company there is a sense of continuing - people develop and one could start to increase the size of roles for various people. They develop new skills and things start to come easier, to the point where you can start challenging ideas and exploring means of performance and exploring a sense of national identity.

What about the development of directors?

There is a lot of scope here for younger actors who want to try their hand, I mean the whole set up of the committee of Theatre Workshop is to allow people to have a go in any area. It's hoped that they have some experience, or some basic understanding of what we're doing but really if anyone trumps up with a good idea and a good script and has the passion and the time to work with a production then they're away. In many cases that's when you get the more rewarding results. I am continually impressed by the university context of theatre because whereas you don't have necessarily the great practitioners you certainly have the inventive, colourful creative



Ron Rodgers

intelligence.

There are a number of people - Margaret Meyers, Richard Feeney - who are writing and directing plays and they're leaps and bounds ahead of young directors I know who work professionally, who have come up through the ranks of actors or amateur acting. Largely because of their intelligence and their arrogance, and because they don't know of the theatre forms, the theatre conventions, they break them and create new ones and this is very exciting. So in terms of director training there is a lot that the place offers.

How do you relate to the situation beyond campus in Auckland?

My working method here has been pretty much campus oriented. I'd say 90% of my workload has been here. In some cases I have gone out there in the wide world as it were but I have never seen my position here as having to compete with a professional theatre, which is a great release in many ways - it's a little bit ivory-towerish I suppose.

A couple of times I have had a little bit of friction from people because I have got the rights to plays when other companies outside the university have wanted the rights and we've gone on and done a certain play or other.

Certainly in the area of new playwriting and assessing scripts from young writers both on campus and off the Maidment (and that includes people in addition to myself) has done a lot of work in Auckland to the great shame I think of the professional companies who should be doing this sort of work. They pay token lip service to the development of new writers but they don't do very much about it, and writers are notoriously badly treated by professional areas.

But basically my contact with the profession is they come here. They come here to Maidment occasionally and it's very refreshing.

I find the people most interested in theatre probably hold a subscription to Theatre Corporate as well and probably go the Mercury occasionally.

What about alternative theatres? The way you're describing it, I almost get the picture that you are providing a pre-professional environment for people who are really interested in theatre in New Zealand - actors or workers.

Yes, I am not interested in social theatre, put it that way.

The theatre for me is such an important thing in my life - I mean I've been doing it for quite a number of years, and I don't like to see the institution or the character of my profession belittled. People doing poor work really annoys me to the point that it hurts, so I work people very hard and enjoy it, as they enjoy it when they see they are actually learning something and doing something well, and I think that is reflected often by the audiences who see it, by the response.

You are talking about poor work, bad theatre, what are you referring to?

I am talking about the idea that student theatre should be a pack of anyone who wants to get involved and have a good time. If you ask people around campus (particularly around the Student Union oddly enough) what they'd like to see at the Maidment, they will trot out plays and forms of drama that are really lodged back in the 50's and 60's. It's really sad. I mean the worst question you can ask is 'What would you like to see at the theatre?', because you will get just a trail of

musical cheap comedy plays that have no relevance.

Often, surprisingly, the people who mouth these desires for a form of theatre that is a lot of rough and tumble and a lot of fun often have a strong political commitment or a strong social commitment - yet when it comes to forms of art they don't see that art has a responsibility toward a social perspective and that is where I see Theatre as very important. Since television is showing such rubbish, since the film industry is so fraught with violence and escapism, it seems to me that the theatre is a place for discussion and consideration and light-positive considerations. I think that is why the theatre art forms are so progressive in areas such as feminist and social drama.

Getting back to what you said earlier and to what you mentioned about alternative theatre I think there are enormous things happening in Auckland, for example the advent of Playspace. Although I personally don't like the style, they are certainly facilitating an enormous number of people through classes and street theatre and visible theatre and just turning people on to new ways of doing things without the need for light and sound and a bare space or a set and costumes. Streets Ahead Cafe, the notion of stand-up comedians or performance poets or bands that have a more interesting lyrical line to their songs, visual arts that occur whilst people are reading poetry, new forms of instrumentation, people giving monologues.

How have you found the structural set-up? The political system in which you're working.

Appalling. The MAC, the University and the Student Association, the whole place operates on a very very poor means of communication. It's a great regret to me that there's not a greater sense of cohesion - even here in the building.

If you look at the geographic structure or the architectural structure of the place it seems almost contrived to stop people talking, stop people sharing their enthusiasm for the workload. The offices carry round the building in a horse show. It takes a 20 minute walk to deliver a letter, or to photocopy something, to file something.

And then to have to go down to the props room down at Grafton Road, the storage room which is down at Symonds Street, to rehearse up in the Old Arts Hall and to have to be out by 10 o'clock because a custodian comes round with a huge bunch of keys...! To have people walk across in front of you during a rehearsal with no sympathy with the vulnerability of people working in the arts - no understanding of the sorts of privacy that people need in order to achieve a standard which they can then present to an audience.

As artistic director, quite frankly, I could sit back and never do a production, I could just do paperwork. I choose to be a working director, I don't like the administration side of it, and consequently it falls into an area to which I apply myself for a few hours each morning or each week. And then I find people get snaky with me in other areas of Studass or the University because I'm not filing reports, writing huge dissertations on the

qualities and numbers of attendances at my most recent production, I'm too busy with my present production. I prefer to leave that to someone else who creatively gets a buzz from doing that sort of work. There are people around that don't unfortunately work for the Maidment.

Do you think that there's a place for someone else to work administratively in the Maidment. On the artistic side.

Definitely. The place needs a creative dynamic administrator. That person is not here.

You don't think that's what they thought they were hiring when they got you?

Oh no, not for one minute. The impression I got was very firm, they wanted a working director and that's what I've been more than willing to do. I enjoy it.

The administrative side I've learnt here, I've learnt an incredible amount about accounting, budgeting, publicising shows, cleaning up after and closing the door on a production. Probably far more than I would have learnt if I had spent these 3 years working professionally.

Are there any productions or occasions which you remember as specially successful or exciting?

Oddly enough I go back to the first production that let people know I was here, *Saved* back in my first year, that I directed with an all student cast, and the first production of Shakespeare when I did *Richard III*.

Looking back over this year, I feel perhaps the *Marat/Sade* is the best production I've achieved here. But once again, audiences attendance of may be 44 - 47%....

That for me was one of the highlights. Because it had an almost total student cast and for me it was the type of play that offered drama, tragedy, comedy, social points to be considered and a fairly strong political leaning.

Margaret Myers production of the *Trojan Women* really excited me because I'd seen Margaret developing as an actor, a musician, chairperson of Theatre Workshop and now her first play-directing. And doing a job which any director could have been proud of.

Promise not to Tell excited me: the content of the play, a really striking design on such a really low budget and good attendance and similarly *Te Oha Whakaari* excited me because suddenly I was seeing what I felt was some really dynamic work that it wouldn't be possible for me to do, that I appreciate other people doing.

How do you feel about leaving?

My life is going on. Now, I intend to work in the area of film direction. And I need to travel - I desperately need artistic input, now I've been giving and giving and giving... so I see it as a matter of survival that I go.

I also feel too - I do feel an alien, obviously, being an Australian here - and I feel now it's time, that it is a New Zealander that fills the post. And in some ways I would say that it should also be a woman because the arts are terribly lacking in women directors and women in the hierarchy.

I don't think I've wasted my time here by any means - I've given as much as I've gotten back. But it's a regret to me that there hasn't been more of a following.

One looks at oneself or one looks at the student body. I think I choose to be both subjective and objective here and say, No.

Auckland as a city, and Auckland University as a student body think no more or less of their Maidment than they do of the catering facilities or of the Rec Centre or of their student president. It's a strangely conservative place oddly enough. I expected it to be hot, political and aggressively interested in the arts and it's not, it's quite apathetic.

I can only relate it to the type of students coming through these days who is very academically orientated, career-minded, because of the pressure of unemployment.

"It's very hard, when people are here for academic qualifications to convince them that there is another side to their life that needs nurturing"

TE WHARE WHITIAHUA

NEW ZEALAND FILM



WILD HORSES

DIRECTOR: Derek Morton;
ORIGINAL SCREENPLAY: Kevin O'Sullivan;

Wild Horses is a production by Endeavour Films and Horse Film Partnerships with the New Zealand Film Commission. It was filmed in the autumn of 1982, the halcyon days of the New Zealand Industry before the 1982 Budget. Those were the days when often the film financing arrangements showed greater imagination and originality than the actual film script. Now is the time for the New Zealand taxpayers to see whether they will get their money's worth from those films.

Wild Horses is set against the stark backdrop of the Ruapehu National Park. The wild horses of the film are those 'brumbies' which have escaped from the farms of the area and live and breed on the tussock lands which include the National Park. *Wild Horses* sets the human characters in an isolated and changing rural sawmill town. The mill is closing which leaves the employment choices as

The screen play of *Wild Horses* owes something to the New Zealand male characterisation of Barry Crump in his *Good Keen Man* stories of Sam Cash. The male characters in *Wild Horses* are into some heavy Y chromosome behaviour with hard drinking, hard punching and hard riding men who would rape and pillage women or beast. Nevertheless *Wild Horses* is saved from the stereotype myths of the New Zealand male which was the basis of *Goodbye Pork Pie*. (The latter film has been the most successful New Zealand production on local release, that shows the audience accept those myths as good cinema.)

Keith Aberdeen's character comes with an obsession worthy of Captain Ahab in pursuit of his white whale but he is never up to the task of saving the wild horses as he is too willing to make compromises with Tyson, the grim reaper. The film begins with the ending, Keith Aberdeen is driving taxis and Robyn Gibbes is working in a massage parlour, but as they say, it's easier than catching wild horses.

Wild Horses could have ended up as a remake of the National Bank advertisement but the complexity of the characters have saved it from

that fate, but this may present the distributors some difficulty in promoting the film. Whether to aim it at the good keen men or at the nature lovers. At present the film is screening in Napier and the Manawatu. Kerridge Odeon Cinemas intend to give *Wild Horses* an Auckland release, some time in the new Year! As long as New Zealand audiences are not embarrassed by New Zealanders playing New Zealanders, *Wild Horses* should do as well as the American *Never Cry Wolf* which sets up similar conflicts between the humans and between the humans and the animals, and in which the audience can get involved with the story at an emotional level.

It may be that the 1982 Budget by preventing New Zealand film investors writing off tax and otherwise entering into complex 'Tax rip-off' finance arrangements, has made it difficult if not impossible for film producers to interest investors in films which appeal directly to the New Zealand audience. The post 1982 Budget films seem to be American co-productions with scripts targeted at American audiences with little New Zealand 'cultural' content.

Other New Zealand films appear to have had difficulty in arranging theatre chain releases. It may be that the theatre chains are happier distributing Hollywood Culture which comes complete with marketing strategy and estimates of audience response. Meanwhile the local product, with unknown potential, sits on some shelf or dies in the provincial cinemas.

- Morris Averill



the power projects, which will change the landscape as did the sawmills, while the other choice is the deer slaughter house. The latter choice leads to the central conflict of the film.

Wild Horses sets up strong contrasts between the two conflicting groups. Those catching the horses to sell (acted by Keith Aberdeen, Kevin Wilson and John Bach - the white knights), against the deer hunters led by Bruno Lawrence as 'Tyson' (the black nights). 'The holy grail of *Wild Horses* is the white stallion which is said to be uncatchable. There is a third group, those who wish to let the horses run wild. The third group is a Maori family, which includes Robyn Gibbes, who have lived by catching horses while always leaving the white stallion to improve the breed. The saving grace of the script is that it does not descend into a simple conflict between the good guys and the bad guys. So that small roles, such as Martyn Sanderson as an uncommitted foreman of the deer slaughter house can add some complexity to the central conflict.

FILM—MAKING

Behind The Scenes

Leon Narbey - the Director of six films, and one of New Zealand's best cameramen - will be at the Auckland City Art Gallery this Thursday (October 4th) at 7.30pm, to talk about film-making and to screen some examples of his work.

He has been the Director of Photography on four feature-films and Lighting Cameraman on many documentaries. He has been involved in many political documentaries (such as *Patu*, and *Bastion Point Day 507* - which he co-directed) and has made some of the best New Zealand experimental films (such as *A Film of Real Time*). Narbey is also a sculptor and his work has been exhibited at the Auckland City Art Gallery and many other New Zealand galleries.

Leon Narbey filming at Bastion Point, May 1978. ▶



HE PUKAPUKA

BOOK REVIEW

NEW ZEALAND (1984) LTD.

by Bob Consedine

Bob Consedine is a Christian who stands apart from the organised church because he believes that his words and actions should reflect the justice inherent in the philosophy of Christianity rather than the injustice being perpetuated by the structures of our society.

Between 1971 and 1979, as an organiser for Corso he was part of the change in that organisation's outlook which saw it move from a charity treating symptoms to one which was committed to an attack on the causes of injustice.

New Zealand (1984) Ltd is a product of this perspective. It looks at the church, capitalism and the structures which permeate society at every level as factors of poverty and oppression. While the information that is used to support this view could hardly be described as revelatory, the way in which links are drawn between various institutions such as the welfare state, big business and the church provides us with some useful insights into the inter-dependency of these structures.

At the heart of Consedine's work is a belief that people, if they can only become aware of the way their lives are being managed, can gradually become individual members of a group consciousness which seeks justice. The book then can be described as a consciousness-raising treatise, promoting individual responses which could change or at least control oppressive

institutions. 'The underlying justification for the existence of all our institutions of state, is their effectiveness in promoting and supporting an economic system which benefits the well-off and influential members of society.' (P.13).

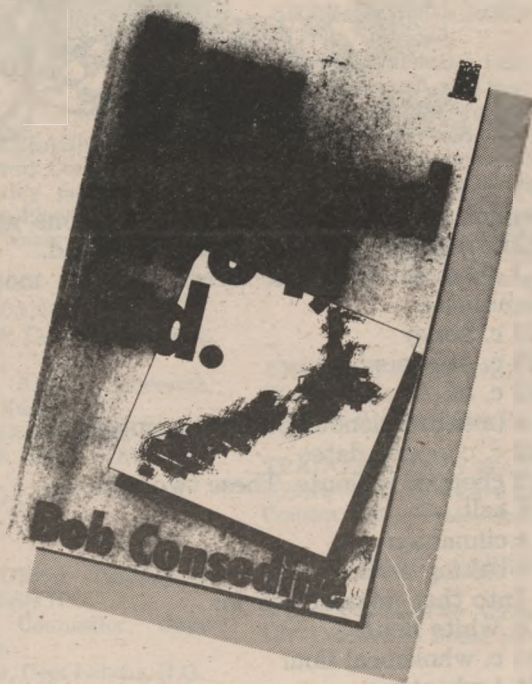
To explain this analysis, Consedine looks at the overt forms of control such as the police and the courts, as well as the more subtle mechanisms of the welfare state and the church. All of these, he concludes, act to sustain the social order by either telling people what they can do or by making them feel that they are contributing to a just society by providing avenues for things such as charitable donations which actually do little for the long-term relief of suffering.

In discussing the IMF and the development debate which has been a focus for attention in CORSO, Consedine argues convincingly that the way our society deals with aid for developing nations is doing enormous harm. He has some scathing words for the IMF which basically transfers control of a country's destiny to the boardrooms of the Western capitalists. He is no less harsh on organisations such as World Vision and in particular their Child Sponsorship Programme which can destroy small communities by giving favoured treatment to an individual within a community.

New Zealand (1984) Ltd is highly critical of the present state of society, but it is not without a sense of hope. 'We are at a point where we must make a choice. We can continue to support the greedy, unjust, dehumanised, polarised, racist, sexist, patriarchal, authoritarian system currently in place, or we can commit ourselves to radical change and work for a society where every person has the opportunity of growing to their full potential.'

It is definitely a book which people should read.

- John Bates



SHADOWS

Programme of entertainment

Mon: MEG and the FONES

Tue: TAPES

Wed: THE ROYAL TAMBORINES

Thu: TAPES

Fri: END of term RAGE, with ABLE TASMEN and FRACTURE CLINIC

P.S. As from Monday 8th Oct., SHADOWS will be operating Tue - Fri over exam period.

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TE HAUORA

FOOD AND HEALTH

QUICK BREAD



Bread-making can be a time-consuming and delicate operation but it's easy to make quick bread which doesn't need any rising time - and tastes as good as any bread which takes hours of your study-time to make.

When quick breads (ie breads made without yeast and all the carry-on that goes with it) are baked they show themselves ready to be pulled out of the oven in two ways. Firstly they come away from the sides of the tin and secondly a skewer bamboo shoot or whatever else you use to test the centre, will come out cleanly from the loaf. Usually quick breads get a crack down the centre and this is unavoidable in this kind of bread - just consider it part of the bread's homemade beauty.

They will also fall to bits if you don't let them cool for about 20 minutes and it's actually better to leave them for a day so that they slice easier.

If whole grains, and nothing else, is what you're into using in bread then you won't have the benefits of the cohesion which more refined flours give. To overcome any hassles such as the bread collapsing due to lack of structure, the idea is therefore not to let the bread over-rise or else make sure a 1/3rd of the wheat content is of a more refined variety.

The best quick bread I've tasted is one which

cannot be bought commercially but one which I make regularly instead, - Pumpkin Bread.

1 loaf of Pumpkin Bread can be made by combining:

- 1/3 c. honey
- 1/3 c. brown sugar
- 1/3 c. oil
- 1 c (mashed/blended/puree'd) pumpkin
- 1/2 c. chopped dates
- 1/2 chopped walnuts. These two optional.

- 1 t salt
- 1 t cinnamon
- 2 t baking soda

Into that mixture stir in:

- 1 c. white flour
- 1 1/2 c. wholemeal flour
- 1/4 c wheatgerm

Cook it in a loaf tin at 180°C for 3/4 hr or until done.

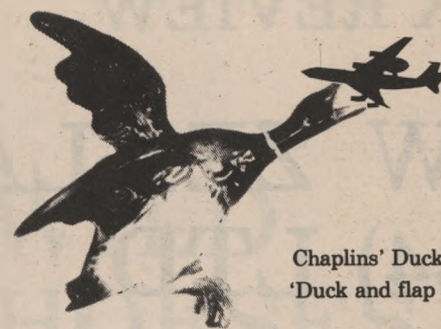
A good topping is sunflower seeds sprinkled on top before cooking.

This bread will keep moist and delicious for ages and makes a pleasant change from either ordinary bread or biscuits.

- Tracy Setter

CHAPLINS' CHAT

ONE SMALL STEP...



Chaplins' Duck says:
'Duck and flap for cover.'

The most devastating misprint I ever came across was in a circular on behalf of the United Nations. The typesetter had mistyped two letters and was now advertising the UNTIED Nations. One small, (and as some would put it, prophetic), step from the family of nations striving together to a family squabble.

For, like it or not, we are one family of nations, set on space-ship earth to live in harmony or perish. There's no escape. And Jew and Arab, Russian and American, and Sikh and Hindu have got to find the way to resolve their conflicts or we all perish.

On that we are all agreed, but what can you and I do towards uniting the 'untied nations'?

One small step I would offer that is open to any of us, whether we are wise or whether we are otherwise. When we meet someone we dislike or disagree with, consider the possibility that they might be right and the corresponding possibility that we may be wrong.

Prejudice is to make up your mind before you hear the evidence. It condemns the other unheard, and it locks us up in the prison of our own ignorance.

- JMK for the University Chaplaincy

GRADUATES

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1. COLLECT CAS REGISTRATION FORM and complete. Present clearly and neatly as this will be photocopied and passed to your interviewer.
2. COLLECT an APPOINTMENT SCHEDULE from the CAS office.
3. READ through the detailed employer list carefully. Decide which employers interest you and list them on the appointment schedule.
4. Call at CAS (Room 14, behind Upper Lecture Theatre) to make appts.

NOTE:

Literature on most organisations participating is available for you to do some background research and reading.

If you cannot keep an appointment, please advise the office well in advance, so that other students can have the opportunity of an interview.

All interviews will take place in the School of Architecture Lecture Theatres: AL2 & AL4

INTERVIEW TECHNIQUE

For those of you who would like to improve your interview technique Guy Nash, the Careers Adviser, will be holding an Interview Seminar on Friday 9 November from 12.00 - 2.00pm in the Botany Lecture Theatre, (2nd floor, Botany building - enter from Old Choral Hall side.)

SENIOR PLANNER & INTERMEDIATE PLANNER: Harrison, Grierson, Consultants Tauranga position

COUNTY PLANNER & PLANNING OFFICER: Waikato County Council Planning officer temporary position 3 - 6 months. Contact County Planner, Hamilton 63-199 collect. County Planner closing date 9 October.

PUBLIC SERVICE VACANCIES:

Scientist, Bachelor Agric. Centre, Min Ag & Fish, Palmerston North.
Technician, Ruakura Animal Research Station, Min Ag & Fish, Ruakura.
Asst Journalist - Min Ag & Fish, Head Office.
Asst Advisory Officer, Elect Div, Min Energy, Head Office.
- Min Foreign Affairs, H.O.
- Dept Health, H.O.
- Housing Corp H.O.
Asst Mgmt Support Officer (Training & Devel) Dept. Internal Affairs H.O.
Vocational Guidance Counsellor, Dept Labour, Porirua & Nelson
Asst Immigration Officer, Dept Labour, H.O.
Employment Officer, Dept Labour, Takapuna
Clerk (Legal), Dept Labour, Arbitration Court
Asst Advisory Officer, Dept Lands & Survey, Hokitika
Legal Adviser, Dept Maori Affairs, H.O.
Scientist (Food Quality) DSIR, Crop Research Div Auckland.
Scientist (Food Industry Liaison) DSIR, Crop Research Div. Lincoln
Social Workers, Dept Social Welfare, Wellington
Architects, MOWD, Wellington.

ANZ BANKING GROUP: Mon 12 & Tues 13 Nov.

Recruiting graduates with initiative & proven academic record, who have commonsense and a strong desire to accept challenge & responsibility. The ability to think analytically and express ideas clearly, both orally & in writing is important. Normally prefer graduates who have majored in Economics, Acctg, Mathematics, Business Admin & Comp, Sc but grads in other disciplines are welcome to apply.

EXECUTIVE TRAINEE - MARKETING:

Wareham Associates
Contact: P. Humphries Ph 31-388

TRAINEE MONEY MARKET

OPERATOR: Executive Search
Contact: John Peebles Ph 30-886

ACCOUNTANCY CAREER: Kendon Cox & Co

B Com Graduate for Accounting Services Div. Contact: F. Butler Ph 773-470

METALLURGIST/ENGINEER: N.Z. Steel Ltd

Graduate to join small development team.
Contact: G.S. Crowley. Ph 758-999

GRADUATE CIVIL ENGINEER: Waikato Bitumen Co. Ltd.

Hamilton position with major contracting firm specialising in the pavements area.
Contact: C.W.B. Simmons 75-127 Hamilton

DEPUTY CITY PLANNER: Palmerston North C.C.
Closing date 26 October

ENGINEERS (ELEC., CHE, & MECH):

Fletcher Challenge
Taupo positions. Contact: Marilyn Glenn Ph 599979 Auck.

COMPUTER PROGRAMMER ANALYST:

Wanganui Data Services
Comp Sc graduate to join development staff.
Contact: apply in writing to Roger Richardson, P.O. Box 4156, Wanganui.

ASSISTANT ACCOUNTANT:

NRM Feeds Ltd
Mt Mauanganui company seeks young enthusiastic professional to join accounting team. Contact: Mgmt Acct Ph Mt Maunganui 54-139 collect.

PROGRAMMER: Mana Systems Ltd

To assist with technical support & further development of Manasys Small dynamic company. Send written application to Robert Barnes, Managing Director. P.O. Box 36-223. Northcote. Auck. 9.

MECHANICAL ENGINEERS: Rheem NZ Ltd.

Interviewing on campus 16 & 17 October. Call CAS to make Appt.

ELECTRICAL ENGINEERS: Min of Transport

Telecommunications branch, Head Office, Wellington, provides professional engineering services. Interviews on Campus October 18. Make appt with CAS.

catering notebook

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- Unions fight for and protect wages and conditions.
- Unions represent employees against bosses who discriminate against or unfairly treat their workers.
- Unions are based on the concept of strength in unity. To do their job well they need the support of all workers, including you.
- Unions educate workers about their rights.

AUCKLAND SAVINGS BANK COMPUTER CENTRE: Tues 13 & Wed 14 Nov.

Recruiting two trainee systems programmers. Seeking Comp.Sc. graduates interested in providing in-depth technical software support in an installation currently using Burroughs Large system mainframes, Tandem Front-end processors, Burroughs & Philips Branch Twerminbal systems & NCR Automated Teller machines in a large on-line, real time, data-base oriented network. Appropriate training courses will be arranged for successful appointees.

JUNIOR MANAGEMENT TRAINING SCHEME: Dept Health
Trainee intake of 18 graduates, Feb 1985 for 2 year training. For information & application forms contact Murray Robinson, JMTS National co-ordinator, Dept Health, Head Office, P.O. Box 5013, Wellington.

ARTHUR YOUNG: Friday 16 November
Seeking BCom Acc graduates for their chartered accounting practice who have an interest in all facets of accountancy.

ALCAN NZ LTD: Thur 15 & Fri 16
Wishes to interview intending graduates from Chemistry, Economics, English, Engineering - mech. elect & Chem, Geog, History & Maths.

HOUSING CORP.

Seeking up to ten qualified or near qualified valuers for positions throughout N.Z. Also keen to speak with those looking to finish at end of 85.

AUCKLAND GAS COMPANY: Tues 13 Nov
A capable theoretical statistician is required to develop quality assessment methods and aid in analysing quality problems as part of a specialist team.

ASSOCIATED PERSONNEL CONSULTANTS: Tues 13 & Thurs 15 Nov
Interviewing Engineering & Comp Sc graduates on Tuesday & Accounting Economics & Management studies on Thursday.

AMPTAKAPUNA: Wed 14 Nov
Seeking Sales Cadets & Sales Trainees - outgoing personality, people oriented, self disciplined and able to work effectively without supervision.

ALDRIDGE PUNTER LTD: Tues 13 & Wed 14 Nov
Seeking to recruit a trainee programmer. A person in their early 20's wishing to start a career in commercial programming leading to systems analyst. Will suit a hardworking person who likes a challenge and the opportunity to take responsibility.

AMP SOCIETY: Wed 14 November
Seeking Accounting, Economics, Management studies, Maths, Stats & Valuation graduates.

COOPERS & LYBRAND: Thurs 15 Nov, Fri 16 Nov
We are seeking graduates for the auditing and accounting divisions of our major professional practice. We seek graduates with sound academic qualifications supported by top level personal attributes evidenced by involvement in community affairs or sporting endeavours.

DELOITTE HASKINS & SELLS: Mon 12, Tues 13, Wed 14
Seeking Accounting graduates for audit positions.

GUARDIAN ROYAL EXCHANGE: Wed 14 Nov
Seeking to recruit an Actuarial Trainee. A degree, normally and preferably at honours level, is necessary with Mathematics as a major &, if possible, including Statistics & Economics. The trainee will sit the examinations of the Institute of Actuaries. These exams are not easy and applicants must be prepared to study over a number of years. Study leave and financial assistance with exams will be provided.
LUNCHTIME TALK Tues 13 Nov at 12.15 at Audio Visual viewing room as a background for actuarial work. All welcome.

GOSLING CHAPMAN & CO: Mon 12 & Wed 14
Recruiting in audit & Accounting Services areas. Seeking students whose qualifications cross credit completely or nearly so, to ACA requirements. The firm offers good working environment & is recognised as a market leader. Applicants should be prepared to accept responsibility, be conscientious & highly motivated.

GILLIAN INGLIS COMMERCIAL COLLEGE LTD: Mon 12 Nov
Offering an intensive Secretarial course of five months duration, full-time aimed at producing well motivated personable secretaries skilled and qualified in Shorthand, Typewriting, Commercial Practice, Office Routine and Business English.

DATACOM SYSTEMS: Tues 13, Wed 14, Thurs 15 Nov
Require people who are prepared to be self starters, who want to work in a challenging business environment. A unique opportunity to join one of N.Z.'s largest bureaux. Positions available: Trainee Programmers and Systems Analysts.

IBM: Thurs 15 & Fri 16 Nov
IBM is a recognised leader in the development and marketing of information handling systems. We are looking for top flight graduates to join the Marketing Division, who will be involved in understanding and selling solutions to business problems within a wide cross-section of N.Z. businesses and organisations.

KENDON COX & CO: Mon 12 & Tues 13 Nov
Seeking Accounting graduates for Audit & Accounting Services section & LLB/BCom grad for Taxation.

CONSULTING INTERNATIONAL: Fri 16 Nov
We have been requested by a number of our clients to seek graduates in any one of the following disciplines for management trainee positions within varying industries. Acct/Comp Sci/Econs/Engineering (Mech & Elect) Management Studies and Marketing.

FELTEX: Mon 12 Nov
Seeking grads from Acctg and Engineering (C & M & Mech) for their manufacturing industry.

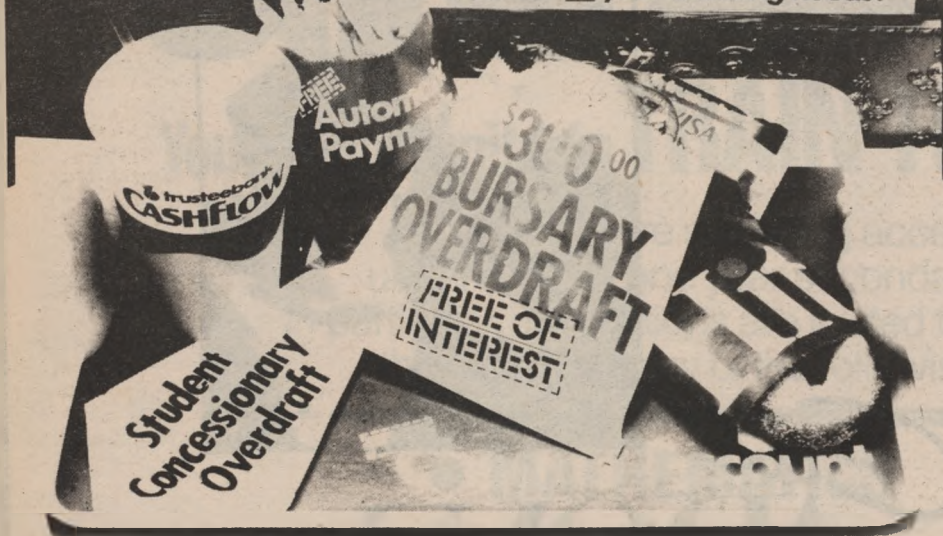
AUDIT OFFICE: Wed 14 & Thurs 15 Nov
Recruiting 10 Asst. Auditors. The Audit office is the largest auditing organisation in NZ and is seeking graduates in Acctg for auditing its wide range of client organisations. Applications should have a sound academic record, be outgoing and enjoy meeting people and who want a breadth of experience.

INLAND REVENUE: Thurs 15 Nov
Seeking to recruit Accounting graduates for position of Income Tax Inspectors to investigate individuals, companies, partnerships, trusts and estates.

Continued on back page...

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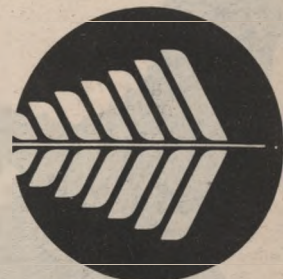


on your working holiday to the USA, Canada, Britain, or Ireland, organised by Student Travel Services. Devaluation means you can make good money overseas. And to help you get there The National Bank is now offering top-up finance for your trip.

Information packages are on their way to student travellers all over the country giving details of what's on offer. If you're a student or teacher trainee you could miss out on your chance to holiday overseas this summer unless you get in touch with us quick.

Contact our head office :
15 Courtenay Place, P.O. Box 9744,
Wellington. Tel: 850-561

Our Auckland office:
61 Shortland Street, P.O. Box 4156,
Auckland. Tel: 399-191, or one of
our authorised campus agents.



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PANUI NOTICES



MEN'S GROUP

We will be meeting with women from Womenspace on Thursday at 1pm in Room 202 (opposite Kia Ora) to discuss how we can work together in combating sexism. All men welcome.

Any people interested in future activities see Colin in the Welfare Office or Graham in Room 112A.

BABA'I CLUB

'Religion and Science: Can They Agree?'

The speaker will be Dr. KE Maani (Management Studies Department) and there will also be general discussion about the Baha'i Faith. All welcome.

Thursday October 4 1pm Room 143.

BABA'I CLUB

This week the Baha'i Club is also sponsoring a display in the Quad as part of the events for Universal Children's Day, which is an annual UNICEF event.

The display look at the welfare of children and youth in today's world.

It will be in the Quad Monday to Wednesday around lunchtimes.

DISTRIBUTION MANAGER

Nominations for 1985 Distribution Manager for Kia Ora are still open. They close 5pm Friday October 5th.

STUDENT HEALTH

The Health Department Mobile Chest Xray Unit will be on the campus outside the Bank of New Zealand area on Wednesday 3 October from 9am - 12.30pm and from 1.30pm - 3.30pm. I recommend that those who are interested take advantage of this facility.

D.H. Finlayson, Director, Student Health Service.

JUNIOR ANTI-SEX LEAGUE

The Junior Anti-Sex League is proud to announce that it's affiliation application was approved by AUSA Execitove on 25th September. We now invite applications for membership. Leave your name on the list on our Notice Board or phone Michael on 558-891.

Armband are in production stage and should be ready for members shortly.

Our Notice Board has been moved from it's correct alphabetical sequence following 'Japan Club' to be now located amongst the A's next to 'Auckland Singapore Students' Assn.' (which surely should be under 'S' anyway - but presumably with this reasoning, we deserve to be under 'A' !!)

For meetings and parties for the remainder of Term 3, please watch the Notice Board.

GOLF CLUB

Notice to all members, beat the pre-exam blues!

Come along for the last round on Fri 5th Oct at Akarana G.C. Tee off 1pm. There will be a closing day celebration in the bar afterwards. All welcome.

Enquiries: Dave 581053, Mark 789554.

ROLES OF THE UNIVERSITY

Professor Brian Davis to give papers on The Roles of the University. What does it exist for? How do we go about our business?

Dr Colin Lankshear lectures in Education and will chair these paper and discussion sessions on Wednesday 3 October at 1pm in the Maclaurin Chapel Hall. We hope that discussion will help us begin to clarify our understanding of this 'multiversity'.

WORKING HOLIDAY IN CUBA

The New Zealand-Cuba Friendship Society and the Australia-Cuba Friendship Society invite you to join a work brigade to Cuba leaving in early January 1985 for one month.

Cost: \$3600NZ (approx) - includes airfares, accommodation, meals, transfers and tour of Cuba.

For further information write c/o P.O. Box 6716, Wellesley St., Auckland or phone Terry Law 299-8669 Auckland.

WEA COURSES

ANARCHISM

Part of our 'isms' series on political philosophies. An evening discussion on the philosophy behind Anarchism.

Date: Wednesday, October 3rd (1 session)

Time: 7.30pm - 9.30pm

Venue: WEA, 21 Princes St

Tutor: Gina Murray

Fee: \$4 wages - \$2 unwaged

DE BEAUVOIR

Part of our 'Thinkers for Today' series. An evening on the life and work of Simone de Beauvoir and her fundamental contributions to Feminist thought.

Date: Wednesday, October 31st (1 session)

Time: 7.30pm - 9.30pm

Venue: WEA, 21 Princes St

Tutors: A panel

Fee: \$4 wages - \$2 unwaged

STRUCTURAL ANALYSIS

A weekend residential course as a follow-up to the May course. A social, political and economic analysis of society with emphasis on the impact of those three forces on labour, women and Maori people.

Dates: October 26/27/28

Time: starts 5.30pm Friday night - finishes 1pm Sunday

Tutor: Ripeka Evans

Fee: \$25 waged - \$14 unwaged

Venue: in the process of being finalised

NGA TUHI MAI LETTERS

□ SEE NO EVIL

Mr C. Patterson,
Welfare Officer,
AUSA.

Dear Mr Patterson,

I have your memorandum of 19 September concerning the Norman Spencer Flats and wish to advise:

1. That no approaches have been made to Miss Macky who is the University person responsible for the operation of Halls of Residence and flats.
2. That the premises are regularly inspected by the Auckland City Council and are licensed as a boarding house
3. That if the residents concerned wish to raise the matter of the accommodation they are free to do so with Miss Macky.

Yours sincerely,

W.B. Nicoll

REGISTRAR

THE PLIGHT OF ETHIOPIAN JEW

Dear Neil and Rangi,

Some time ago a letter was published in Kia Ora about the plight of the five thousand Ethiopian Jews living in Israel. While their conditions are bad they are nothing compared to that of the Falashas, who number over twenty eight thousand, remaining in Ethiopia. Roberta Strauss Feuerlicht exposes their suffering in her latest book 'The Fate of the Jews'. Every effort should be made by Humanitarian and Zionist groups on campus to help these Jewish people to go to Israel. Only 150 were permitted to enter Israel by the Israeli Government between 1975 and 1980. The Jerusalem Post (Feb 7th 1980) pointed out how ludicrous it is that Israel was spending a fortune trying to attract Soviet Jews who really want to go to America while ignoring the Falashas who face extinction if they are not rescued. Surely this is the purpose of the Jewish State.

Yours sincerely
Carol Baker.

□ ???

Dear Neil and Rangi,
'Ike Ike Ike Patang Patang psssstttttt.'
Quote. Try and print this letter incorrectly!

Signed Agent Lemmon
(no relation)

P.S. Where do Russians go on holiday? (A)
Wherever they're told to!

□ ISIC, TISA, STB, NZUSA...

Dear All,

Mr Blakeman claimed at the SGM that the Student Travel Bureau was totally separate from NZUSA. True!

BUT

- (1) NZUSA owned 49,999 out of the 50,000 \$1 shares in STB.
- (2) An NZUSA executive member was managing director of STB when it went bust.
- (3) Every time you buy an ISIC you pay \$2 towards this huge loss (about \$200,000)
- (4) Out of every student levy of \$6.77 you pay 50c to this loss.

I'm not advocating (like Philip Ross is) to pull out of NZUSA. It's done a helluva lot of good. But it's no 'Wonder Demigod' that we

students Dare Not(!) criticise. After all we pay for it. So we students as participating members can also change it if we so wish! Go to it!

Lots of love, Mark

P.S. Congrats to Penny Young on winning the N.A.O. exec position. I enjoyed the contest! P.P.S. TISA card is better than ISIC. Students buy yours for \$6 at ATI. It offers more discounts than ISIC does.

P.P.P.S. How many failed (i.e. voted out) Campus politicians are now on the exec at NZUSA?

Answer: All of them!

(Go join them Trish!)

P.P.P.P.S. How correct the P.P.P.S. prophecy was....

AN OPEN LETTER TO NZUSA PRESIDENT JESSICA WILSON

Dear Jessica,

We are concerned about changes occurring within the body for which you are responsible - the New Zealand University Students Association.

It is common within our organisation to claim that we are a democracy. People then proceed to assume that because of this marvellous quality, all decisions arising from the labyrinth of student representative councils, delegations, commissions and plenaries to produce N.Z.U.S.A. policy must be good decisions, where 'good' means 'desired by the majority of students'. This is a fallacy. SRC's are not representative of the majority view, rather they are representative of the views of those students who show up at S.R.C. meetings. So there is room for

policy to arise within the N.Z.U.S.A.

'democracy' which is not 'good'.

In the absence of a successful plebiscitary democracy some decisions, and responsibility and leadership, necessarily must come from elected officers. And this is what we are calling on you to do.

Womens' autonomy within N.Z.U.S.A. has occurred - the womens' caucus at general meetings can now pass policy (the parent of action) on behalf of N.Z.U.S.A.. This makes a mockery of the democracy referred to above. It also restricts participation by men in women's issues.

We often condone the granting of special rights to a group within society. This is justified because the special rights compensate the group for inequalities suffered. When, however, a group is given special rights which increase rather than reduce inequality we are creating a clique or a cadre.


The history of elite groups within other societies does not lend us to be overly optimistic about the performance of that which we have created within N.Z.U.S.A..

To all campus magazine editors.

Dear Ed,

Some time ago I sent you a letter signed by all members of the Lincoln College Students Assn. Executive. It is disquieting that you chose not to publish the opinion. You will probably not be surprised to hear that CRITIC, CANTA, SALIENT, CHAFF, NEXUS and KIA ORA appear to share a similar outlook on the luxury of Freedom of Expression.

Sincerely
Forbes Elworthy
president LCSA



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... continued from page 18.

BANK OF NEW ZEALAND: Tues 13 Nov
The Bank needs well qualified people with management potential and ambition. Seeking graduates in Accounting, Economics, Commercial Law, Management Studies & Mathematics.

PEAT MARWICK MITCHELL & CO: Mon 12 Nov
Seeking BCom Accounting graduates for Accounting Services section. Applicants should have good grades, be able to communicate well with staff & clients and have a professional attitude.

PRICE WATERHOUSE: Mon 12 & Wed 14 Nov
Seeking graduates in Accounting, Comp. Sc, Economics & management Studies who are interested in a Chartered Accounting career, covering all aspects of public accounting for local, national & international clients with particular emphasis on auditing, investigations, tax & accounting.

PRINCE BLACK & CO: Fri 16 Nov
Seeking B Com student with ACA oriented course to join the Accounting services div. Opportunity to participate in Audit work, Management Accounting and project evaluation. Future specialisation is encouraged. Fully computerised systems in-house. Business attitude essential.

DEPARTMENT OF STATISTICS: Thurs 15 Nov
(1) Job Description. Research and development work in relation to the collection, processing, analysis and publication of economic and social statistics.
(2) Graduate Description: Degree in Maths/Econs/Actg/Computer Sci; major subject less important than a mix of research skills combined with numerary and literacy.

NZ DAIRY BOARD COMPUTER CENTRE: Thurs 15 Nov
Are seeking grads with BSc Comp Sci and Data Processing papers for positions as Programmers and Systems Programmers. More details are available at the CAS office.

DEPARTMENT OF SOCIAL WELFARE: Mon 12 Nov
General information interviews for those interested in pursuing a career in area of social work. Likely backgrounds - anthropology, Economics, Education, Law, Philosophy, Pol St., Psychology & Socio.

SECONDARY TEACHERS' COLLEGE: Mon 12 Nov
Representative from the college will be available to talk with students/graduates interested in pursuing a career in secondary teaching.

MINISTRY OF TRANSPORT: Thurs 15 Nov
Seeking those with economics degree (preferred) but applicants with good degrees in information science, accountancy, and geography will also be considered.

DEPARTMENT OF TRADE & INDUSTRY: Mon 12, Tues 13, Wed 14 Nov
Seeking grads from all disciplines, but particularly: acctg, econs, law. Dept has the task of fostering NZ's economic welfare by promoting & encouraging the development of industry, commerce and export trade and officers are involved in many facets of NZ's economic life, both here and overseas.

PROBATION SERVICE: Tues 13 & Wed 14 Nov
Probation Officers prepare pre-sentence reports for the Courts on persons convicted of any offence punishable by imprisonment with a view to assisting the Court in determining the most suitable method of dealing with each case, and supervise all persons placed under supervision with a view to assisting their social rehabilitation and preventing the commission of further offences.

STATE SERVICES COMMISSION: Mon 12 to 16 Nov
Those interested in learning more about Government sector, rep. from State Services will be here to speak to you.

NATIONAL BANK OF NEW ZEALAND LTD: Tues 13, Wed 14 & Thurs 15
Seeking graduates with Commerce degree, who have a genuine interest in a career in Finance.

TOUCHE ROSS & CO: Mon 12 Nov
We seek ambitious B Com Actg and B Com/LLB graduates for challenging positions in our Auckland accounting services department, and the audit or accounting services departments of our other offices within N.Z. As an international firm, we can provide the formal training and work experience both within NZ and overseas to develop your skills whether your ultimate career be within the profession or commerce.

JAMES HARDIE & CO LTD: Tues 13 & Wed 14 Nov
Recruiting Accountant Trainee - partly qualified B Com student, majoring in Actg to be rotated through various sections of the Accounts Dept (including EDP, Financial Management etc). Trainees given practical experience while completing their qualifications (paid time off to attend lectures etc).

ROSS MELVILLE BRIDGMAN & CO: Tues 13 Nov
Seeking to recruit B Com graduate who is career oriented, who has good communication skills, who enjoys meeting & working with other people to work as an Audit Assistant.

RECKITT & COLMAN (NZ) LTD: Tues 13 Nov
Seeking B Com Marketing graduate to assist the Group Product Manager in all practical aspects of Brand Management. Applicants should be enthusiastic about the marketing function and be able to communicate effectively at all levels.

NZ INSURANCE LIFE LTD: Wed 14 Nov
Seeking actuarial trainee. The actuarial profession allows a graduate with skills in mathematics, statistics or Economics an opportunity to develop further such skills for application to financial investigations of immediate practical consequence.

AUCKLAND CITY COUNCIL: Tuesday 13 November
Recruiting two Asst. Engineers, Works Dept. Seeking well performed structural oriented graduates.

LAWRENCE ANDERSON BUDDLE: Mon 12 Nov
Seeking BCom in Acct. Audit - people who will be completing their degree this year, who will be available in Dec 1984 for training in Australia.
Business Services - people who will be completing or nearing completion of degree.

LAMPENS: Wed 14 Nov
Seeking on behalf of client companies, as many as possible in the commerce area, particularly accounting and finance, together with management studies.

MARTIN SPENCER: Thurs 15 & Fri 16 Nov
Seeking graduates from Computer Science field - need to have ability to communicate well with customers.

N.Z. STEEL: Thurs 15 Nov
People with potential for production Management - might come from an Engineering or Science background or perhaps accountancy.

N.Z. SUGAR: Mon 12 Nov
Seeking bright motivated graduate with at least medium-term interest in marketing, who would be willing to spend up to two years learning the trade and then taking responsibility for a product or group of products, move into the technical co-ordination area and even understudy the Export Marketing Manager.

MINISTRY OF ENERGY: Thurs 15 & Fri 16
Seeking Asst Investigating Officers. An interest in energy, a good degree, oral and written communication skills, ability to work as part of a small team, initiative & enthusiasm, some computing experience an advantage.

NCR (NZ) LTD: Thurs 15 & Fri 16
NCR supply computers & systems to the NZ business community. They wish to recruit well qualified graduates in Accounting, Economics, Comp. Sc., Management Studies & Marketing who are mature and effective communicators. They

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The Audit Office is seeking well-qualified, self-motivated people for a career in auditing.

Recruitment Interviews are complete, but we will be on campus again in November.

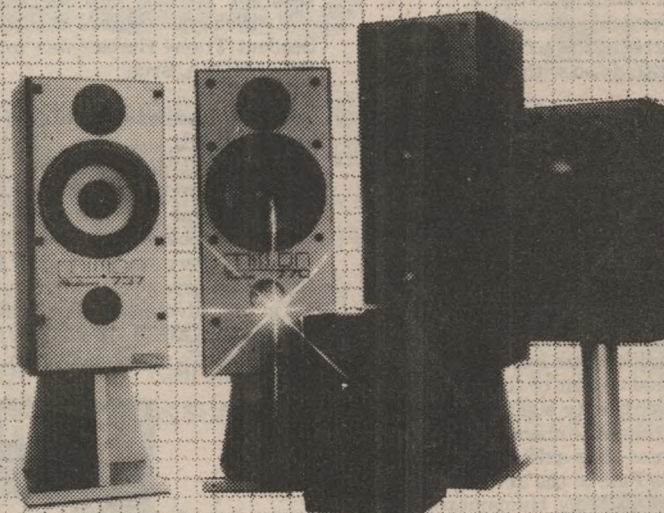
We would also like to see those students graduating in 1985.



For details contact the
Careers Advisory Service
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