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19 SEP 1985

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CRACCCUM



Miguel D'Escoto

**'Together, we must stop
Reagan'**



CRACCUM

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Cover:

A poster widely available in Nicaragua.



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UNIVERSITY OF AUCKLAND
SEP 1985
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EDITORIAL

I don't have to be nice to you anymore. This is the fifth to last issue and whether you like it or not you've got us for the next four.

So I'll let you in on a big secret, a big lie we've been telling all year - *we don't care much about what you think*. Never did.

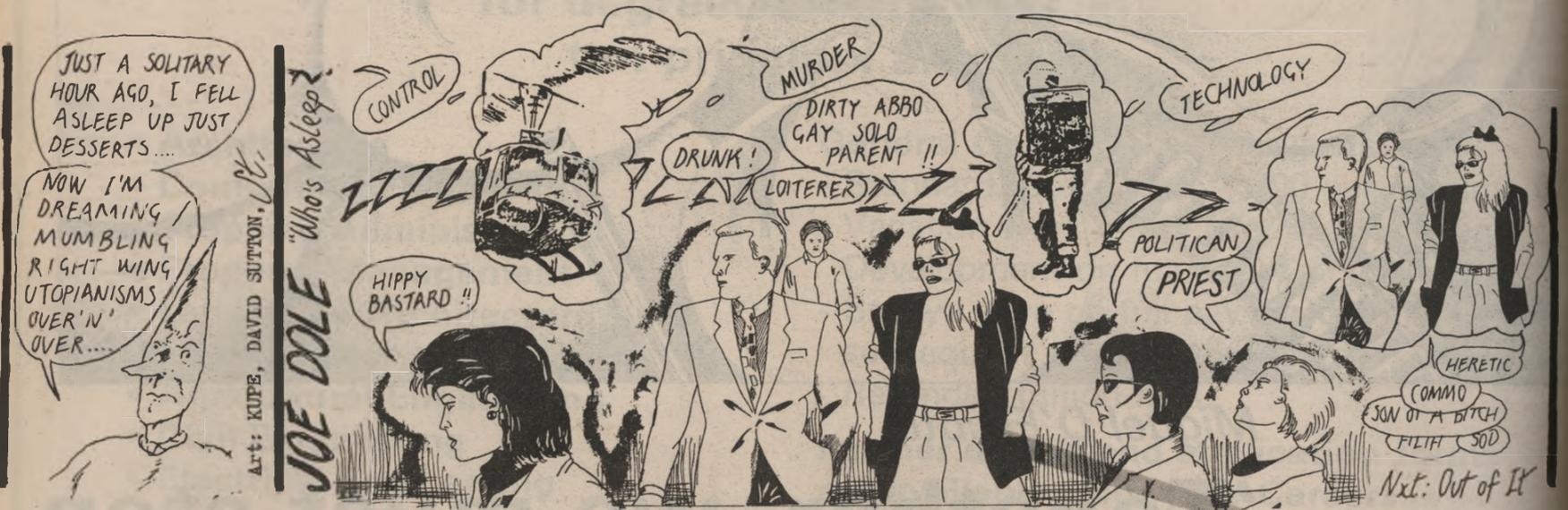
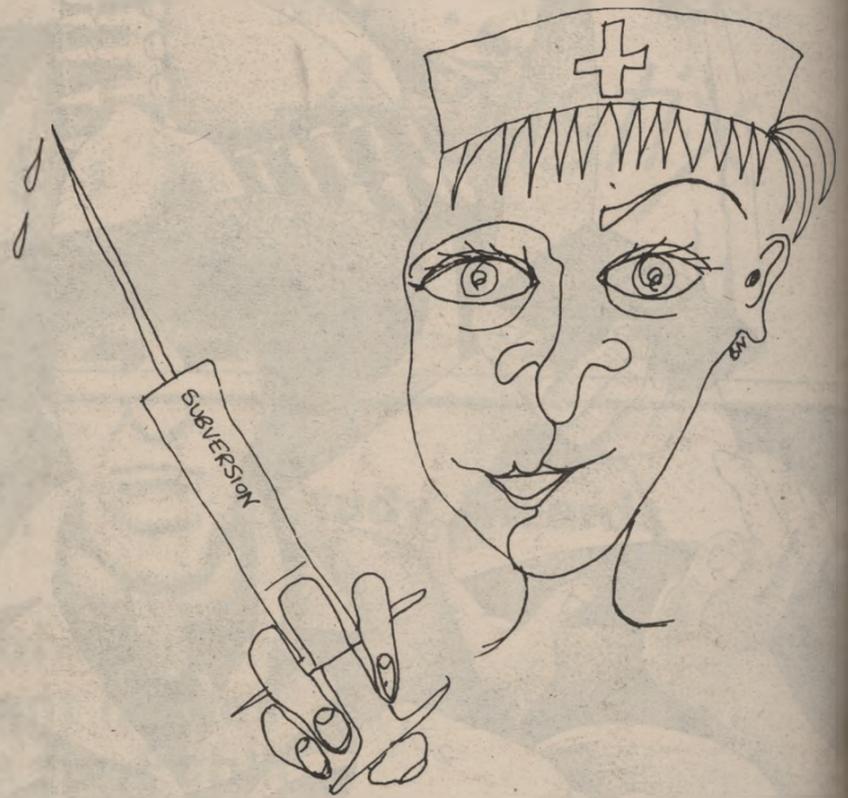
We've got our own pet topics we want to force on your feeble, vulnerable brains. We've got all these insane and anarchical ideas that we're going to churn out week after week regardless of how you beg for stain removal hints or stamp collecting ideas.

You see we're fanatics. I can tell when I look at Pam - she always has this thin line of foam around her mouth and a nasty gleam in her eye. And I laugh at babies when they cry (I think it's a race memory of spearing them to death).

But you've taken the power into your own hands. I'm proud of you. Not content with being brainwashed you've thrown off the shackles and you're finally going to get what you want, what you deserve. Yep, you're really going to get what you deserve.

We're not too depressed though. There's plenty of job opportunity for fanatics. I'm thinking about teaching or nursing.

-B.N.





ARTYCHOKE

THEATRE

FEN
by Caryl Churchill
Theatre Corporate to September 21st

Fen, n. A low, marshy tract of land
Mog'ul, n. A conqueror, a business tycoon
Pog'gart, n. A swamp goblin
Caryl Churchill, author of *Top Girls* and *Wednesday to Come* at Corporate last year, has produced another excellent piece of theatre with *Fen*.

The designer Piet Asplet has covered the stage area with peat, and as the audience walk to their seats they are immediately immersed in the misty, shrouded atmosphere of the English Fen, the feelings of eeriness heightened with the possibility of boggiarts being all around as a young school boy tries to frighten them away.

We first meet the modern-day mogul, (a Japanese business tycoon), who lets us know of his wide business interests, and that this land shall soon also be owned by a company which is owned by a company, which is owned by another company, which in turn is probably owned by him. From multinational interests we meet the locals of the Fen, the women who live on this land, who work on this land, and whose livelihoods depend upon this land.

On the Fen they grow, pick, and tend to the potatoes. Through all weathers they struggle on, they stand hant over double, toiling day by day to earn enough to work again the next day. Always hoping for something better, they are, as the director Sarah Pierse writes: 'trapped in a world of diminished expectations.' This is modern day England, the land of lost hope, for even if a person left a job like this there would be very little chance of one that was any better anywhere else in the country.

The people who work on the Fen live in a small community - there are no secrets, and snared aspirations abound - so everyone knows when Val, (Sylvia Rands), and Frank, (Ross Duncan), decide to live together. Val has the dual problem of leaving her husband and children, as well as choosing to live 'in sin' in what is a small and fairly conservative community.

It's a play that is supported by a superb cast, including Maya Dalziel and Alison Bruce, and all partake of their various parts and quick role changes with great ease. Pierse has directed the play in such a way that it is acted to its fullest potential - nothing is missing and the message and feeling in the play are complete.

Churchill is writing about the takeover of the multi-national corporations; the loss of any right to the land we were born on; the exploitation of the farm labourer, (in this case mostly women), by the farmer who himself wants to satisfy his capitalistic desires by selling his land to the large corporations who are able to offer much more than a private buyer -

(think of the developers in our city in the 1980's) - and the desire of people to have something. What is it that Val and Frank are looking for in their need for each other, in their passion? and is Val's solution one that is becoming all the more common these days? After all, one cannot live by gathering stones. It's powerful, it's moving, try not to miss *Fen*.

C.B.

SWEENEY TODD
By Stephen Sondheim
Mercury One
Until September 28

"Attend the tale of Sweeney Todd/His skin was pale and his eye was odd/He shaved the faces of gentlemen/Who never thereafter were heard of again/He trod a path that few have trod/Did Sweeney Todd/The Demon Barber of Fleet Street."

Proclaimed in all his unadulterated evil to be one of the archetypal figures in English lore, Sweeney Todd reflected a darker side of England than did King Arthur and he rivals all but Jack the Ripper in his sheer infamy. Yet beneath all the mystery and slit throats, it appears that there is no real evidence to prove that he existed but nevertheless, the tale of the mad, demonic barber and his pie-making partner in crime Mrs Lovett, has never failed to capture the imagination of untold audiences, in one version or another for nigh on 150 years. In many ways, this is an attempt to dispell the many myths about Sweeney Todd and to redeem the character to a certain extent, introducing sympathy and social comment to the legend.

Sweeney Todd sports one of the most ambitious and complex stages ever to be seen in New Zealand care of Canadian designer Mary Kerr, a newcomer to the Mercury and, believe me, this is some debut. Ladders, staircases and trapdoors abound but

the spectacular revolving stage steals the show, the infamous barber chair from which the victims are dispatched through a series of subterranean tunnels to Mrs Lovett's cookhouse below is the overall winner in the eyes and ears of the audience who frequently burst out in gales of laughter as yet another poor sod gets the closest shave he'll ever get and is promptly disposed of.

Kerr's set vividly recreates London in the 1850s as it is gripped and bled dry by the onslaught of the Industrial era in all its grimy splendour, reflecting all the poverty, squalor, gentility and desperateness of the time. 'There is certainly no place like London' Sweeney asserts its 'a great black pit/Which is full of people who are full of shit.'

The highly versatile George Henare plays a menacing, broody Sweeney who is very much the outsider. His subtle, understated performance neatly balances Lee Grant's almost over the top, extroverted Mrs Lovett. Grant runs herself ragged and is absolutely brilliant in the role. Sweeney is portrayed, very much, as a victim of society. A motive is given, for twenty years ago he was shipped off to the penal colony in Australia on a trumped up charge orchestrated by the lecherous Judge Turpin who lusts after Sweeney's beautiful wife. The play opens as Sweeney returns to England twenty years on to have all his hopes shattered for his wife is apparently dead and his beautiful daughter Johanna is the judge's ward. Sweeney then sets out his revenge and thus the hideous scheme begins. But things accelerate when Sweeney learns that the judge intends to marry his daughter but instead ends up throwing her into an asylum when a young sailor, Anthony Hope (Warren Cotterill) intervenes. Finally, Anthony rescues Johanna and Sweeney lures both the judge's lackey, Beadle Bamford (Brian Gidley) and the judge himself to their deaths. But things soon become undone and both Sweeney and Mrs Lovett meet their appropriately grisly

ends.
The regular Mercury cast of Henare, Grant, Dorothy McKegg and Alexander Van Dam are joined by a number of operatic heavyweights including Donald Lister (Judge Turpin) Wendy Dixon (Johanna), Grant Bridger (Adolfo Pinelli). The Musical Director is the celebrated Juan Matteucci who is reputed to be New Zealand's most renowned and experienced conductor.

However despite all this talent, and to be fair, they do do their best, *Sweeney Todd* as an opera, fails because of the lack lustre musical score. For Sondheim's music lacks originality and tends to sound the same after a while. And I have to admit, *Sweeney Todd*, probably would have been better if it was less operatic than it was. That is, if the script relied more on the strength of dialogue than it does. Because *Sweeney Todd* manages to be an opera and yet not an opera at the same time. I also found the incessant romanticism disagreeable because the characters of Anthony and especially Johanna are rather superficial and cliched. For once, did the boy have to get the girl?

However despite the mundane music, Sondheim's lyrics are witty, cutting and often funny. Especially in Mrs Lovett's number 'A Little Priest', sung in duet with Sweeney where they banter over the occupational content of the pies - Lawyer? Doctor? Politician? University Lecturer? Actor? And at other times, Sondheim is ominous and disturbing as in Sweeney's 'No Place Like London.'

Sweeney Todd is a play which is full of dangerous humour. It makes you laugh at what you should not. And while it does not appear as verbally clever as Mercury's last production, *Wild Honey* (by Chekov and Michael Frayn), it is nevertheless, an impressive piece of modern drama. Unfortunately, it does sometimes miss the mark but that should not deter. And most of all, it is a play which relishes atmosphere from the 'British Beehive' mural draped across the stage at the beginning, to



George Henare in *Sweeney Todd*

the fierce, shrill and earpiercing siren that sounds between scenes, to the plates of meat pies laid out on tables in the foyer at the end.

Finally, *Sweeney Todd* is a play that makes you look at what you eat. Mrs Lovett's pies rise from 'The Worse Pies in London' by her own admission in a spritely number to become the best and most popular, all in the course of the interval. Economy and necessity are Mrs Lovett's original motives. 'Same to waste it' - she tells Sweeney. A shame indeed. I wonder if she services the University cafeteria?

Stephen Jewell

penpushers

C.P. GAVEY - COLLECTED POEMS

Hogarth Press '84
Distrib. Book Reps

The poems of a nineteenth century born, reclusive civil servant, obsessed with ancient history, seem unlikely to arouse contemporary interest. Yet the poetry of C.P. Cavafy is far from fusty. As with other literary greats, ironically what appears a cloistered, prosaic life produces avant-garde work.

Cavafy sought refuge from an arid

present by immersing himself in the part - both of his own experience and the vaster part of history. Born in Alexandria of Greek parentage, Cavafy's background gave familiarity and pride in a classical heritage. An intense imaginative involvement with ancient events recalls Pound's cantos. Although the obscure sounding classical references (Aimilianos Monai, Alexandria A.D. 628-655) may be initially off-putting, the tone of the poems is rarely academic. Cavafy familiarizes the esoteric by immediacy of conception and colloquial phrasing. 'How did he do it, that crook of a king..?' In these historic poems Cavafy is drawn to crisis points, moments of calamity and sudden transition. Such events are valued for their power to generate extreme emotion and strip away pretences. Cavafy is fascinated by the human potential to control destiny, '... Cyclops/Wild Poseidon - you won't encounter them/unless you bring them along inside your soul', or to foresee it, '... Wise men are aware of future things/just about to happen'. But he is equally fascinated by characters that are victims rather than shapers of fate, as in the Nero poems.

In the modern/personal poems Cavafy's exploration of human control or lack of it over life takes on greater urgency and poignance. Intense solitude forces dialogue with the self; an introspection that is sometimes deeply nihilistic, '... Easy to guess what lies ahead/all of yesterday's boredom/And tomorrow ends up no



Children of ANC activists handing out leaflets

longer like tomorrow'. Particularly in the earlier poems the metaphor of the prison reoccurs. The limits are more psychic than physical yet release is equally threatening. 'In these dark rooms where I live out empty days/I wander round and round/trying to find the windows..... perhaps it's better if I don't find them ... who knows what new things it will expose'.

Although many of Cavafy's poems spring from isolation, he is preoccupied with relationships, particularly sexual relationships. His avowal of his homosexuality is frank and unequivocal yet has complex ramifications. Sometimes the love poems evoke a world all the more alluring precisely because it is so clandestine. The solidarity between the oppressed is capable of transcending the sordidness of the lifestyles society forces upon them. In other poems there is rage at society's capacity to damage the non-conforming. But the mood that is most pervasive is one of affirmation despite the emotions of pain or longing expressed in individual poems. Cavafy embraces his homosexuality as integral to his conception of art and his identity as an artist. Culture, art and homo-eroticism intertwine. Cavafy is most truly a disciple of 'the elegant and severe cult of Hellenism/with its over-riding devotion/to perfectly shaped, corruptible shite limbs'.

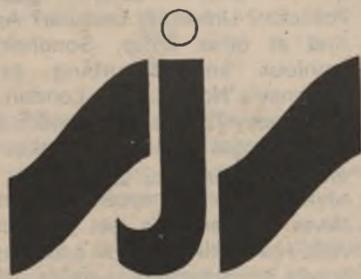
Sarah Matthewson

revealing as sources of information than her interviews. For those like her friend and eventual romantic interest Connaugh, who see neutrality as acquiescence, Sergeant's policy of lending at least the appearance of a sympathetic ear to everyone to whom she spoke may seem rather amoral. However, it had the desired effect of encouraging people to speak more freely and frequently, it seems, without any reservation. Sergeant realises why: 'People confided in me assuming I would never face the reality that so distorted their lives. They were frank because I did not need protecting from the truth. If I lived in South Africa I would need that protection'.

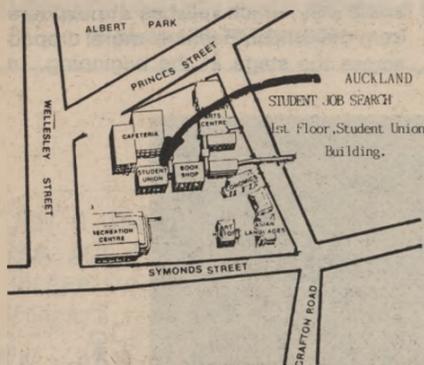
As the title suggests, Sergeant's book is a curious but appealing mixture of intelligent reporting and chatty magazine-style impressions. I found the viewpoints and opinions of the coloured business people she spoke to to be particularly interesting, as their no-win position gives further complexity that is often glossed over in utopian views of South Africa's future; despised and restricted by the white rulers because of their colour, they are also condemned by many blacks as collaborators in the white, capitalist regime. This situation can only have worsened since Sergeant's visit, with the granting of limited suffrage to coloureds.

Sergeant battles the whole time she is there with the pervading idea that her liberal prejudices, perspectives and ideals make it impossible for her to stay in South Africa: 'Either one planted bombs or retired to one's garden and grew roses. There was no middle course. I refused to believe it ... I searched for a grey, middle area in South African life to inhabit with moral justification but without moral responsibility'. She must finally leave, defeated, to tell of that failure. *Between the Lines* an excellent book, written with honesty and insight. It is filled with surprising revelations and chilling confirmations about a logic-defying South Africa, of which it can truly be said 'everything you've heard is true'.

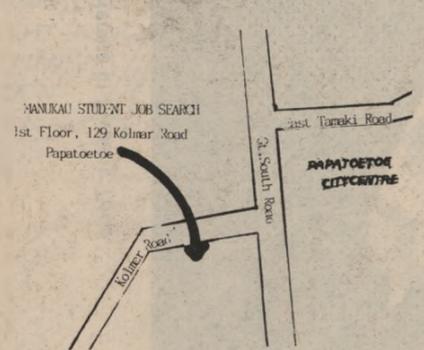
Paula Morris



student job search



WILL OPEN AT THESE LOCATIONS ON 21st OCTOBER



BETWEEN THE LINES - CONVERSATIONS IN SOUTH AFRICA

Harriet Sergeant (Jonathan Cape)

\$28 hardback (Distrib. Book Reps)

In 1980 journalist Harriet Sergeant spent 9 months in South Africa, with the intention of speaking to people from as many different racial and social backgrounds as possible. Her endeavours and experiences are recorded in this book. Sergeant makes it clear in her comments (and it is implicit in her writing style) that her view of South Africa is essentially personal; her friendships are far more

MAZOR No. 2

Second time around, and much better than the first cultural magazine.

It came with a warm feeling of nostalgia to read Colin Wilson's biography definition, 'Heart', extracted from *God of the Labyrinth*, one of my favourites from ages ago. I think it's a great idea to incorporate important writings and graphics from other publications; when not destructive, just a lot of fun.

The main visual treat comes from Cape's dedication to Los Bros. Hernandez in 'Capitalism Dismantles Coco'. Tisco George's neat sense of rhythm in the spatial relationships within and between panels is spot on. I've become more of a fan of that European style since reading Herge's wonderful *Tin Tin*.

The *Associates* story 'Had Up' by Paul Shernoffs and Cornelius Stone developed well. I like the narrative, especially the dealing with Goof's interesting, but less than defensible occupation-brothel keeping. (I take it on an existentialist level). The Blight's Tavern scene is memorable for the *Love and Rockets/Coronation Street* cameo.

I liked most of this issue. (The Big Top, Joe Dole Jam etc). I didn't care for Mirror Flesh or Charles Sharr Murray's Punk. The boy's done better than that.

A good issue. Particularly at \$2.50 for 64 pages.

Things I'd like to run through in future are serial murders, Charles Manson, Martin Scorsese and junk food.

Kerry Buchanan

FILM

CAL

Director: Pat O'Connor
Written by Bernard MacLaverty
Berkeley

David Puttnam (*Chariots of Fire*, *Local Hero*, *Killing Fields*.) certainly has a remarkable eye for personal and intelligent cinema which is at the same time, a commercial success. No doubt, the New Zealand film industry could do with someone with his vision and organisation skills behind it and if anyone is singlehandedly responsible for the revitalisation of the British film industry it would have to be Puttnam. It isn't always obvious what it is exactly that Puttnam does but no-one can deny the calibre of his films - as two festival entries - *Experience Preferred - But Not Essential* (where he was Executive Producer) and *Cal* proved.

As of late, Ireland has been a popular setting for many excellent works - *Harris Game* and *The Price* spring immediately to mind. And *Cal* is the best of all so far. The movie manages to capture perfectly the tragedy and paradox of Ireland. That such a beautiful country, with such a deep heritage should be torn in two and reek of death is unspeakably tragic. *Cal* portrays a people who are very much sitting ducks amongst the crossfire. The Irish are a race who are divided by religion and vexed by violence. It suggests that 'The

Troubles' has long since degenerated from a political and moral struggle for freedom to become but a game of death instigated by psychopaths. *Cal* is notable for the inhumanity it attributes to both the Provos and the Police. The Provos are depicted as lustful, shadowy demons who lurk in the darkness and never do you know when or where they will next strike. While the Police come across as emotionless, psychotic automatons - akin to Daleks - Who just obey orders no matter what. *Cal* depicts a cruel stalemate in which both parties care very little for the safety of innocents. At the screening I attended, pamphlets were handed out, sympathising with the I.R.A., but in terms of the film, it was probably a mistake, because *Cal* does not take sides. It is essentially impartial. It is rather like an indifferent parent separating two fighting

children. Director Pat O'Connor isn't interested in flag flying or breast beating. *Cal* focuses on the open, salty wounds of Ireland's soul and it bleeds and bleeds to death.

Cal is the story of a young, IRA killer who is driven by guilt and longing to first work on the farm of a dead Protestant policeman he murdered and then to have an affair with Marcella his widow. John Lynch is excellent as the tormented and tortured Cal while Helen Mirren certainly deserves the Best Actress award she won at Cannes this year for the role. Marcella is eternally confused, cursed with rebuilding her life after her husband's callous murder. She admits the lovelessness which had perplexed her marriage and is drawn by her own insecurities to Cal. She is a woman who is boxed in by her surroundings, by her in-laws, she needs Cal. But at

the end when their relationship is irrevocably ripped in two as Cal is taken from her and beaten unnecessarily by the police before her, all is lost.

Cal is based on the novel by Bernard MacLaverty who adapted it for the screen himself. The book is reputed to be one of those you can't put down. And *Cal* the movie is one of those where you never dare look away, your eyes never flinch from the screen in case you miss anything. *Cal* makes absorbing and passionate cinema. Its style is airtight, terse and profound. The atmosphere is tense and inflammatory and it comes to a sudden and unforgiving ending. Surely, it must be a contender for the best film of the year if such a crass and superficial categorisation is insisted upon, and I do insist.

Stephen Jewell



AND THE SHIP SAILS ON

Director: Federico Fellini
Capitol, Balmoral (GA)

Federico Fellini's first effort for three years and his eighteenth overall, *And The Ship Sails On* is yet another one of the period pieces to appear at this year's Film Festival. And in some ways I find this trend disconcerting. Like Alan Bleasdale, (*Boys from the Black Staff*.) I sometimes wish that today's film and T.V. makers weren't so preoccupied with period pieces. But then I suppose films like *Meantime* gave us all a healthy dose of reality which most of us will find hard to keep down. Anyway, this is supposed to be a Fellini review...

And The Ship Sails On is set on the eve of World War One and it involves the voyage of the world's most famous opera stars to a remote island in the Adriatic sea where they are to scatter the ashes of Edmea Tetua, reputed to be the greatest soprano ever. Members of this motley crew also include the grose Grand Duke of Harzock (Derived from Herzog) whose purpose upon

the voyage remains misty. The film is narrated by English actor Freddie Jones (*Elephant Man*, etc...) who plays Orlando, a journalist who tells the tale as he actually makes a documentary. Actually, there must be some irony in watching Jones speak in a foreign language (Italian) along with English subtitles.

The film is realised politically when the ship, *The Gloria N.*, is forced (under International Law) to pick up some Serbian refugees. Well, "there goes the neighborhood" as they say. This creates a sticky situation for the obese German Duke since his country has been forced to declare war on the Serbs after the Austrian Duke Ferdinand is assassinated. (Because of a pact with Austria-Hungary). And the film culminates with the *Gloria N.* confronted by a German battleship who demand that they hand over the refugees or be sunk. But the entourage, who no doubt feel a bond with these musical, dancing people refuse, resulting in a battle between cannons and voices.

If there is a fault to *And The Ship Sails On*, it lies within the vast myriad

of characters that are present. I felt as if Fellini only skimmed the surface. The truth is that beneath their operatic roles, there is little depth to the characters. Still, there are many small moments to savour. Like the singing contest held in the boiler room or at the end and after the ship has sunk, Freddie Jones rows away in a boat along with a Rhino in a cartoony style which resembles '20s movies or *Road Runner*, etc...

But the most charming thing about *And The Ship Sails On* is the deliberately El Cheapo set. Filmed entirely in a swimming pool, the sea scenes that is, Fellini inspires a vivid and theatrical dimension to the film as he makes us aware of our and his limitations with the cardboard cutouts and obviously painted skies. This comes as a welcome relief in these times of George Lucas and Steven Spielberg. Finally, the film pans out to view Fellini and crew filming the mock battle which is the highlight of this camp, funny film which perhaps only just manages to miss the mark.

Stephen Jewell

REI MINISTER FASTS FOR PEACE

and Methodist Lange, told a press conference that he did not know whether D'Escoto 'was on much to ask Christians who read the new and are it, to donate a 'tithe' to the Nicaraguan Medical Aid Fund, 17 East Tamiami Trail, Tampa, Florida, to inform their brother, ... of their ... American Institute conducted the ... July 7 when D'Escoto began his ... of the population of Managua, ... ano.'

diplomatic, economic and political pressures on its allies, the United States has been able to erode to a certain extent the international sympathy for our process, but we have not been able to achieve what it was after, that is, to isolate us. In these times, the embargo was not a blessing in disguise, because with the embargo we won a great deal of solidarity in Europe. ... during the tour with Daniel Ortega, we were able to verify the widespread rejection of the U.S. policy in Europe and the will to maintain relations with us. In the diplomatic trench, the administration is being defeated. ... have also held out in the economic trench. And we have not been able to defeat us. They have tried to isolate us from Western markets and imports, but we have not been able to. Nicaragua is not isolated from the rest of the world, from any market. They cannot do it. With the war they have tried to ruin our

production but, in spite of it all, we are making it; our economy, even with the war, is more stable than that of the rest of Central America. All these countries are going through serious economic crises today, and we are too, but ours is by no means the worst, and with the solidarity of so many countries in the world we can avoid greater deterioration.

In the judicial trench, I'm one hundred percent sure that we are going to win our case in the International Court of Justice at The Hague. I have no doubt about it. This case, which will go down in history as the most important case seen by that Court, will show illegal U.S. behaviour as it is, and that will be a great triumph for the revolution.

When one analyses the entire situation like this - and I believe it is the correct analysis - when one sees how we are winning on all fronts, one deduces that President Reagan should have already desisted in his aggression, should have changed his policy, should have decided to resign himself to living with us. He hasn't done that. There's no sign that he is willing to do that. He has mortgaged his political prestige on the aggression against Nicaragua. All that, all the work of these years, shows me that his determination is to destroy us and that the decision to invade has already been made ...

According to some people, there has been so much talk of invasion already that it has become one of the best dramatic resources Nicaragua has to hide its political weaknesses. Is that true? Is the invasion a real possibility, a probability to be dealt with ...?

We would like to be mistaken: we are not speaking of a fantasy, but of reality. The decision to invade us has been made. And after all these years of military preparation, propaganda and political pressures, the Reagan administration only needs two things to be able to launch the invasion. It needs to create propitious conditions within the United States, and it needs to fabricate the detonating pretext as a justification.

The pretext can be created easily, especially in Costa Rica where the militarization process and complete tolerance of the counter revolution accentuates the seriousness of the situation. Precisely because of this, we have insisted on the need to neutralize the shared border area with Costa Rica. And this is why we have said that, even if the Costa Rican government does not accept the proposal, we are willing to unilaterally demilitarize our border area. We hope this initiative makes clear our will for peace. It is obvious that the United States cannot accept this proposal, because it needs precisely that zone to create the detonating pretext. This situation is relatively new and I feel it is very serious.

If not in Costa Rica, the United States can seek to create the conditions elsewhere, in a different way. Reagan has several pretexts up his sleeve. Congress has even outlined some possible situations that would facilitate the launching of an invasion.

But what seems most crucial to me at this moment, what moves me to decide on the fast, is another factor. Reagan needs to create internal conditions in the United States to be able to invade, and it is clear that he has advanced a great deal in this task. He was able to manipulate the Congress, and make it bend to his desires. But he has not yet been able to convince U.S. public opinion. The more he talks, the less he convinces. And it is because the United States has tried to play three roles at the same time: accuser, judge and executioner. The President hasn't been able to persuade his nation, he hasn't been able to do it. There is a gap, and we must make it wider.

Now is the time to be more creative and audacious, to hold back the U.S. government and make it impossible for them to continue the war of aggression and to finally force the decision to launch an invasion. Thus, I thought of seeking new complementary methods, of occupying new trenches...

Abandoning the military trenches ...? Do you mean going on to another form of struggle, the unarmed struggle ...?

No, I think we have to keep struggling and strengthening ourselves in our four trenches I mentioned before. We cannot abandon any one of them. Rather, now is the time to occupy a fifth trench in this struggle, the 'theological trench.' Those of us who are Christians, believers, must also occupy

this new trench to overcome Reagan. He has been employing this method and increasingly uses 'religious' arguments, 'theological' justifications to try to sway U.S. public opinion. And because he has failed in all the other trenches, the way he presents the conflict will become more extreme: he, the United States, and American civilization, are 'good'. In Nicaragua is 'the bad,' the terrorism that must be completely destroyed. The argument, as can be seen, follows a tremendously simplistic line of thinking because of that it is quite worrisome, as among some people it can be successful and convincing. Reagan has tried to appropriate the struggles dear to the right-wing religious community in the U.S., his speeches always include religious allusions. He is not a Catholic, and yet is always referring to the Pope...

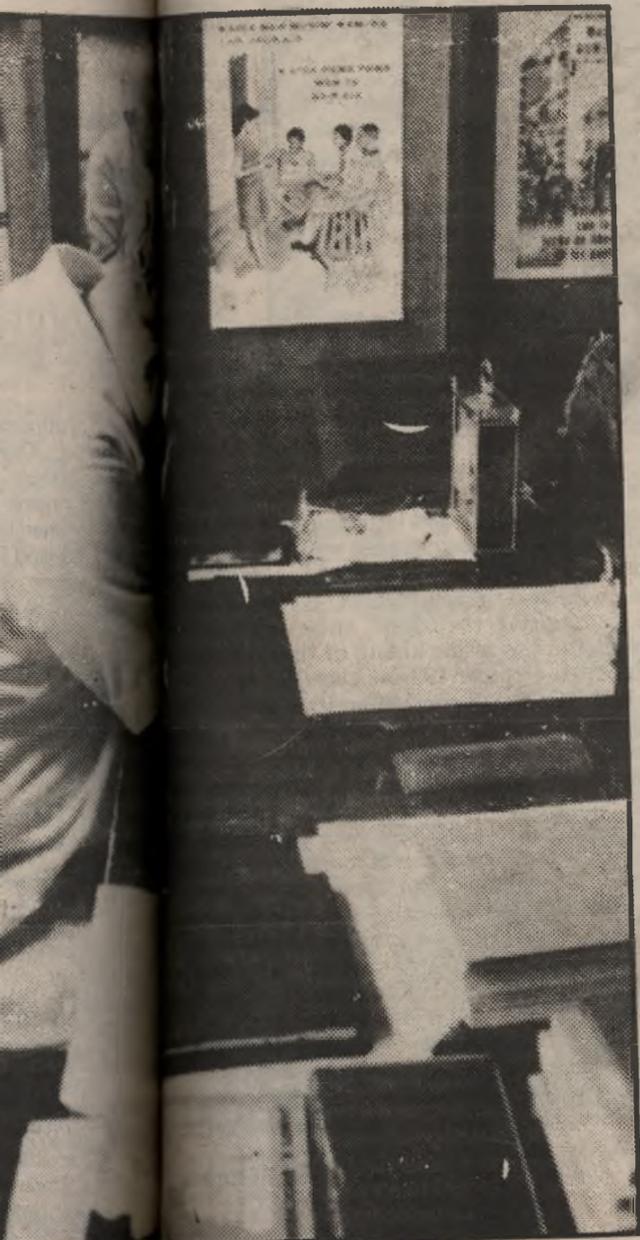
I believe that faced with all this manipulation of religious sentiments, our bishops are the ones who should take on the largest responsibility, denouncing the falsehood of these arguments ... but they have not wanted to do that. On the contrary - with silence or with words - some of them have provided Reagan with more arguments for his 'theological war' against Nicaragua. And thus, in every international forum, we must listen to allusions to phrases of Archbishop Obando and Bishop Vega, used by U.S. representatives to justify their country's aggressions... I know this reality very well and it causes me great suffering. It hurts me, it hurts me to see how hard this is for so many Christians in Nicaragua, especially young people.

The theological trench is there, and we must occupy it. But not to make one, two or many statements of condemnation ... No. The world flooded with documents. What's needed are actions. We must do things! Thus, I have thought that it is our task, as Christians, to carry out non-violent actions that express in a living way what a piece of paper cannot express. Thinking about all this, consulting with my brothers, talking with Daniel (Ortega) about the gravity of the situation, I have seen clearly before God, that as Foreign Minister and priest I should do this before anyone, and do it now. That is why I decided to fast.

And why that particular action, which is not exactly a hunger strike asking for a specific demand? What do you hope to obtain through a fast? What effectiveness could an action like that have?

I think about the prophets, who fasted at times of serious national crisis in Israel. In sackcloth and ashes, fasting, they expressed their clamor before God so that He would do justice, and represented their people. Thus, with dramatic gestures, they hoped to point out their condemnations to secular leaders... I believe that we have reached a point, in this unequal war we endure, in which we must also express with dramatic testimonies, with non-violent actions, what is going on here. These actions, underline our words. I hope, with this fast, to underline all the diplomatic efforts Nicaragua has made in favor of peace, life and dialogue. I also want to denounce President Reagan's terrorist policy against our people. I want, above all, to ask the men and women of good will in the United States, in our Latin America, and throughout the world, to become conscious that all of us are at stake in this unequal war, so they will act, so they do something.

I want to fast because it is something hard for me. I know there is sacrifice and risk involved in what I am going to do. I hope to place my fast and my prayers before God so He hears us, so the world hears us. I want to unite prayer to suffering, to the cross, in a non-violent testimony. What I will suffer will be nothing in comparison with what our people are suffering in this war. In my fast I will remember the mothers who have lost their sons in this aggression, and that will give me strength. From this trench, I will accompany all our combatants, who with so much effort and sacrifice, risk their lives to defend the homeland the lives of all of us. With my prayers I want to be with them. Together, we must stop Reagan. How many efforts have we made in these years and nothing seems to be enough ... What else can we do? Because of all of this, I decided to fast, so that in the United States and the world something like a religious insurrection is unleashed, in which many believers occupy the trenches and we can hold back the invasion, so that we can win peace and live.



D'Escoto fasting for peace: 'The world is flooded with documents, what we need are actions.'

Student Resistance in Pakistan

Human Rights Violations in Asia are widespread and can either be flagrant (as in South Korea, Bangladesh, etc) or be veiled by a veneer of democracy (as in Singapore, Malaysia). Violations of human rights do not only involve the denial of civil and political rights but also the denial of economic and developmental rights to the poor and the powerless.

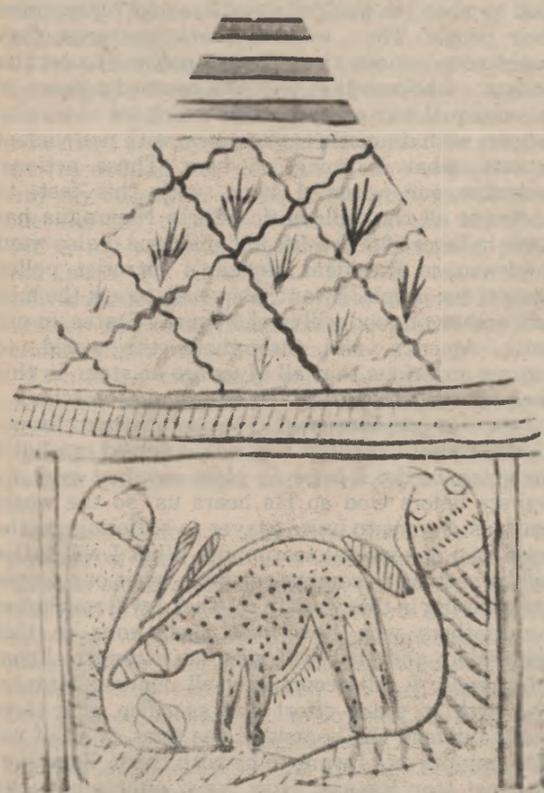
It is not possible to talk about abuses of human rights in Asia without also talking about imperialism in the 'Third World' - ie. the economic, cultural and political domination of the 'Third World' by the 'Developed World', particularly TNCS (Transnational Corporations). It is also not possible to talk about human rights abuses without talking about the massive militarisation taking place in most Asian countries. It is a mistake to view oppressive regimes in isolation from each other, rather than identifying common themes which underpin the systematic denial of basic rights throughout Asia. Imperialism, militarisation and violations of human rights are inextricably intertwined and are the common threads which run through the oppressive economic/political/social structures of most Asian countries.

In this article, and the others following it in later issues of *Craccum*, the human rights situation in various specific Asian countries will be explored at some depth. It is hoped that these articles will increase students' awareness of what is happening in Asia and hopefully motivate them to support the struggles of Asian people/students for their basic democratic rights.

Finally, it is important for us not to look at issues of human rights violations in Asia without making links with the abuses of human rights that are taking place in our own backyard. Aotearoa, like other 'developed countries', is by no means a just and equitable society. We have only got to look around at all the inequalities that exist here, inequalities on the basis of race, sex, class and sexuality.

In July, 1977, General Zia with the backing of the military, imposed Martial Law in Pakistan. The justification was his refusal to accept the results of the landslide March General Elections in favour of the Bhutto Regime on account of alleged rigging and corruption. However his promise of holding 'fair' general elections was not upheld, political parties were banned, the national press censored, and widespread suppression of basic human rights resulted.

Students were among those directly affected by the government's oppressive policies. However, instead of becoming subservient to the regime, educational institutions became forums which spoke out against these policies and called for the restoration of democracy and basic human rights.



Deer and snakes - Mali, Purnea, 1938

of money or given long terms of imprisonment.

This P.N.S.C. agitation, however, won support within the wider community with the federation of politicians, labourers, teachers and bar councils coming out in support of the P.N.S.C. International media pressure and a wider based resistance within Pakistan gradually forced the government to accommodate certain student To the fore of the opposition movement was the PNSC (Pakistan National Students Council). Created in 1948, it is the only legitimate voice of Pakistan's students.

However, as students become mobilized against the regime, so too did the government against the P.N.S.C. From 1980 through to 1983 coercion, torture and even murder was used by the government forces in a vain attempt to stifle student protest. This served only to strengthen the P.N.S.C.'s resolve to protest against their unjust treatment. The military regime saw the P.N.S.C. as a great stumbling block obstructing their future plans so on February 10th 1984 a ban on student unions and student organisations was imposed.

Six long months of countrywide agitation ensured with the boycotting of classes, large city protests and peaceful obstruction. Hundreds of students were arrested and sent to prison. They were tried by Summary Military Courts, fined large amounts

desires. Many students were released from prison and various student bodies (student councils) were formed. However, these changes were quite widely regarded as cosmetic and ineffectual - the student bodies remained powerless. Unsatisfied, the P.N.S.C. again resumed their boycotts, culminating in the tragic killing of three students by the police in October 1984 at Thori.

The P.N.S.C. is still continuing its resistance to the unjust regime but their protesting is becoming more and more in isolation. The Government is tightening their overall grip on students with policies aimed at 'selecting people for higher education'. Further examples such as increasing tuition fees beyond the reach of most students and restricting the number of seats available at professional colleges and university departments, has proved a valuable tool in quelling student dissent. The basic freedoms of educational integrity, freedom of speech and rights of individuals still do not exist in Pakistan - rights we take for granted in New Zealand. Only through the struggle of the legitimate student organisation of P.N.S.C. (and solidarity of international students with the struggle) will their aspiration be realized.

Commission on Defense of Student Rights

Persecution of Baha'is in Iran Increases

Last Thursday the University Baha'i club staged a lunchtime performance of 'A Cry from the Heart'. It was an appeal to fellow students to speak out on the continuing religious oppression against the courageous and steadfast Baha'is of Iran.

During the past five years there has been a growing systematic programme to destroy the Iranian Baha'i community, incorporating the following stages:

- ▶ Seizure of national Baha'i records enabling identification of Baha'is throughout Iran.
- ▶ A campaign designed to destroy the economic base of the Baha'i community. This involved the arbitrary seizure of Baha'i assets, cancellation of pensions, confiscation of bank accounts, looting and wrecking of private enterprises, burning of farms and orchards and discharging of thousands of Baha'is from public and private employment.
- ▶ Terrorisation of the Baha'i community urged by the Shi-ih clergy and supported by so-called 'Revolutionary Guards'. This resulted in mobs destroying Baha'i shrines and Holy Places, desecration of cemeteries and the rape and beating of Baha'is in scores of towns and villages. The media collaborated by giving wide publicity to hate propaganda against the Baha'is.

- ▶ Arrest of members of the national and many local Baha'i administrative bodies who were held without legal process. Unsubstantiated charges were widely published stating that the prisoners were 'agents of imperialism and zionism', 'heretics', 'apostates', SAVAK (secret police of the previous regime) collaborators etc.
- ▶ The sentencing to death of dozens of prominent Baha'is at farcical trials held by local 'Komitehs' using charges similar to those stated above.
- ▶ Attempts to demoralise the Baha'i community by trying to force prominent Baha'is to recant their faith. All those sentenced to death were offered their lives if they would take this step.
- ▶ Banning of the Baha'i administration which in accordance with the law has been dissolved by the National Spiritual Assembly of the Baha'is of Iran. In the past it was these elected bodies who approached the government to try and right the injustices listed above whenever they occurred. Now this channel has been eliminated.

The results of these steps include the following:

- ▶ 300 Baha'i homes plundered or set on fire and several hundred properties seized.
- ▶ Baha'i homes entered day or night by revolutionary guards who insult, threaten and beat the inhabitants. If an arrest is to be made and the person required is not home, other family members, even children, are taken as hostages. During arrests the homes are often ransacked and pillaged.
- ▶ Baha'i students dismissed from all universities and other institutions of higher learning - in most cities and provinces Baha'i children have been denied entry to schools and therefore have no access to basic education.
- ▶ Over 10,000 Baha'is dismissed from private and government employment with pensions and benefits revoked. Demands were made on some people to return all the money they had earned during employment. The Ministry of Works and Social Affairs instructed industrial and commercial enterprises not to pay Baha'i staff.
- ▶ Abduction of young women and children to either be married to, or brought up as muslims.
- ▶ Since the authorities do not recognise Baha'i marriages, any father, mother, husband, wife, son or daughter who is part of such a condemned illegal marriage is declared immoral, profligate, defiled and guilty of the spread of prostitution or illegitimacy. 'Prostitution' is punishable by death.
- ▶ To date, about 800 Baha'is, including women and children are held in various prisons - at least 40 of these have been denied visitors for 9 months, therefore their fate is unknown.
- ▶ Relentless torture, including whipping with wire ropes, has been inflicted on Baha'is in at least four prisons to try and force admission to false charges. This has resulted in prisoners losing their sight, hearing and mental competence. Some of the atrocities performed on both women and men, are ghastly beyond description in this publication.
- ▶ When prominent family members have been either killed or imprisoned the remaining family have been forced from their homes with no belongings - even in the middle of winter.
- ▶ Not content to harass and terrorise the living, fanatical groups have desecrated Baha'i cemeteries, often unearthing and pillaging valuables from the remains.
- ▶ Over 200 Baha'i men and women to date have been killed by a variety of methods but principally execution by firing squad and by hanging.

Major world newspapers, television and radio stations have confirmed these events. The persecutions have been condemned by the United Nations, the European Parliament and by the governments of Australia, Great Britain, Canada and Fiji - among others. The New Zealand government, though not approaching Iran's government directly, has sponsored and supported UN resolutions aimed at ending the persecutions. **In the meantime the persecutions increase.**

Brendan O'Sullivan
- Chairperson, University Baha'i Club



Iranian military officers pickaxing the Baha'i National Centre during the 1965 persecutions.

What do you think about the emerging moral majority?



I think they're really nasty, horrible and intolerant.
Hilary
Arts



They should be banished to Rangitoto because they are an immoral minority and they know nothing of Christian tolerance or love.
Jennifer
History



It's about time. Christ liveth and reigneth still in the concerned hearts of our citizens.
Jennifer Wickes
Law Student

Religion is a crutch for the feeble-minded.
Steve
Med

Whoops! Silly old photographer forgot to flip off her lens cap....



One of my best friend's a fundamentalist but basically they pooh their pants.
Luis
MB ChB

Dinner in a flash

Kumara Tortilla



Of all the things we've learned over the year the most important has been how to prepare hot food quickly at 3 or 4 or 5 in the morning without waking up the rest of the house. Poached eggs, cheese on toast and wine became a rather boring combination after the first seven issues of *Craccum* - if only if only we could have dialed-a-pizza-fish and chips - Kentucky Fried Chicken - frankfurters ... *anything!*

Now it's getting nice and warm and I must admit there is a lightness in my step - September without exams looming is like a new month to me. But, for all you poor suckers out there who still think a University degree means something and

haven't been excluded like most of us up here there are a few recipes that can be thrown together with minimal skill and concentration in 15 minutes or so. At desperate times as well, when you can only stand cooking for *you* (as no-one else really bothers do they, and there's only one clean plate in the house and the rest have a strange seaweed like substance growing on them in the sink and your flatmates aren't near the kitchen you can make these things quickly enough to escape back to your room before anyone smells what's going on.

Oh the joys of living alone

You need: kumara, onion, butter/oil, eggs, spices, cheese.

Cube 3 kumara and chop 1 medium onion. Fry in butter/oil along with 2 tsp cumin, 1 tsp coriander, 1/4 tsp chilli powder and 1/4 tsp thyme. Stir frequently over medium heat taking care not to burn. After cubes are soft add 3 beaten eggs and lower heat (you may need to add some more butter before you put the eggs in) and cook until egg is firm. Sprinkle with grated cheese and put under grill until cheese is bubbly - serve straight from the pan - cutting into wedges. Is very nice served with a green salad, chutney, and beetroot.

Mushroom Leek Noodles

You need: onion, ginger root, noodles, packet Mushroom Soup, leeks and/or other veges, stock, soya sauce, sweet basil, and things to toss the pasta with.

Fry 1 onion and 1 tsp grated ginger in a frying pan and put a pot of water on to boil. Add 1 packet of Maggi Mushroom soup - take off the heat and stir in water trying not to make lumps. Add chopped leek - some peas or carrot (or any other veg left in the fridge) - some soya sauce (3 tsp) - stock (mushroom or green herb) 1 tsp and 1 tsp sweet basil. Cook for 10 minutes until thick - if still too runny add some cornflour to thicken. While it's cooking cook some pasta - when 'en dente' drain and toss with butter, parsley, parmasan and black pepper. Serve with the sauce on top. (Optional - a bit of chilli powder and juice of 1/2 lemon).

PANUI



Politics

PETITION TO OPPOSE THE APPOINTMENT OF TONY JOHNS, DIRECTOR OF PACIFIC AFFAIRS.

Petition is in current circulation around campus and communities. Please sign the petition to oppose the appointment of Mr Tony Johns, a palagi to the position of Director of Pacific Affairs Unit. The petition will eventually be presented to Parliament.

BRUM:

HUMAN RIGHTS VIOLATIONS ON ASIA

Speakers: Jane Kelsey (Asian Human Rights Commission) on political repression and role of multinational corporations in Asia.

Ngare Te Hira on her experiences in the Philippines and the links between the Maori people struggle and Asian peoples struggle for self-determination.

Helen Clark (Chairperson of Select Committee) on Labour Party/Government policy on human rights violations in Asia.

Time: 23rd September 1985 (Monday)

Time: 6pm

Place: Choral Hall II

Theatre

DRAMADILLO'S NEW PRODUCTION OF ODYSSEY

Wed 25th September - Sun 6th October

Time: Fri 1 and 6pm, Sat and Sun 6pm Only

Price: Adults \$5/Students \$4 Little Theatre

Nga Wahine

WOMENS FESTIVAL

Tues 24th

1-2 Quad - Women's Forum

Wed 25th 7pm Cultural evening women's space. Thurs 26th 1-2 'Hook & Feelers' - video by Melane Read - Keri Hulme short story 12p1pm 'Putty in Your Hands' - Coffee Lounge

Lounge

8pm Womenspace - 'Putty in Your Hands.'

EDUCATION

A Seminar will be presented by a group of Women students in Education, on the topic - Women's Studies in Education.

Friday 20th September 11.30am.

Room E, 1 Wynyard Street.

All staff and students welcome.

General

EGYPTOLOGICAL SOCIETY

Stunning new multicolour badges, depicting a smiling Pharaoh and surrounded by suitable hieroglyphs and the words 'I LOVE GYPO' are now available for lovers of/and Egyptian(s). \$1 each from Paul ARTus, Classics Dept., or write to: The Egyptological Society, c/- Akid Univ. Students' Assn., Private Bag, Auckland.

enclosing your \$1 per badge plus a stamped return envelope.

REWARD OFFERED

I have lost my camera. A little black job (Minolta Himatic) in its cover around campus. The distressing thing is that it contains an unfinished film, and also as a poverty stricken student I can't afford a new one - or even a second hand one.

Please hand into Studass Office.

Thank you. Iri Barber Ph 789-683.

Papua New Guinea/Auckland 3 bedroomed house exchange for summer holidays. Car included. No security problem. 13th December to 5th February. Please phone Port Moresby 254-883 after 7.00pm NZ time or weekends and ask for Davida Pokray.

Obituary

Klub, Video. on 10th September 1985 aged three, at AUSA. Dearly beloved Brain-Child of Mark Allen. Birth attended by John Way and Mark Townsend. Missed by adopted parents Kerry Hoole and Chris Barns, and father of Auroura TV (deceased).

Loved by many, (missed by few)?

P.S. We'd like to thank A.V. for wet nursing this baby through it's lifetime.

VUWSA PUBLICATIONS BOARD

Announces that applications are now being received for the positions in 1986 of SALIENT EDITOR HANDBOOK EDITOR

DISTRIBUTION MANAGER

Appointments to these positions will be made at meetings of Publications Board on Monday September 23 (for Salient editor) and Wednesday September 25 (for Handbook editor and distribution manager). Meetings start at 5pm and are held in the Boardroom, first floor, Student Union Building. Candidates are expected to attend. Applications close at 4.30pm on the day of appointment. Prospective candidates should apply in writing, enclosing curriculum vitae, to:

Publications Board, Victoria University of Wellington Students Association, Private Bag, WELLINGTON, by mail, or deliver application to the Students Association Office, ground floor, Student Union Building. Further information about the positions can be obtained from the Salient editor Jane Hurley (on Mondays only) in the Salient office, first floor, Student Union Building.

AUSA



PUBLICATION GRANTS MEETINGS

The second meeting of the Publications Grants Meeting will take place on September 27th. Clubs and Societies are invited to submit their applications by September 20th. Forms available from AUSA reception. See Media Officer (Ext 839) if you have any enquiries.

AUSA AGM

1pm THURSDAY 19 REC CENTRE

THAT AUSA Fees go up. If they do not, we CANNOT maintain existing services.

THAT The Building Levy goes up. It hasn't moved since 1972 and if we don't do something SOON we may never get the new building.

THAT Campus Radio be allowed to manage itself. They are the people who know radio.

THAT A new Executive position be created. The EVP workload justifies an inside-University/Education-in-general split.

THAT All Executive members be paid a small honoraria. They do hours of work on your behalf for no reward.

PLUS artworks, cigarettes, polystyrene cups etc.

YOU DON'T TURN UP YOU CAN'T COMPLAIN

*Attention would be
CRACCUM staff....*

Nominations are invited for the position of Editor of Craccum for 1986. Nominations must be made in writing and should be on the form available from the Association Office. Nominations close with the Secretary at 5.00pm on Monday 23rd September 1985. An election for the position of Editor of Craccum for 1986 will be held on Wednesday 2 and Thursday 3 October 1985. The place and hours of polling will be announced later. Applications are also invited for the positions of Technical Editor, Advertising Manager and Distribution Manager of Craccum for 1986. Applications should be in writing on the form available from the Association Office. Applications close with the Secretary at 5.00pm on Monday 7 October 1985. Appointments will be made by the Craccum Administration Board at a meeting to be held on Tuesday 8 October.

Sculpture works



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Sept 16-27 Opening 5pm MONDAY 16

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Deibert MD (Harvard)

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- a progressive performance bonus rapidly escalates per unit margins as sales increase
- inflation proffed-your sales are automatically adjusted for inflation

LEGITIMATE

- cleared for operations in N.Z. by the government, this is definitely not a pyramid business
- sales and business growth come from sharing this business and its products with your family and friends.

PLACE: SHADOWS

TIME: ONE O'CLOCK — BE THERE! MON 23RD SEPTEMBER

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(the unkindest cut!)**

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These appointments will appeal particularly to graduates who have interests in either taxation or insolvency.

If, therefore, you are completing your commerce or law degree this year, we would welcome the opportunity of discussing these specialist career opportunities with you.

Applications for interview may be made to Mr S.J. Douglas either by phoning 797-007 or writing c/- P.O. Box 48, Auckland.

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