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WHODUNNIT?



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Grateful thanks to Rachel Callender, Julian D., Roger Langridge and heapsa cartoonists. If you want to be recognised, for Brahma's sake contribute something!

To all those working on future issues, I'm expectant!



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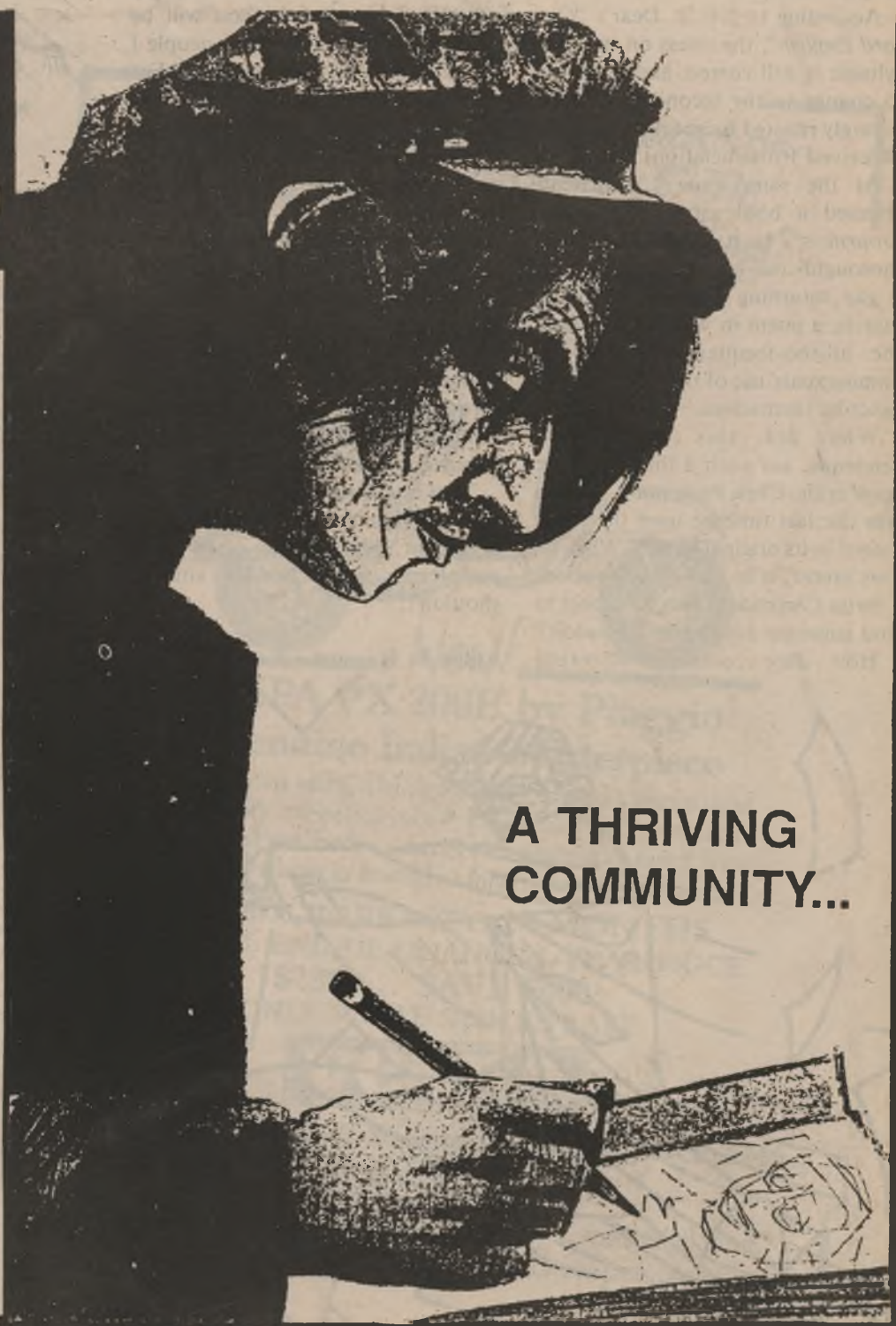
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A THRIVING COMMUNITY...

CHIEF CHISELLERS NOTES



PEOPLE IN GLASS HOUSES... SHOULDN'T!

(after Hattie Jacques)

Below, you will find a copy of a pathetic letter by an even more pathetic member of the Romance Languages Department, the sanctimonious Walter F. Pollard. In his snotty-nosed reply to a circular from the late-1988 Education Vice-President, Clare Paterson, he spends 95% of his letter complaining about her grammar and syntax.

CRACCUM is offering \$25 to the person who is able to point out the greatest number of errors in Bollock's letter. This Editor has found 12 errors, two of which occur 3 times, one 5 times and one 37 times, a total of 56 errors in all. There are likely more!

In 1983, the poetry anthology "Tango", complete with numerous typo errors, was launched. At the launching party during recitals, a student spoke of a CONTROVesity in the English Department.

The 'contro' signified *opposition* and indicated that the word meant more than merely an *argument*. From the back row of the gathering Nicholas Tarling, the Dean of Arts, squeaked "controVesity".

It is appalling to confront a person so lacking in the fundamentals of *communication* that they so readily sacrifice meaning for euphony! We could have pass off the oneupance as an unambitious attempt at re-establishing the supremacy of pedants in the Arts Faculty (as academics are wont to do) if it were not for the fact that Nicholas was simply incorrect!

According to I.C.B. Dear's "Oxford English", the stress on the first syllable is still correct and attempts to change to the second have been strongly resisted by speakers of R.P. (Received Pronunciation).

At the same time C.K. Stead released a book of poetry called "Journeys". In it was a short and thoroughly out-of-place poem about a gay returning from a Gay Lib' march, a poem in which he offered the all-too-frequent criticism of homosexuals' use of the word 'gay' to describe themselves.

Why did this homophobic academic, say such a thing? As the book critic, Chris Parr, put it, "When was the last time he used the word 'queer' in its original sense?" When he uses 'cretin', is he really talking about a Swiss *Christian*? Does he expect to find someone *sulking* in a boudoir?

How dare computer scientists

bastardise the word 'bit'!

Language is a moving medium to all but the French. Yet, as with the previous example, Stead, the academic, was incorrect, anyway!

The *Shorter Oxford English Dictionary* euphemistically translates 'gay' as "of immoral life", certainly of women and we can presume of men. Reference to this 'immorality' go back to the 1500.

The longer *Oxford Dictionary* similarly describes it as "of loose or immoral life" with quotes. The problem is really that when the Oxford was compiled (in October, 1898, for the G-section), the word 'homosexual' was not accepted English and, therefore, could not be used.

The Church had always enticed people to use the word "bugger" in written language - which means Bulgarian! of all things, instead of any word which may have a nicer connotation.

In short, there is no evidence that the word 'gay' was not and cannot now be used.

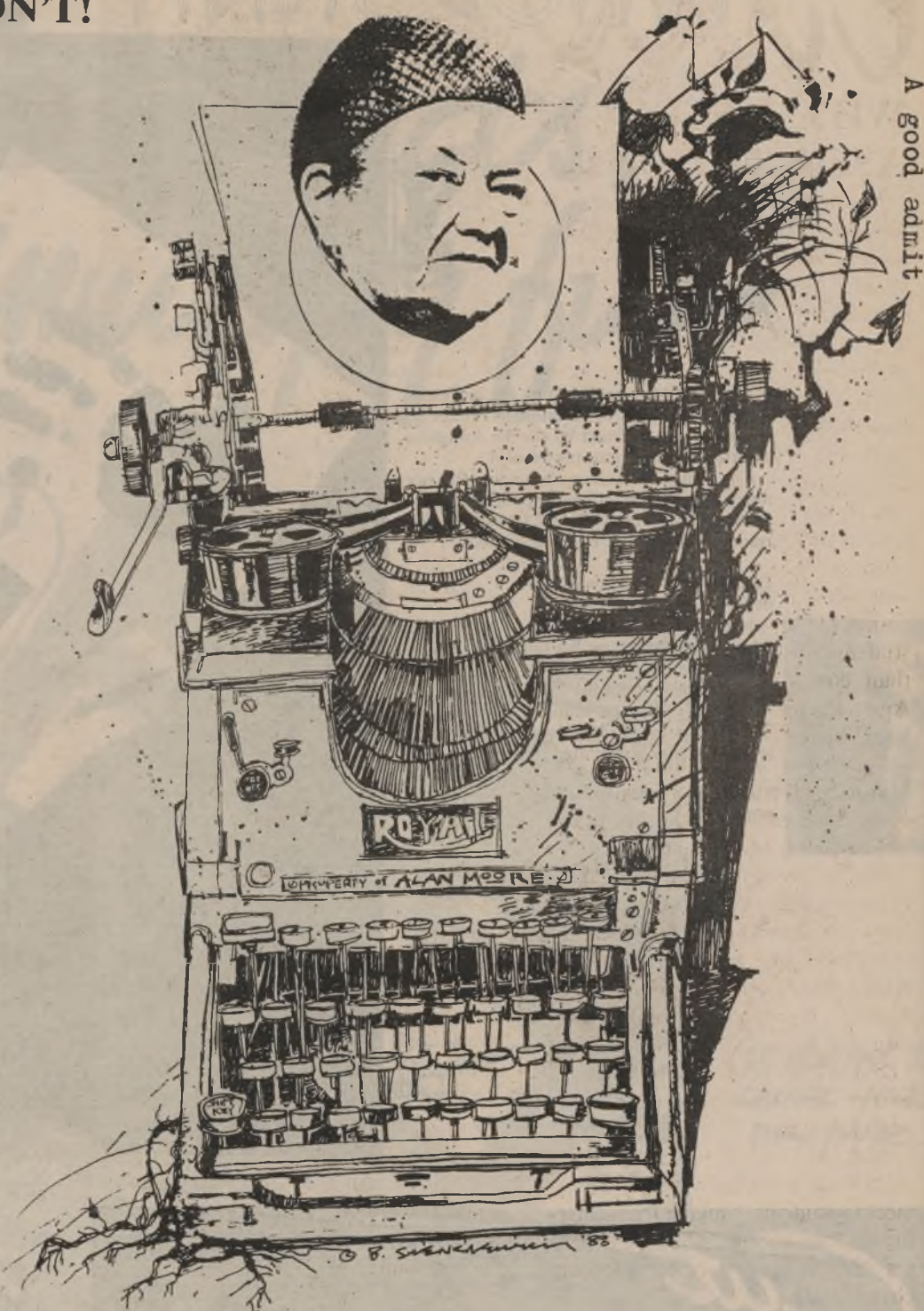
However, the REAL question that arises in the examination of these three above examples is 'Why do people really criticise?' Part and parcel of any argument is the reason itself for arguing - the same is for criticising.

When we write a letter to Peter Durey, the Head Librarian, we can expect him to check up on us through his 'close buddies' in the Circulation Department. Even if you are simply offering a suggestion, you will be scrutinised - the only other people I know who do that are the Police! For further evidence have a look at the board in the Library where he waxes catty about YOUR suggestions and why whatever you have to say couldn't possibly be done or HE would have already thought of it!

That these four academic men tried to use their status or reputation as a means to shitting all over some underling is almost self-evident. That it indicates the fragile paranoia through which these 'intellectuals' cushion their ever-challengeable world is not always so obvious.

That is why the we must always be aware of the *reason* for thought, argument, deed, why so often these people in glass houses simply shouldn't!

Aidan-B. Howard



A good admit



THE UNIVERSITY OF AUCKLAND

PRIVATE BAG AUCKLAND NEW ZEALAND TELEPHONE 737-999 FACSIMILE No. 649-33429
28th July 1988

Miss Claire Paterson
Education Vice-President
Auckland University Student's Association

Concerning your letter circulated, dated the 23rd of July

- (1) the letter arrived by the second postal delivery on July the 26th--too late to be of any use whatsoever, so the first impression is one of disorganisation.
- (2) you ask for my "support", which tells me that you have not proof-read the letter.
- (3) you speak about "maintaining the quality of education". The term "quality" is to be compared to terms like "weight" or "velocity"; it needs to be qualified, by itself it signifies absolutely nothing. Do you mean "good quality" or "bad quality"?
- (4) you answer this pertinent question by the (bad) quality of the English in which your letter couched:
- (a) "Hopefully" is an adverb, there is no verb in the sentence "hopefully this will not result in too much disruption" to which this adverb can be attached.
- (b) you ask to be "allowed" to speak to lectures: a lecture is the discourse given, how can one speak to a lecture?
- (c) you ask if we would "publicise this action to your classes"--this is a repugnant sentence.
- (d) you state that there will be a "national day to highlight the under-funding"--this suggests that under-funding is a dam' good thing, but is this your intention?
- (e) "we need to focus on the objectives the (omitted) Government is setting for (sic) est: further example of sloppy proof-reading; the universities without providing the financial support to meet these objectives". One can only conjecture that what you intend to convey is something like: focus on the contradiction between the Government's stated objectives and its manifest policy of under-funding, but if you have something to say, why not say it clearly?

It is too late for me (or anyone else who may have received your tardy missive) to do anything to help you, but I wish to state that receiving such a letter the last thing I would wish is to maintain such a quality of education

your faith fully

Walter Pollard

(French Department)



A good admit

EXEC

WHY A STUDENTS' ASSOCIATION?

My name is Wayne McDougall. I am your Treasurer. And I have to ask myself, why devote time and energy to AUSA?

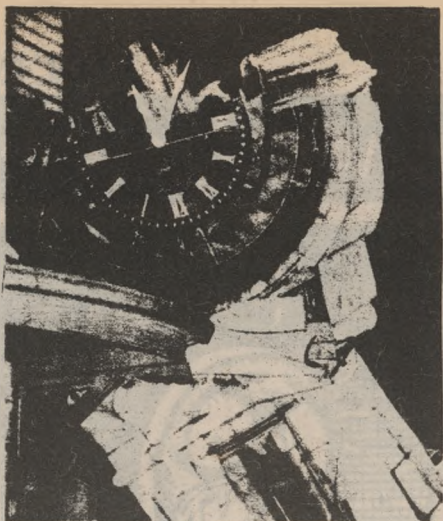
STUDENT UNION: You could argue that AUSA should be a union of students fighting for better 'wages' from society/government for our 'work' which benefits society, better 'working conditions' from the University - and I think this is important. It should be the base of AUSA. But I don't think it is.

These activities take time - volunteers willing to argue, go on committees, fight on behalf of students through the system, rather than concentrate on their degree. And we seem to lack such people. Some blame the Labour government - it is harder to fight the party that is usually favoured by student politicians - one can even see that in the Trade Union Movement.

But the problems seem more deeply rooted than that - student apathy has been around before 1984.

I would like to say I work for AUSA because it betters the lot of students. It probably makes our position 'less worse', but at the moment I couldn't say AUSA justifies its existence by fighting on behalf of students. That's sad.

SOCIAL CLUB: Over the years AUSA has provided a variety of services to students, ranging from catering to free phones, CRACCUM to Campus Radio, money for clubs and cheap housing. Perhaps that is all we



can hope to be - a friendly environment for students. And we do that reasonably well.

But it seems to me that those services are operated by a committee-based structure dedicated to political action, rather than sensible management. And this has led to bad decisions, costing students money.

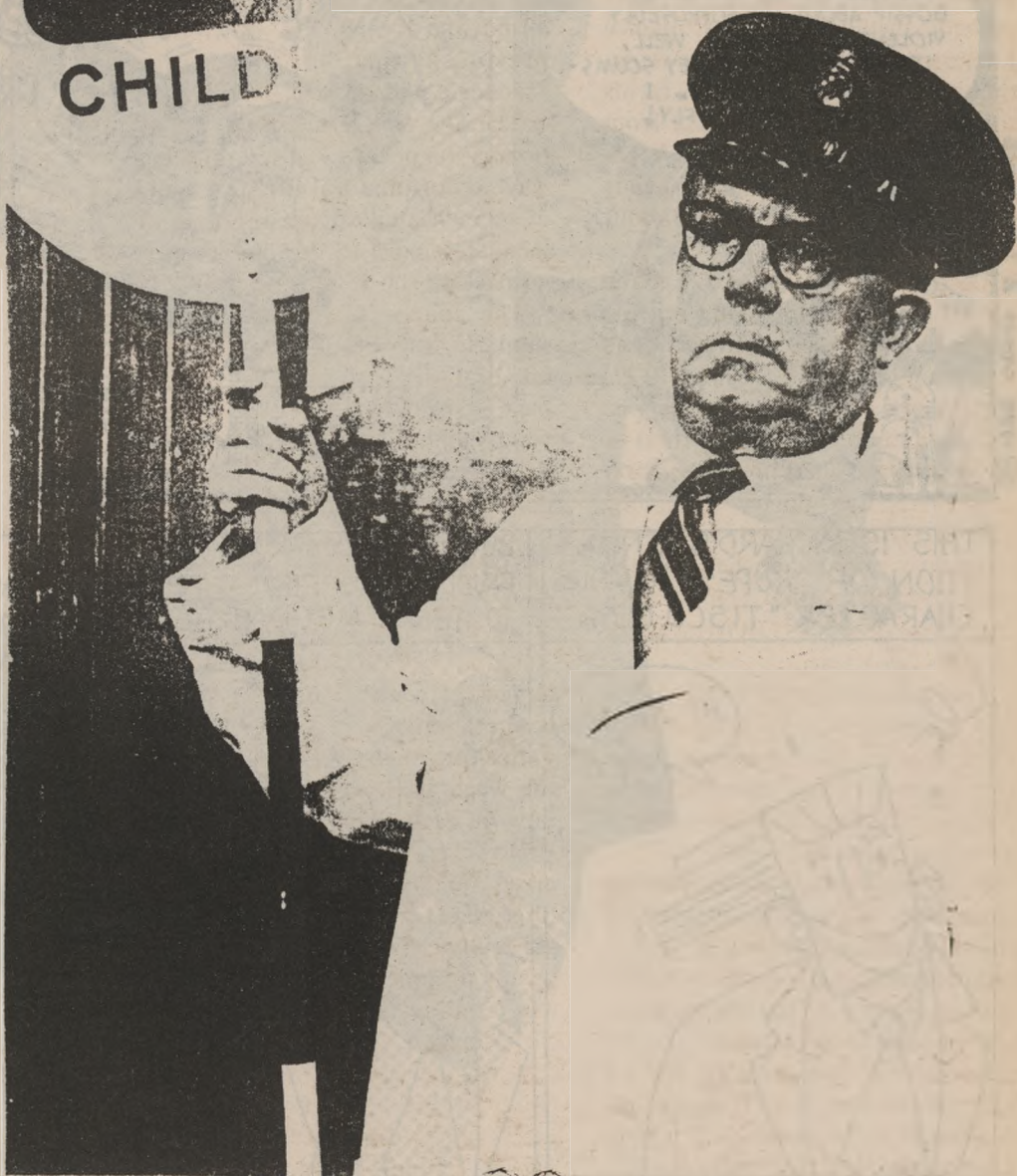
Services like catering and the Maidment Theatre could stand on their own feet without AUSA. Most clubs (possibly not sports) could survive without AUSA. Many of the costs picked up by AUSA would be borne by the University (and added to your fees!) - probably less efficiently, but at times AUSA is very inefficient!

I can't say AUSA justifies itself by services.

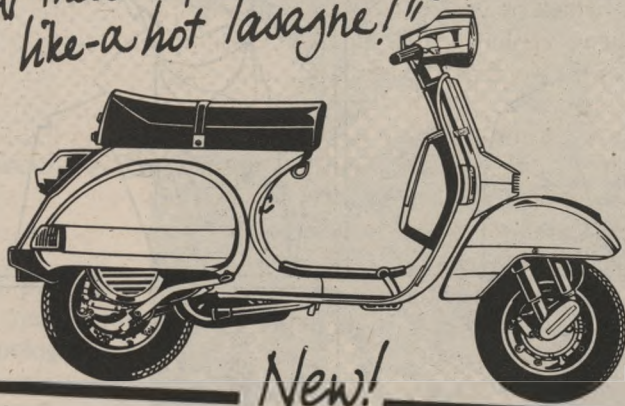
WELL? I don't know why. But perhaps it is the potential, rather than the actual that encourages me. I am convinced that AUSA could be of **GREAT** value to students, that it **COULD** provide effective, desirable services at low cost, that life for students would be noticeably worse without it. All I can do is try and make the area for which I'm responsible work as effectively as I can.

And wait.

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INTRODUCING CAREERS ADVISORY SERVICE AT AUCKLAND UNIVERSITY

WHERE TO FIND US:

Behind the Upper Lecture Theatre, rooms 13, 14 and 15.

WHAT YOU'LL FIND:

Guy Nash, the Careers Adviser - a very busy chap; consequently, if you wish to have a session with him, you will need to make an appointment.

Kristen Wenzlick in room 13 is the Research Officer. She has information on the destination of past graduates and collates the National Statistics. She is also available for careers advice, specifically in the Arts/Social Sciences areas. An appointment is necessary.

Moirra Grant and Jennifer Davies are in room 14, which is the main office of C.A.S. and the place you head with your initial enquiries.

There are files on current job vacancies - private sector, public sector (government and local body), University vacancies, N.Z., Australia, et al. We also hold the State Services Public Service Circular (a weekly schedule of vacancies within the public sector), the Health Circular, Education Gazette and Library Life. We have files and booklets from all the N.Z. Universities and Technical Institutes, with course content, general information etc.

We are open from 8.30am to 5.00pm. Call in and see us; we can field many an enquiry!

WHY WE'RE HERE:

The Careers Advisory Service is the link between the University and the employers of its graduates and students. We encourage students to see that their studies have as many careers applications as possible, to take a continuing interest in the career implications of their studies and to start preparation early for their eventual entry into the workforce. To this end we arrange employer visits to Campus to give presentations which enable students/graduates to find out about firms and assess these details for themselves before having an interview for possible job vacancies.

The CAREERS EXPO' programme takes place throughout the second term and is preceded by an interview Seminar with Guy Nash. CAREERS WEEK follows finals in mid-November, another week of employer interviews.

A special programme called LEAP (Legal Employment and Advisory Programme) is arranged for the first week of the May vacation to help both Law II and Law III students establish contact with potential employers from the legal profession. The build-up and subsequent steps for this programme are well advertised throughout the Law school.

DO IT NOW DELAYS CAUSE FRUSTRATIONS

We believe that a useful employment exploration programme starts early in the year.

SINGAPORE BROADCASTING CORP.

The Singapore Broadcasting Corporation wishes to recruit students from Auckland University.

The positions which the S.B.C. wish to fill include producers, newscasters, feature writers, broadcast journalists, financial news editors and engineers.

Applications from all nationalities are welcomed. For further information please contact C.A.S.

CAREERS ADVISORY SERVICES AROUND THE COUNTRY

Another new season starts for CRACCUM and this new season also sees further changes on the Careers Advisory Service network throughout New Zealand. It may not be well known, but any and all of the C.A.S.'s are accessible to all students of the New Zealand Universities. It doesn't matter whether you were born in Motueka [no-one is actually born in Motueka - they are merely overflows from Ekatahunaites. -Ed.], studied in Dunedin and want to work in Hamilton, you can call and receive

the same cordial attention from C.A.S. personnel.

It is recognised that after graduation students will become more mobile; also that, as technological advancement changes the job content, people can expect variations in locality through transfer and differing work practices. Once again the local C.A.S. staff can help with these adjustments.

For your information the following people will be happy to outline the facilities available on site at the Careers Service:

AUCKLAND	Mr Guy Nash
WAIKATO	Ms M. Rickard
MASSEY	Ms A. Mildon
VICTORIA	Ms E. Medford
CANTERBURY	Mr F. Whiteling
LINCOLN	Mr O. Wilson
OTAGO	Ms H. Anderson

While every C.A.S. is different, you can expect to receive friendly advice, to have useful information on sectors of employment and specific information about employers and to peruse the Situations Vacant files which most offices keep.

As well as all this information you may wish to participate in the employer visit programmes established throughout the University network.

During 1987 make a point of calling on your Careers Advisory Service. You can just drop in but will probably need to make an appointment to talk about your situation in detail.



The original intent behind this article was to describe women in the Arts Faculties, focusing particularly on a comparison between the English Department and the Fine Arts Faculty. As the groundwork progressed the issues that arose from interviews and discussions naturally began to centre on the question of a Women's Studies Department at Auckland University. The Report on the Status of Academic Women at Auckland University conducted on 31 October, 1986, established that in the English Department 5% of the full-time permanent lecturing staff were women while the female graduate rate was 58.6%.

This disproportionality of female staff to students appears to have been a reflection of an era in the English Department which was characterised by unsympathetic attitudes towards the needs of both women students and staff. The height of hostility felt by women students coincided with the peak of activity coming from the Women in English Group. This group existed primarily as a support network available to women students in English, but over the last few years this group has not been in existence. The reasons for this could be explained by the decrease in overt sexism in the department.

One of the moves on the part of the English Department has been to take affirmative action in the hiring of female full-time permanent lecturing staff. The last three years have seen the appointment of three female permanent lecturers which now increases the percentage of female full-time permanent lecturers to 20.

Another strategy has been the apparent incorporation of more women's content in papers as well as the removal of overt sexist content.

The Fine Arts Faculty is a marked contrast to the English Department situation. While the English Department has been making attempts to change their past record, Elam appears to have made none. On 31 October, 1986, 10% of the full-time permanent lecturing staff were female and 67% of graduates. The current figure for the women-staffing situation is 12.5% (7 male lecturers and 1 female).

The A.U.S.A.'s Women at University Report mentions the archaic attitudes regarding encouragement for women students and staff at Elam. "Most scathing were the references to what one woman nicknamed the 'dinosaurs' in the School of Fine Arts. Several women felt that personal interests took precedence over [the lecturers'] academic responsibilities which led to a depressing lack of guidance for students attempting a personal style of expression.

" 'They need some kind of mental corset - they have such flabby minds, and they are all men and they've got their rigid ideas' - Adelaide (Fine Arts)."

Again, in contrast to the English Department Elam in 1988 had a strong women's support group. It appears that the level of female student activity in departments corresponds to the amount of overt sexism present. One lecturer describes the current situation in the English Department as "women students feeling the post-feminist age". This author believes that it is misleading as well as dangerous to assume that we are in a post-feminist age. As overt sexism dissolves, subtle forms will increase and it is important for women to be aware of compromises we are making or have made because of what could pass for a fair system.

The crucial issue at Auckland University which I think has been compromised regards the setting up of a Women's Studies Department. Auckland University is now the only University in New Zealand which does not have a Women Studies Centre or Department, although we have the largest student population.

At one stage in our political history both Auckland University and A.U.S.A. were the leaders in New Zealand for political change in relation to women. We were the first Student body to have established a Women's Rights Officer and Womenspace as well as the first University to implement Sexual Harassment procedures.

As a result of having such important issues dealt with at a comparatively early stage, some women at University have become complacent about their position. Despite the volume of courses presented in the 'Studying Women/Gender' pamphlet (put out by the Women's Studies Sub-Committee of the Academic Women's Group), very little of these are primarily about Women's/Gender studies.

My personal experience and those of others regar-

AMAZON



ding the papers placed in the second category of continuing 'Some Women/Gender Studies' content has been that in fact these papers contain very little women's content. The only explanation I can offer for some of the papers being included here is that it is by virtue of the course being taught by women. The Women's Studies Sub-committee should be applauded for compiling this booklet; however I don't think this list should be a substitute for a Women's Studies Department. The University needs to be pressured into setting one up and simply to encourage more women's content is not enough. Any encouragement in courses should occur in ADDITION to the establishment of a Women's Studies Department. Anything other than this is a 'cop-out' on the part of the University to meet the needs of approximately 50% of the University's population.

A final note is that, in order to establish a Women's Studies Department, female-student input is imperative. One of the aims of University Feminists - a women's group on campus - is to lobby for the implementation of Women's Studies. For all those interested in this group enquire at Womenspace.

"Women at University: A report on the position of women students at the University of Auckland." Authors: S.Knight and B.Hitchman. Pg. 67.

Dou Macharaka!

Calling all Womenspirits, calling all Women! Welcome to this Campus!

The Womenspace Journal Collective is an women poetry group.

Every year we publish at least one edition of Journal.

We have poetry, short stories and works of art as well as cartoons.

Along with this we have poetry evenings.

The aim of the Journal is to have a means women to publish their poetry. It enables women to gain confidence in their writing. In the end the Journal is what the collective makes it to be. Involvement of the collective is crucial to the Journal's success.

At the collective meetings (dates are posted around Womenspace) matters to do with the Journal and the publication of the journal are discussed. Poetry evenings are where we discuss each others' writing, and these are usually held at a house or in Womenspace. These informal meetings give everybody a chance to know the poets and their poetry.

Any interested women can ring Alice on 790-

I LIV

I live in relations

It is corn It keeps

(I like th

Lynette

FOR

A body
In a box
In a fun
You sat
And wrc
Before
Now
You turn
My Iced
To tears

Alice Ph

FLES

broken r
your eye
you will
the sky i
as you s
open on

Kim Bla

I LIVE IN A STABLE

I live in a stable
relationship.

It is comfortable and warm,
It keeps out the wind.

(I like the wind).

Lynette Wrigley

FOR STEPHEN

A body
In a box
In a funeral
You sat beside me
And wrote a spinny alphabet
Before
Now
You turn
My Iced Heart
To tears.

Alice Phillips

FLESH OF ANGELS

broken mirrors sing inside me
your eyes are made of mud
you will never see my ocean of glass/pain
the sky is weeping blood
as you slice the flesh of angels
open on rocks

Kim Blackburn

WOMINSPACE JOURNAL COLLECTIVE: an historical analysis

The Collective was formed in 1983 by a group of senior women students who were dissatisfied with the English Department's approach to creative writing (which consists of one limited entry paper at Stage III level). This group published three Wominspace Journals: "*A Room of our Own*", "*Sure to Rise*" and "*Class of '83*". In 1984 the core-group left University and moved on to greater things. Three - Janet Charman, Sue Fitchett and Marina Bachmann - published a book of their own work in 1984, entitled "*Drawing Together*", and Janet has gone on to be published in the *Listener* and anthologised. The Collective lapsed.

In 1985 Aorewa McLeod of the English Department was invited to give one of the Winter lectures. She took as her theme "*Only where there is language is their world: Young women finding their voice*" and advertised for volunteers to perform as part of her lecture. A close-knit group emerged from this performance and continued meeting during the third term of 1985 under the guidance of Bidge Smith, W.R.O. and member of the old Wominspace Journal Collective.

Bidge left for N.Z.U.S.A. in 1986 and during the summer vacation Sue Aitchson-Windler and Lynley Stone independently decided that they did not want to let the Collective lapse for a second time. With the help of Lisa Sabbage (W.R.O.) and a handful of others we picked up the Wominspace Journal Collective and began publishing. In 1986 we put out "*Little Known Hypatia*" and "*From Where We Stand*" and held performances in Shadows, Wominspace and the Performance Cafe in Symonds Street. Along the way we learned heaps about lay-out and printing (many thanks to Romi and Annie and all the wonderful women at the Print Centre who put up with us while we were learning), about budgets, hardwork and deadlines (oh those Sundays spent locked in a small room with aromatic tins of Bull Gum!) and about the A.U.S.A. grants system.... We also learned how difficult it is to achieve a real 'collective' working environment.

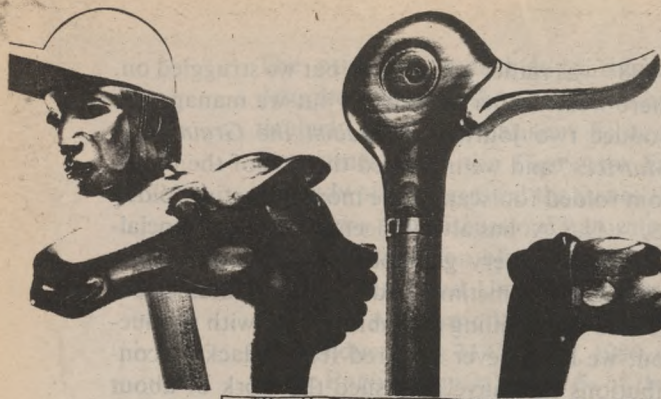
1987 was rather a lean year, but we struggled on. There were no performances, but we managed to produce two journals, "*Against the Grain*" and "*Matrices*" and we increased the size of the books from folded foolscap to the more attractive folded A3. A.U.S.A. has always been a big help financially, giving us very generous publications grants. Although we sometimes had difficulties finding people who were willing and able to help with production, we have never suffered from a lack of contributions and have published the work of about 60 different women over the years.

1988 was, compared to 1987, wonderful in terms of the collective spirit. We met regularly and had a loyal core of hardworking women. Lay-out days, far from being the tedious efforts of two or three people, became fun social events, where skills were shared and the work got done in double-quick time. Even collating, that dreadful task, was a social event (Alice, Toni, Barbara, Maureen, and Mamata ginger loaf: we will love you forever!)

In 1988 two journals were published, "*Celestial Iguana*" and "*Cauldron*". Sue and Lynley, fully aware of the huge part the Journal was taking in our lives, both decided to chuck in the towel at the end of last year. We thought that the group would lapse, but Alice Phillips has lept into the fray and volunteered to take over, so it looks as though the Wominspace Journal Collective still lives. It's the only creative writing group on campus that has been published regularly for any period of time. Our work has even been reviewed in the *Listener*. Poems, stories, cartoons and b/w artwork have all been published and it is an excellent medium for those women who are interested in the concept of self-publishing. Alice will need a lot of help, support and energy (not to mention contributions), so, if there are any 'scribbling sisters' out there, please contact Alice or the W.R.O's. And watch Notices in CRACCUM for meetings.

Lynley Stone





WELL - YOU'D BE JUST ANOTHER MILK BOTTLE ON THE BEACH IF YOU DIDN'T START OFF ON A SUNBED FIRST...

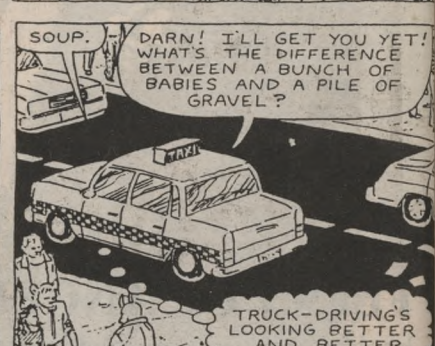
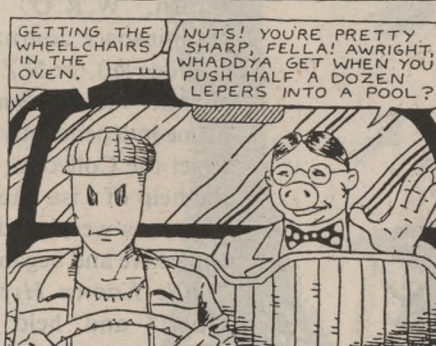
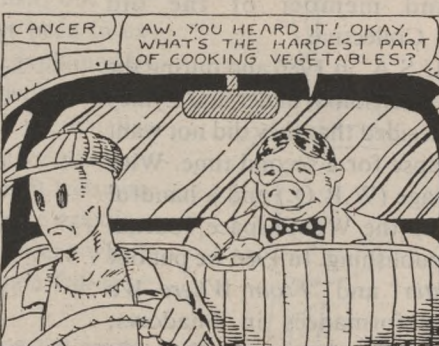
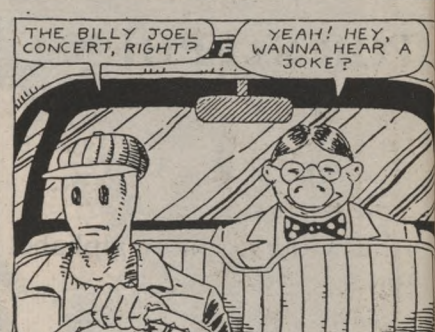
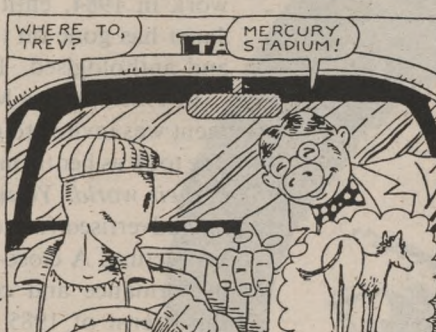
"STARKERS NATURALLY!"

OH, I ALWAYS KEEP THE BOTTOM BIT ON - I LIKE TO SEE HOW IT'S COMING ON. TROUBLE IS, ANY NEW BEACHWEAR HAS TO MATCH LAST YEAR'S BIKINI MARK!

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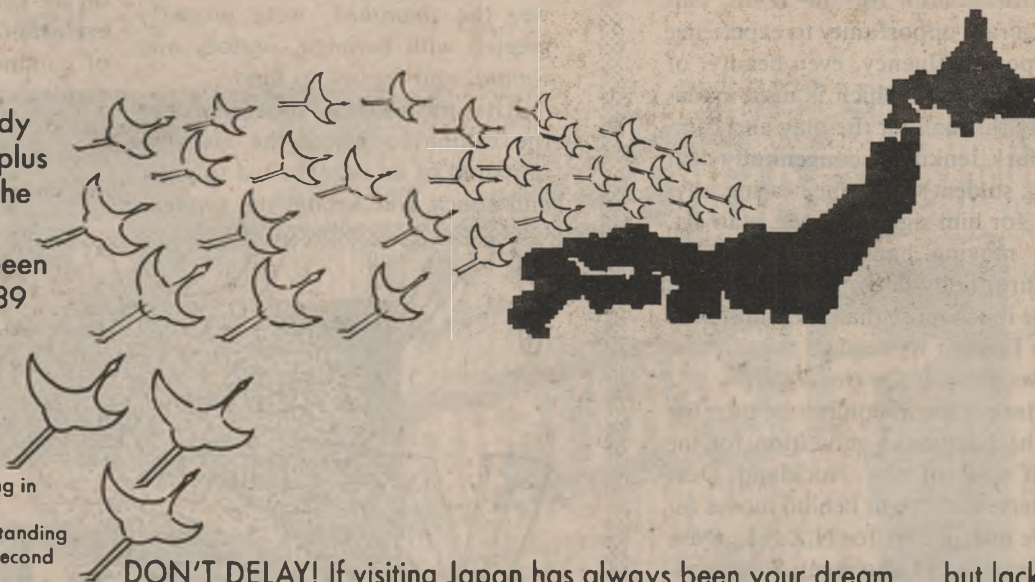
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CONDITIONS OF APPLICATION:

- Those students who have not already done so, should register their interest by filling in and forwarding the coupon below.
- The essay topic is "Suggest the roles youth should play to promote greater understanding between Japan and your country". The closing date for entries will be the first or second week of May 1989.
- This essay, combined with a series of personal interviews, will be the criteria used to select the two New Zealand winners.
- Study tour and scholarship will take place from 11 July to 29 August 1989.
- All airfares, accommodation and a daily living expense allowance will be paid by Japan Air Lines.



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To: Mr J. Somerville, Assistant Regional Manager, Japan Air Lines Co Ltd,
P.O. Box 4479, Auckland 1.

Yes, please register my interest in the 1989 JAL Scholarship. I understand you will contact me with relevant information in due course.

Name _____

Address _____

University _____

Study Year _____ Course Being Taken _____



'CHILDREN OF A LESSER GOD'

Students
with a
Disability.



CHILDREN OF A LESSER GOD

Probably no single performance art has been as effective in communicating an understanding of those who cannot hear as 'Children of a Lesser God'.

First, as an award-winning play, then as a major film, this work powerfully depicts the deaf and their struggle in a hearing world.

The success of the production was a tribute to the producer's goal of absolute accuracy in the portrayal of deaf and hearing-impaired people. The original play was scripted for a deaf actor and the film version also employed only hearing-impaired performers for the part of deaf characters.

The play was performed last year at the Maidment Theatre with actors from theatre classes run at the Kelston School for the Deaf. This was a rare opportunity to experience the power, fluency, even beauty, of sign-language, which is used extensively throughout the play and film.

Mark Jenkins, a congenitally deaf B.Sc. student with some hearing, says that for him sign-language is an art. The moving hands combine with gesture, body-language and context to be much more than the translation into English we read as subtitles on 'News Review for the Deaf'.

Mark is a sub-committee member of the National Foundation for the Deaf and of the Auckland Deaf Society. He is right behind moves for more interpreters for N.Z.S.L. (New Zealand Sign Language). Some congenitally deaf remain illiterate in written language. For them the world of literature is inaccessible unless put onto screen where visual acting-out, lip-reading and other visual clues can convey meaning.

On television viewers will sometimes see the symbol of an ear-and-slash appearing before the programme. This means there are teletext subtitles available. This has been a great advance although only the most popular programmes are subtitled. Strangely, none of the American shows are subtitled, even though they may be captioned when screened in the U.S.A.

TE MAORI thoughts

Paper and canvas are a two-dimensional medium of art. The limits to appreciation are inherent in the medium, not only in the viewer. It is a visual statement which gains nothing from the other senses: touch, taste, scent and sound.

When the *Te Maori* exhibition came to the Auckland Art Gallery it was a poignant reminder of how canvas and paper exclude the blind and visually-impaired in ways that other arts do not.

I was present at a special after-hours showing arranged by Ngati Kaapoo, an organisation representing blind and visually-impaired Maori.

The welcome took place in a second gallery, where the walls had portraits of *tipuna* painted by early pakeha artists.

Prior to entering the exhibition, we, the *manuhiri*, were properly greeted with *karanga*, oratory and *waiata*, and replied in kind.

After the *hongi* we proceeded into the exhibition where the visually-impaired of us were invited to greet and touch and handle the *taonga*.

They were able to handle the carved tools, weapons and utensils, and gain an appreciation of the interaction of design, technology, utility and art. Pre-European carving, for example, was easily distinguishable to tactile senses because of the difference in depth of cut between stone and metal tools.

To further our appreciation, guides were on hand to talk about history and legend associated with each *taonga*.

Sensory loss does not preclude artistic appreciation, but it does challenge the artist to be inclusive in their medium.

When we left, I noted at the exit a mural-sized *whakapapa* on the wall, which visitors had amended and added names to. I thought it very appropriate that the painted representations and written *whakapapa* were on the periphery of *Te Maori*. Their exclusion of the blind was a failure of communication. By painting individuals the artists also failed to represent the symbolic connection between the ancestor and the descendants.

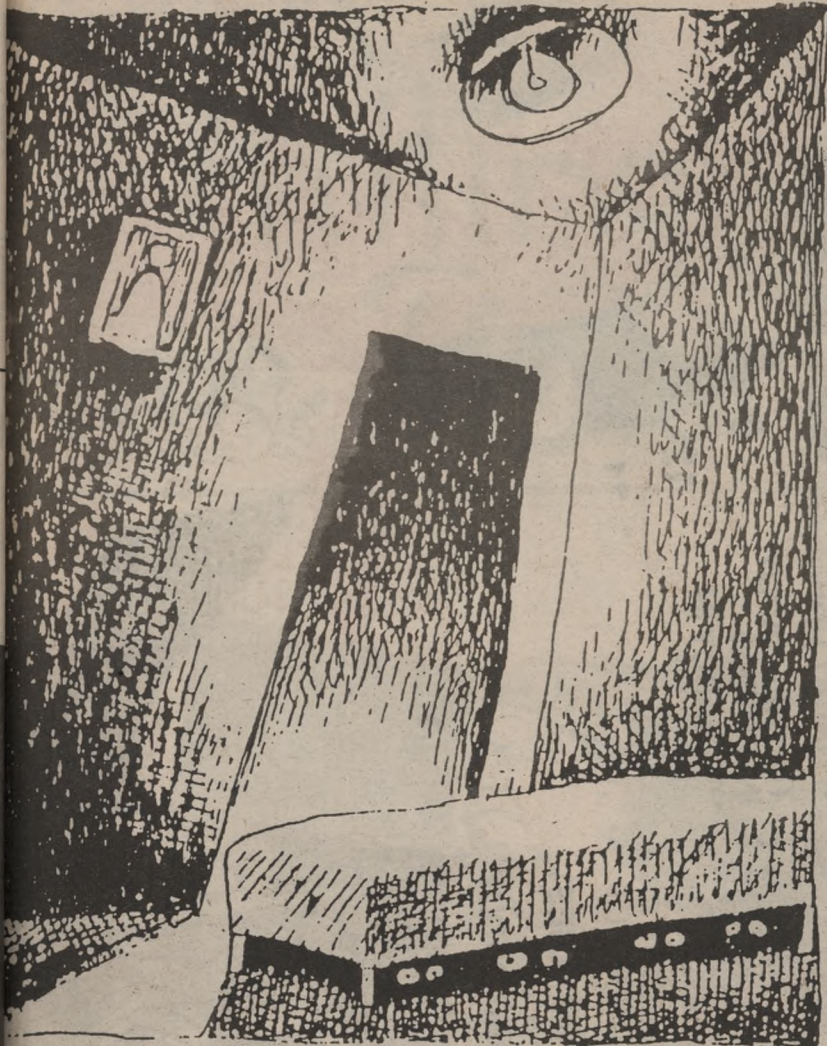


Sungrolas

Even the
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Jacob
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JACOB AND THE DEVIL



Even the Limpets hid the night Jacob sold his soul to Satan...



The Devil's envoy left Jacob in the sleazy bar, with a signed pledge for his soul.



Jacob was pleased... his contract would give him high interest rates; a secure future; a girlfriend & a car. And as for going to Hell, well...



... he was already there. THE END



DEC 1985

A HAPPY CHRISTMAS
THE BIG DADDY
INTERVIEW
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DADDY'S
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TOO GOOD TO
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JOHNNY COUGA

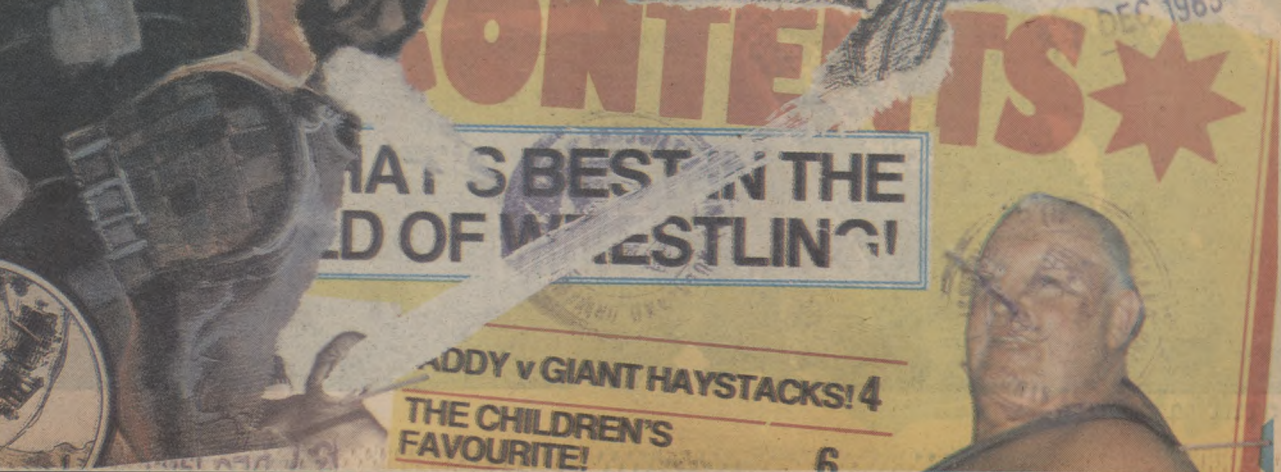
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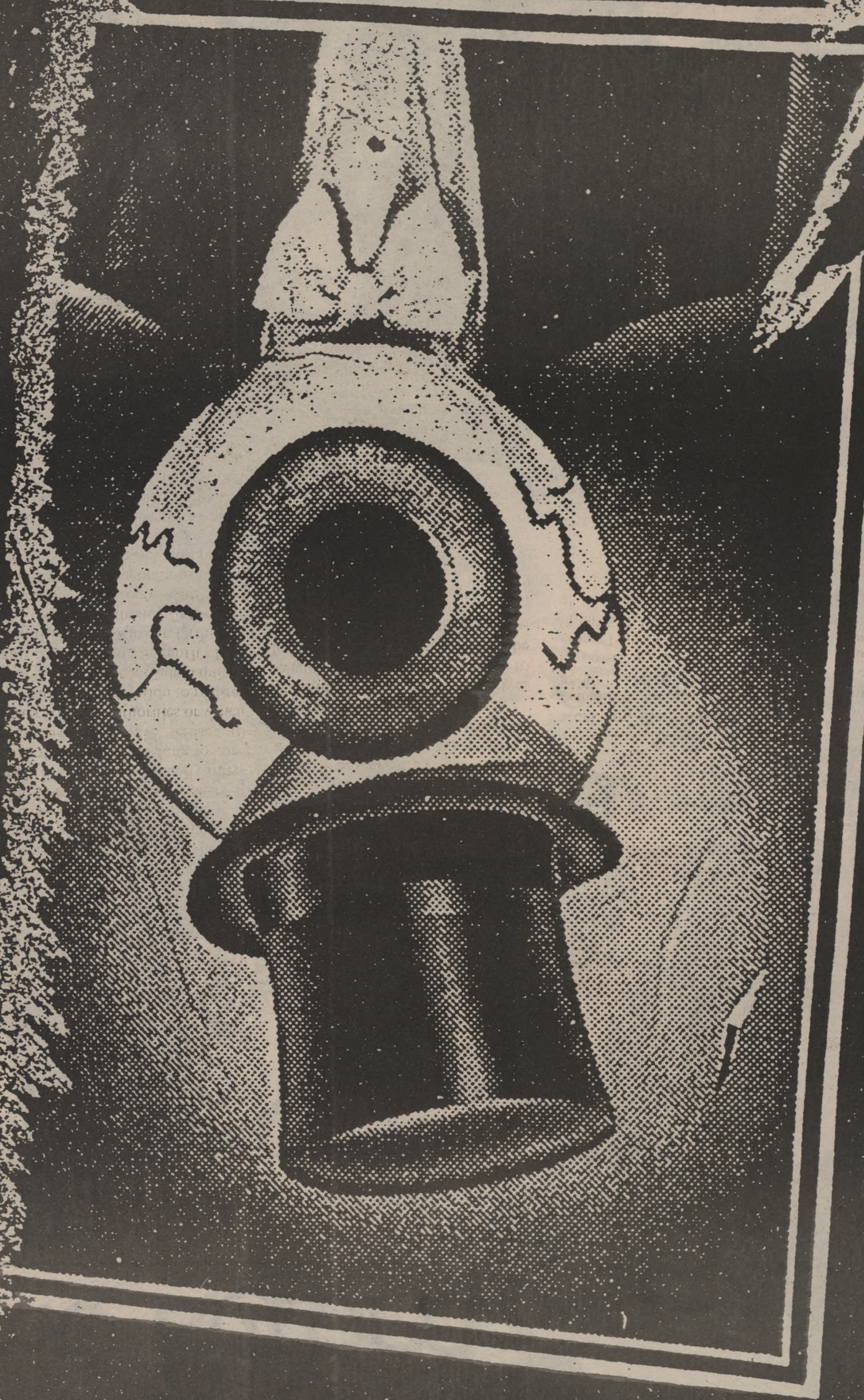
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RELIGIOUS BELIEVERS IN THE U.S.S.R.

In the USSR a large proportion of those imprisoned for exercising their right to freedom of conscience have been religious believers. Some religious prisoners of conscience were included in the wave of releases in February 1987 and others benefited from an amnesty marking the 70th anniversary of the October Revolution. However, many others remain imprisoned solely for exercising their right to freedom of religion.

In September 1988 Amnesty International was calling for the release, or investigating the cases, of 200 prisoners, about 80 of whom were imprisoned on religious grounds.

SOVIET LAW AND RELIGIOUS BELIEVERS

The USSR Constitution states in Article 52 that "Citizens of the USSR are guaranteed freedom of conscience...", that is, the right to profess or not to profess any religion, and to conduct religious worship or atheistic propaganda. 'Religious propaganda', or what believers would regard as preaching and teaching religious beliefs is not allowed.

The decree "On Religious Associations", as amended in 1975, states that all congregations must be registered with the Council for Religious Affairs. The myriad of other regulations contained in this decree make it virtually impossible for congregations to function.

Most of the Protestant prisoners of conscience for whom Amnesty International has worked belong to congregations which have refused to register with the authorities or which have had their application to register turned down. These include Baptists, Pentecostals and Seventh Day Adventists. Many Russian Orthodox and Lutheran Catholic prisoners of conscience are people who have violated the strict regulations on the holding of discussion groups or religious processions.

Since 1979 Soviet authorities have increasingly imprisoned believers under articles of criminal law which have ostensibly no connection with their religious activities.

Anyone who advises religious believers that their children should not enter the 'Pioneers' or the *Komsomol* which are youth organisations whose members are taught militant atheism, is liable to imprisonment for having "incited people to refuse to participate in social activity". Believers found distributing or possessing religious literature are often charged with 'anti-Soviet slander'.

Those arrested for their involvement with unofficial printing presses may also be charged with 'Engaging in an illegal trade' - the implication being that the presses are run for private profit.

The charge of 'Parasitism' has been brought against believers who have been dismissed from their jobs on account of the religion. Some have been prosecuted because they earned their living in a manner disapproved of by the state, for example the Baptist pastor Nikolai Bateria, who was reportedly supported by the donations of his congregation, and Alexander Ogorodnikov, who earned his living restoring old churches. Ivan Antonov, a Baptist pastor from Kirovograd, was sentenced to two years' imprisonment on this charge in

July, 1989 - just one month before he reached the legal retirement age.

Amnesty International has adopted as prisoners of conscience believers imprisoned for refusing to serve in the armed forces. In 1987 at least five conscientious objectors received sentences of up to five years' imprisonment. They were mostly Jehovah's Witnesses from Kazakhstan.

PERSECUTION OF RELIGIOUS BELIEVERS

The imprisonment of people on whose behalf Amnesty International has been working takes place in a context of continuous harassment of religious believers, especially leaders and members of unregistered congregations.

The form of official repression which, probably, is most feared by dissenting religious believers in the USSR is deprivation of parental rights. Under Soviet law, parents can be deprived of their parental rights if they have 'neglected their duties' in bringing up their children. Among the duties, as defined in the law, that parents have to do is to "educate them in the spirit of the moral code of the builder of communism". Numerous cases have been reported in which Baptists, Pentecostals and Adventists have been deprived of their parental rights and had some or all of their children taken into the care of the state.

When parents of a family divorce, it is common for custody of the children to be denied to a parent who holds religious beliefs.

Children who are themselves religious believers are often liable to harassment in school and may be discriminated against in their applications for higher education.

Attacks against religious believers frequently appear in the Soviet media, to which the victims have no possibility of reply. After such public criticism numerous religious believers are known to have been dismissed from their jobs ostensibly at the request of their colleagues. Since they are denied the right of reply, religious believers have sought to publicise violations of their members' rights through unofficial presses.

AMNESTY REPORT

According to the decree "On Religious Associations", unregistered congregations do not have the right to exist. They have no right to buy or rent prayer-houses. Many congregations have built their own prayer-houses with their own funds and labour and in hundreds of known cases these have been demolished or confiscated by the authorities, often amid scenes of brutal violence.

Organisers, hosts and participants of 'unlawful religious meetings' are liable to a fine of 50 roubles. Such fines have been imposed on countless occasions, sometimes repeatedly on the same persons, among them pensioners whose income is 20 roubles a month.

Religious believers, whose religious adherence may be interpreted by the authorities as a symptom of mental illness, are particularly vulnerable to the threat of forcible confinement to a psychiatric hospital.

During their terms of imprisonment, religious prisoners of conscience may also be singled out for punishment. Many Seventh Day Adventists, for example, refuse to work on Saturday. Others are penalised for wearing crosses, writing about God in letters to their family, or possessing a Bible.

In a 1980 report, Amnesty International documented the conditions of chronic hunger, overwork and medical neglect which characterise labour institutions.

RECENT CHANGES IN THE USSR

Changes in the political climate have been gathering momentum. The authorities opened some discussion of human rights issues that were previously taboo. For the first time in decades the media are reporting the

views of academics and others who favour abolishing the death penalty. The use of psychiatry for non-medical purposes has come under public scrutiny (in 1987 at least 32 prisoners of conscience were released from psychiatric hospitals after medical commissions reviewed their cases; they included three prisoners of conscience whose cases had attracted wide international support and were released days before the Reagan-Gorbachov summit: Anna Chertkova, a Baptist; Anatoly Chertkova, a Krishna devotee; and Vladimir Gershuri, a trade-unionist.)

Religious believers continue to be prosecuted under the criminal law for acting according to their beliefs. In 1987 some 15 Baptists, Pentecostals and Seventh Day Adventists were imprisoned for pursuing religious activities without official permission.

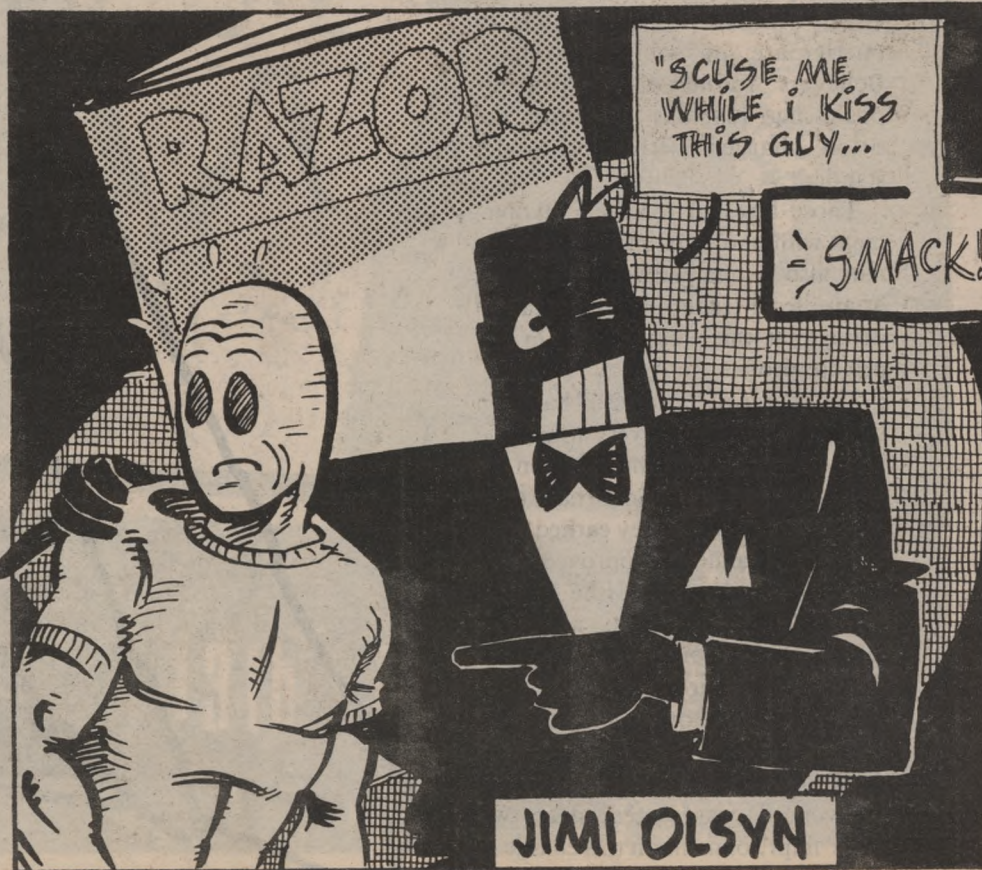
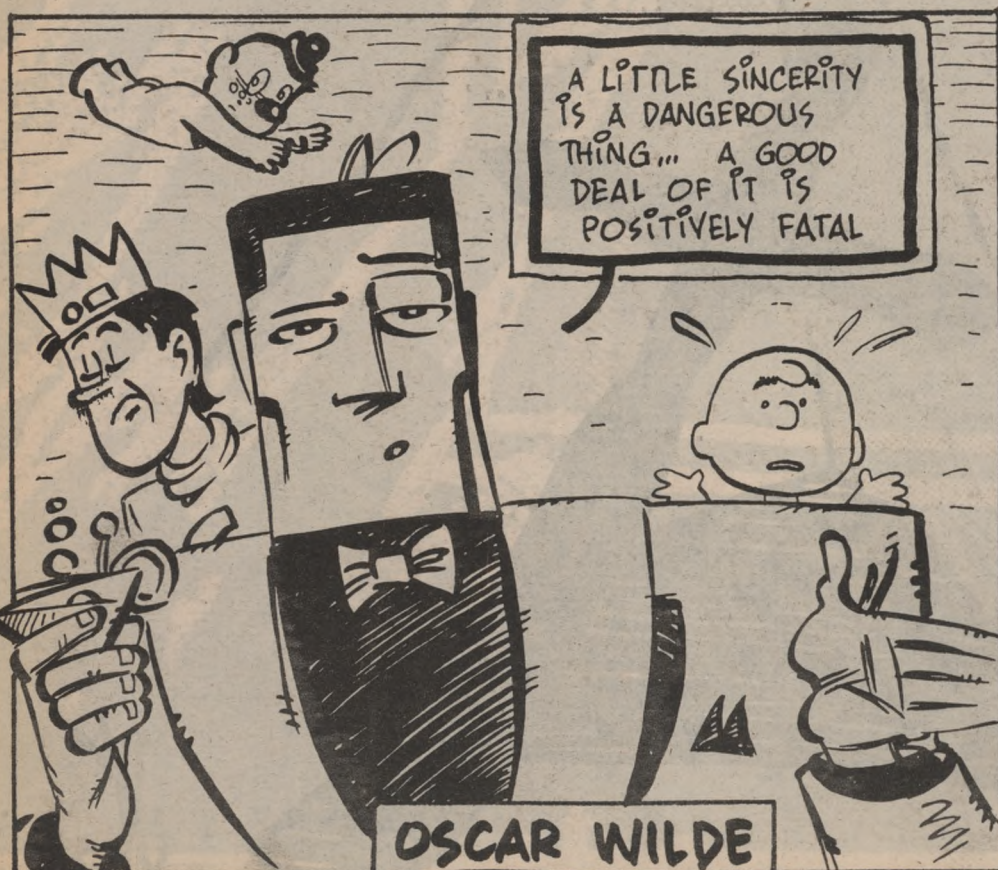
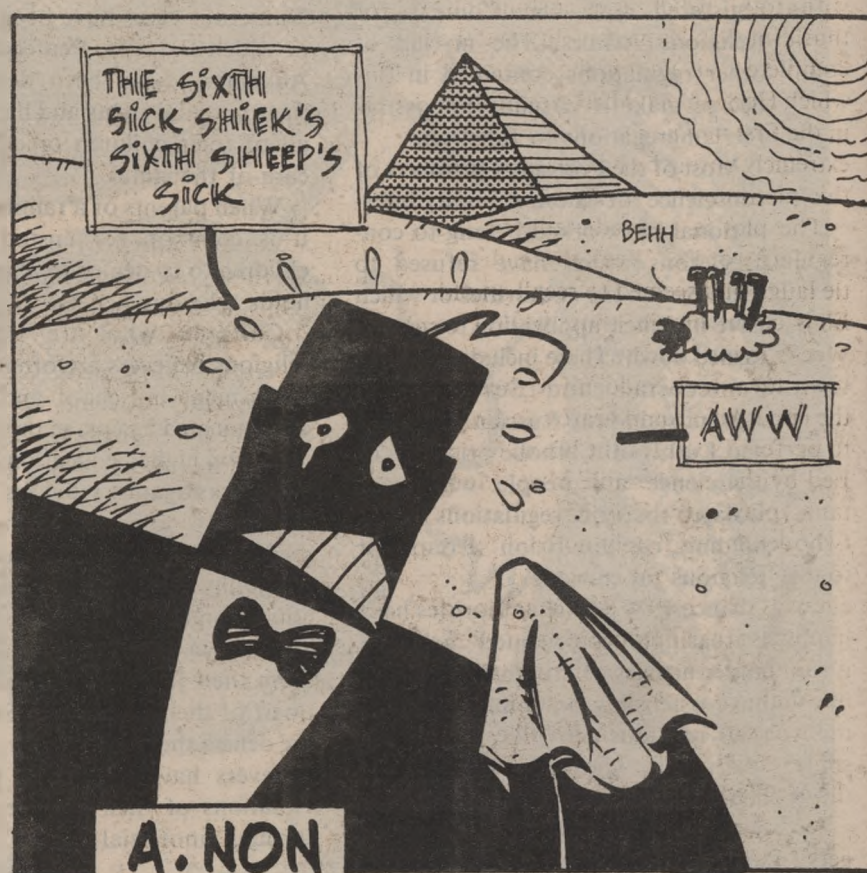
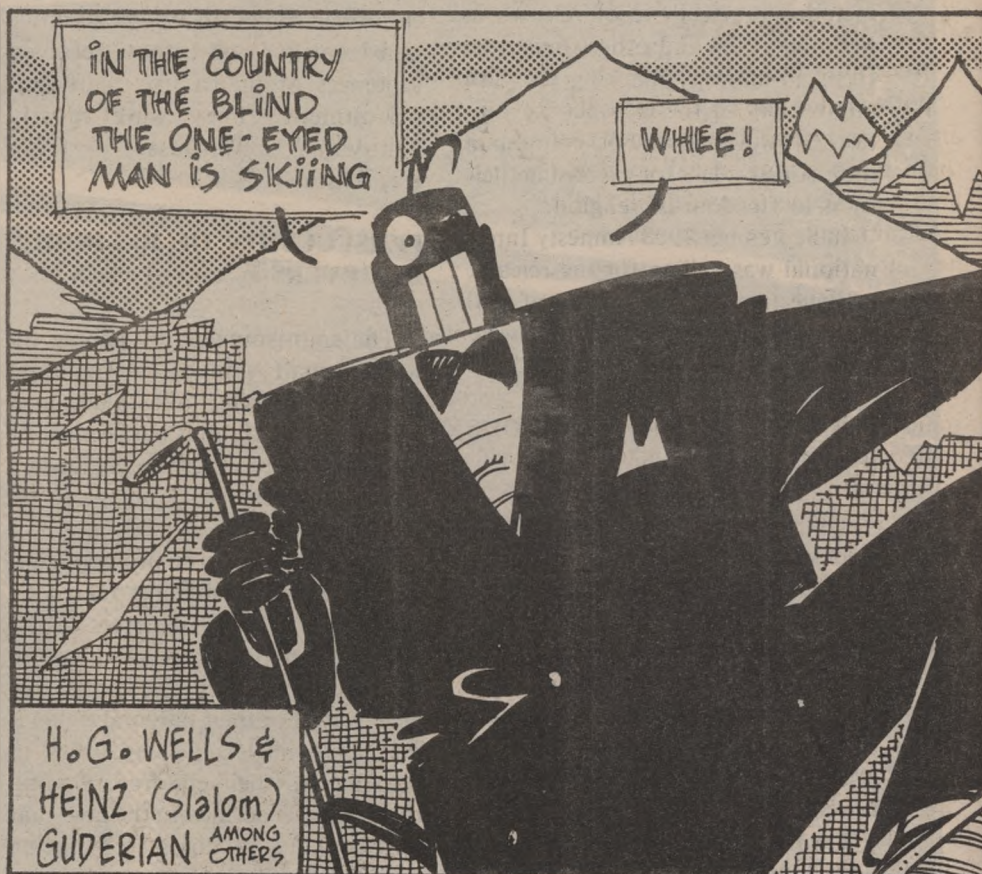
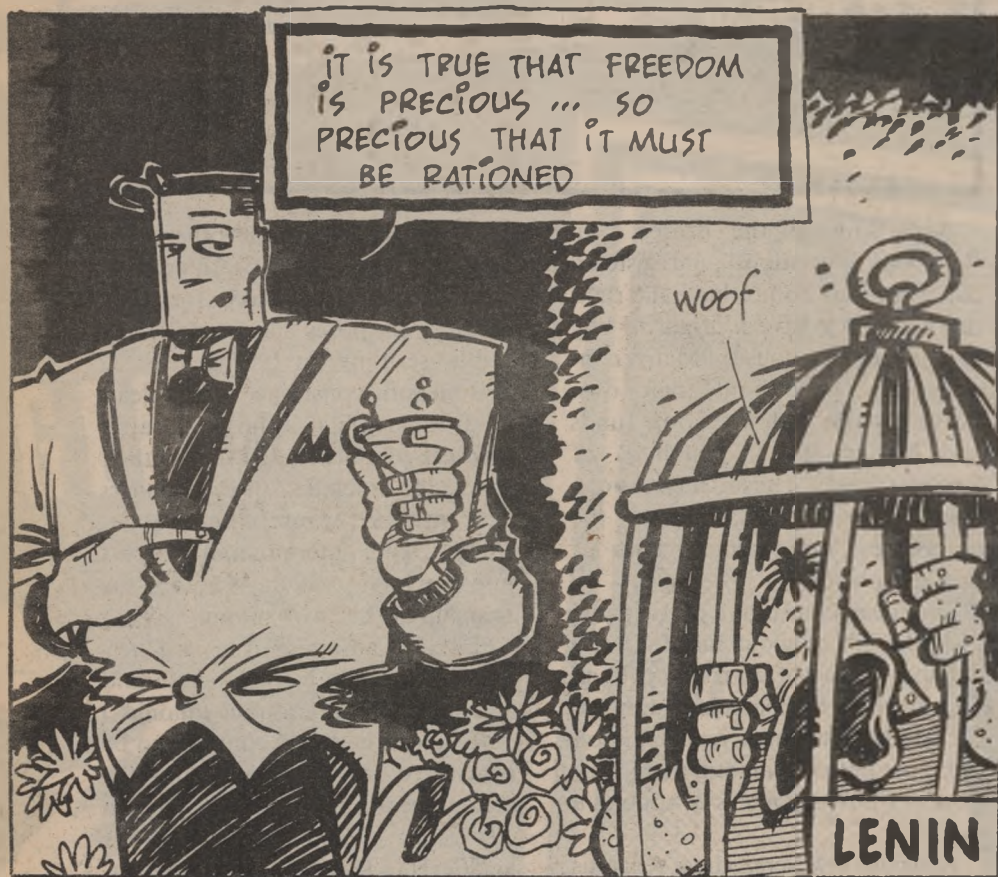
A typical case was that of Sergey Bogdanov and Aleksey Hukhin, Baptists from Fergana in the Uzbek republic. They were accused of building a prayer-hut in a private yard and of distributing home-made copies of the New Testament and a work by an English Baptist. They were sentenced to two and five years' imprisonment, respectively, for "engaging in anti-social religious activity" and "circulating anti-Soviet slander". Aleksey Mukhin was later pardoned and freed.

Although a review of Soviet criminal law has been under way for well over a year, all the articles of the criminal code under which religious believers have been prosecuted are still in force. It appears likely that some of these articles may be made more liberal or dropped altogether, but until this happens, Amnesty International is attempting to keep up the pressure on the Soviet Authorities.



JK 89

NIS QUOTABLE QUOTES FOR CORN



Higgey's guts

Big T coming

With any view there is here, but entertain new mo make-u

Both attempt style of some la dy and up the makes t in many ours ar Wee hi made u a hair c cartoon

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Of c gets ri and agains towns tually these p his ma them disbeli windo In b love v Gina, Winni gets er

ARTIFACT

Big Top Pee Wee

coming soon to Charley Gray's

With a name like *Big Top Pee Wee* any viewer is amply forewarned that there is no strong social comment here, but even as (considerably) light entertainment Pee Wee Herman's new movie is about as shallow as his make-up is thick.

Both the Pee Wee films seem to be attempting to satirise the comedic style of American 1950's sitcom with some lavish doses of Laurel and Hardy and Jerry Lewis thrown in to spice up the mix. The cinematography makes the movie look like a cartoon in many places with strong bright colours and simple but bold sets. Pee Wee himself is always impeccably made up with heavy make-up and not a hair out of place which adds to his cartoonist feel.

The whole movie is like Mouseketeer Surprise day; anything can happen and it usually does. Animals talk (at least to Pee Wee) and interact in the plot while Pee Wee does all sorts of impossible things with total belief and gushing enthusiasm. While this frivolity and the complete naivete of the character which Herman plays had great appeal in the first movie, the whole idea gets extremely boring by half way through this picture.

The plot is as predictable as the regularity of Pee Wee's own cute little laugh and seemed to recall an old Elvis circus movie, thus: while Pee Wee is living peacefully on his small town farm he is suddenly visited by the circus who camp nearby and wish to perform soon for the whole town. Led by the irrepressible Mace Montana, played by Kris Kristofferson (who lends absolutely no credibility to this 'Play School' of a movie), the circus is driven by a desire to spread happiness throughout the land. This is summed up by Mace himself whose one main goal is to 'see the mouth of the world turned from a frown to a smile' (sniff, sniff, - just hold back those tears!).

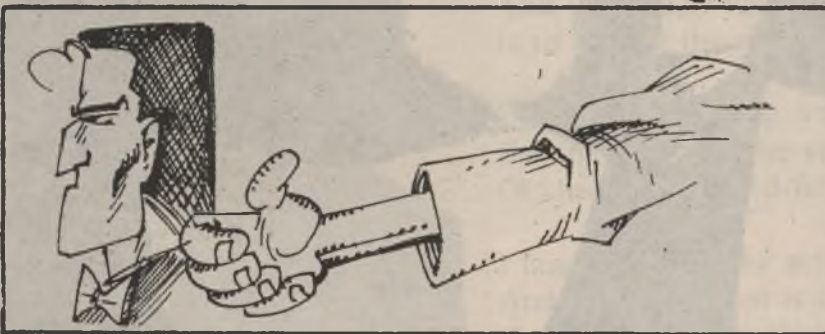
Of course, Pee Wee immediately gets right in behind this noble ideal and helps the circus people battle against the unacceptance of the townspeople. This 'conflict' is eventually resolved by Pee Wee feeding these people some special hotdogs off his magic hotdog tree and turning them into children. Suspension of disbelief gets chucked right out the window.

In between all this Pee Wee falls in love with an Italian aerialist called Gina, breaks up with his fiancée, Winnie (who promptly runs off and gets engaged to Gina's four brothers)

and then learns a highwire walking act just in time for the big show and the climax of the movie.

I don't know how this got past the chief censor. It should carry a strictly observed rating 'Not suitable for persons aged 8 years or above'. Still, *Big Top Pee Wee* is a movie with everything that makes for a great flick: comedy, suspense, drama, romance, cute animals and a circus. The trouble is, they're all in pee-wee proportions compared with Herman's self-indulgence.

A.J. Polson.



1989 New Zealand Theatre Federation Summer School - director Murray Lynch

The Summer School held annually either in Auckland or Christchurch, is tutored by different groups each year. This year under the guidance of Murray Lynch we were fortunate to be tutored by -
Michael Hurst - Acting technique
Judith Gibson - Acting technique
Elizabeth McRae - Voice
Phillip Gordon - Movement
Juliet Monaghan - Movement

The school catered for both directing and acting students which this year numbered 7 directors and 20 actors. The course began with the group meeting on the Saturday evening and introductions made by the use of games which not only aided in the learning of names but relaxed those of us who may have been feeling slightly nervous.

Sunday, saw the beginning of the course proper. A seven o'clock rise (which deteriorated to 8 o'clock towards the end of the week for some of the more sleepyheaded unused-to-being-up-that-early types), breakfast was at 8am and the day began with either movement or voice classes for the actors and directing sessions for the directors.

In movement we were given tastes of yoga, dance and acrobatics, all of which centred on the necessity of being able to isolate parts of the body. This demanded control and perseverance but once accomplished, was most rewarding.

Elizabeth used Shakespearean sonnets and a base in the voice classes. Breath was the major forms of these

classes; the use and control of it, so as to utilise the voice to its fullest and richest capacity. And of course as everyone's voice is different there were no 'right' or 'wrong' voices.

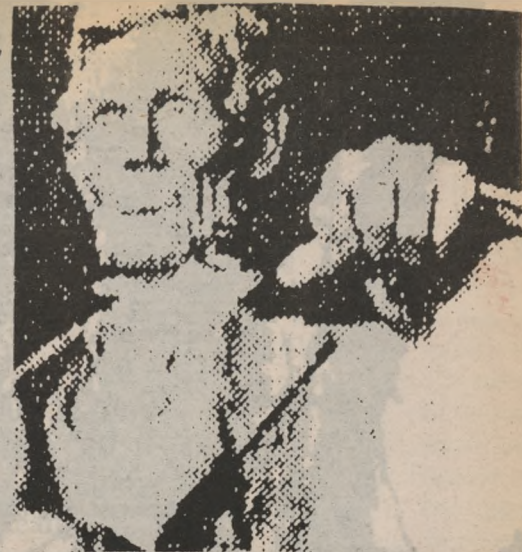
The directors joined the actors in the afternoons for acting technique classes in which, as students grasped new techniques, progress could be seen to be made in leaps and bounds.

The evenings consisted of students and directors working together on selected pieces from various plays. This gave both actors and directors a chance to put into practice all that they had learnt. So, on the final Saturday, after the morning's movement and voice classes, all involved were invited to see each other's work. The various rehearsal spaces used were visited by the entire group and the 'works in progress' were viewed. This afternoon was thoroughly nerve-racking for all, but the rewards were reaped and an entertaining afternoon was, on reflection, enjoyed.

The week finished with dinner and then the whole group met finally for an hilarious Theatre Sports game. This was followed by a party, which after a hard-working week gave everybody the chance to relax.

In conclusion, it was great having a week set aside for such intensive learning. So, any enthusiastic directors or actors, if you get the opportunity, have a go at such a course. In fact, more simply, just get out there and have a go!

Stephanie Wilkin.



BUILDING BRIDGES

Gay/Lesbian Arts Festival

20 - 31 March

Words and Pictures

For works on paper: Watercolour, pastel, charcoal, pencil, etc.

187 Ponsonby Road, Ponsonby, Ph.764-262

Gallery Pacific

For works on canvas, jute, board, jewellery, small objects.

Endeans Bldg, Tyler St, City, Ph.390-115

New Vision Ceramics

For ceramics, sculpture in wood, bronze, stone, etc.
Gt. Nthn. Arcade, Queen St, City, Ph.34-149

Stage 5

For fabric art, wearable art, instillations.
5 College Hill, Ponsonby, Ph.366-0257

Proba Gallery

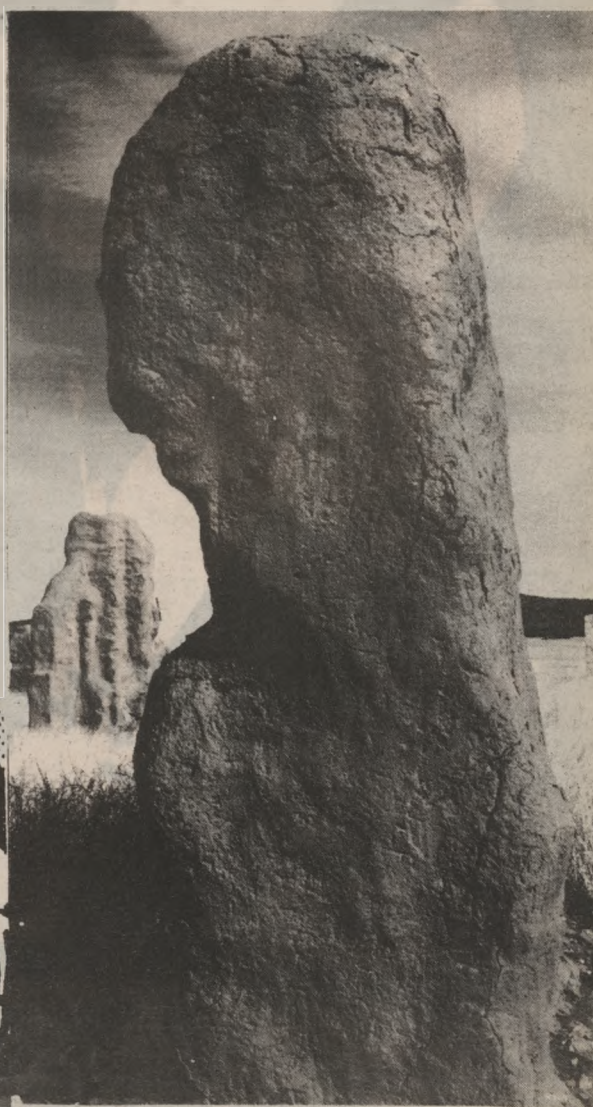
For film, video.
124 Ponsonby Road, Ponsonby, Ph.765-459

Real Pictures

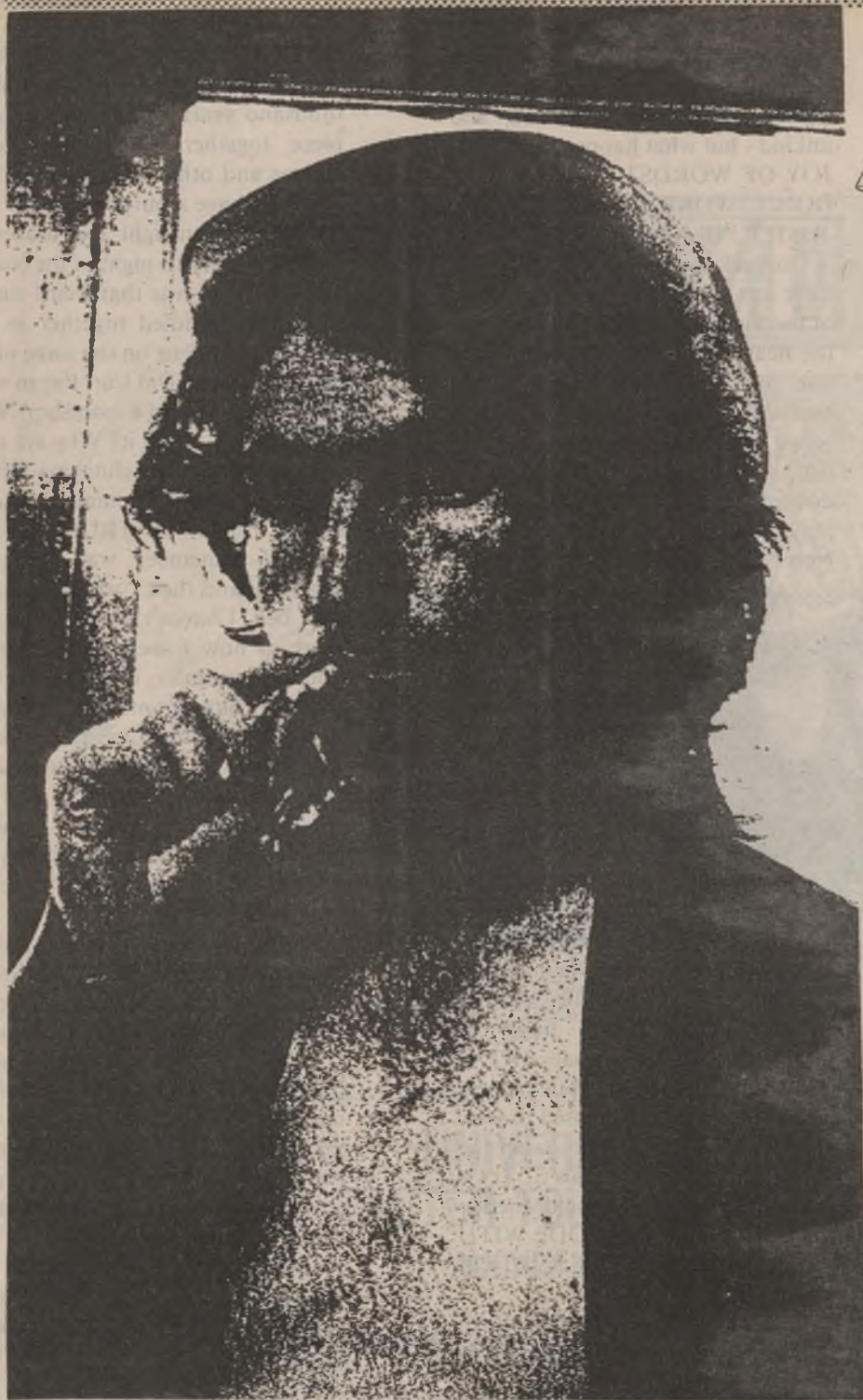
For photography.
300 Richmond Road, Grey Lynn, Ph.780-978

plus poetry readings, variety shows and the premiere of Peter Wells and Stuart Main's film "The Civic" at the Civic Theatre, Queen Street, City.

Read CRACCUM next week for details.







ARTIFICECTION

STEPHEN AT MIDNIGHT

The Winds of desperation are asunder inside me
They pound my bones, my limbs, every nerve
Bends and despairs under those screaming winds
There is no shelter around my heart to shut them out Stephen

Strength be with me, be within me, be summoned,
The winds will die out in an instant Stephen
Calm will be tranquil as a pond

Who am I to trammel the laws of nature Stephen
And to struggle against fate
Is to besiege the wall of David with mudpies and sand

You will not see the wall tremble and tumble Stephen
But the guardian she yields to the pitiful yearning
Of the child too old for mothering yet still too young to understand

I laugh through the acidic, stinging salt tears
And a clenched fist is a well-chosen spiritual gesture,
If a crust of determination is to calcify the heart
The heart more vulnerable than powerlessness itself

It is simple, so simple, Stephen my love,
The winds will be gone in a single day
And you will be standing there, standing there, standing there,
You for me, for me, for me, Stephen.

Anonymous (that prolific Greek writer!)

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- wanting to join a friendly and progressive team of accounting experts?

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to both questions

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DAMIEN BONE
Born 1968

MAJOR:
Fine Arts

DRINKS:
Moet
Death In The Afternoon
J.K.

EATS AT:
Al 'n Petes
DKD
Other People's houses

LISTENS TO:
Headless Chickens
Mozart
R.E.M.

WATCHES:
United Theatresports



**United
Theatresports**

"United Theatresports saved me from
becoming a Yuppie.
It could save you too!"



**EVERY
SUNDAY**

MARCH 19th — MAY 28th 1989

MAIDMENT THEATRE

8.00 PM

Tickets \$10

Bookings 33 206

Hello Bright Angels! Well, the first week of Varsity has passed. People have been observed everywhere rushing around in varying states and conditions shrieking "oh, it's so exciting!" "Isn't it exciting!" What is ART? Who is ART? Does Life Imitate Art or vice versa? Is ART the new carpet in the foyer of the Engineers' Enclave? Apparently this carpet is Grey, plain, aesthetic Grey. What happened? Have all the people who designed the particularly virulent orange and red, green and puce carpets seen throughout our Noble Campus died or something? Or does this mean Engineers Have Taste?

There are heard rumours of disquiet about the cost of this carpet, but, Good Grief, some of us would kill not to have to live being eaten up by carpets whose violence grabs you by the throat and has been known to cause brain tumours in more sensitive souls.

How clean and pretty everyone looks! Bouncing hair, gleaming teeth, shining clothes. One could be forgiven for thinking we were seeing an American Campus movie come to life. I'm sure everyone will lose this shiny newness after a month or so.

There are extraordinary rumours afloat that apparently our New President is not only a Pleasant Person but has a Lyrical Soul - that is, he is in fact quite Poetic! Is this a harbinger of New Things To Come? This week was thoroughly Arty with lots of interesting things happening for Orientation.

I heard that a cluster of Commerce Students have already had a disturbing experience in the Park - all they said was "Bob Jones" and the earth began to rumble in a terrifying manner - so they ran shrieking to the Grot Bar to play soothing Country and Western Music and eat bananas.

I had a truly horrifying experience during Enrolment. As I entered the

Lower Common Room I was hit (metaphorically, of course) by a crudely lettered sign in lurid pink market pen which said "JOIN A QUE". I was flummoxed. Stymied but interested. Join a Que? It must be a new spanish club surely? But no, a little further on I read another sign and this one said "JOIN ONE OF FOUR QUES". What on Earth was a que? And how many did it take to become Ques? As I stood there bewildered I noticed to my abject mortification a long row of happy but harassed students dutifully joining one of four ques! Understanding hit me and I tottered feebly clutching my enrolment form. It was not Spanish - it was meant to be English!



This mysterious word was QUEUE!

My heart faltered within me and I remembered a quote by Joan Didion - "The Consciousness of the human organism is carried in its grammar!" Need I explain? Next year instead of free Bibles being offered to all and sundry during enrolment I believe it is going to be DICTIONARIES instead! Thank goodness..!

Soon people will be able to gain degrees in Illiteracy! "Watchya study in 'Flora?'" "Oh, this year I'm doing Illiteracy Three eh? I reckon I'll do me Masters in it eh? Got A plusses all through the course..." "Gee.. that's hot, eh? Wish I 'as that bloody bright - but I couldn't get in - restricted papers eh? Everyone wantsa do it.

Yeh, so I'm stuck with stupid old English littratsure - dunno how I'll go eh?" Oh dear, I jest and I'm being mean and wicked and cruel and unkind - but what happened to THE JOY OF WORDS? FORGET SEX, DON'T WORRY ABOUT AIDS, JUST JUST AFTER WORDS!

Go back to Art. The Arts. If you have any kind of interest in drama, or painting or photography, dance or the beauty of physical sports - join one or some of the many clubs available here. There is so much scope for discovering the more artistic sides of yourself before you are doomed forever... There are always plays and exhibitions, etc. Indeed, New Zealand seems to be fairly hum-

sion screens a reflection of real life or does it actually create the situations it portrays? Imagine people a thousand years from now trying to piece together our culture from Videos and other interpretation?

Do we have a purpose? What was the large green light seen hovering over the Quad the night of the Norm Dance? What was that weird clump of people huddled together in the Rudman Gardens on the same night actually doing? Did Carl Fagan really get taken aboard a spaceship? Why won't he talk about it? Why are a lot of people being seen clutching White Strieber's book "Communion" and saying "Mate, it's TRUE, the last thing I remember was being a Shadows and then I woke up in my own bed. I haven't a clue how I got there or how I spent the last twelve hours. 'Strue mate, it's all here in this book eh? Bloody time-loss. Funny little aliens. I told Mum and Dad I'd had an out of body experience and they just said, 'See yer in bed by twelve ternity George'... But I reckon something happened... yeh really... Er, haven't seen me shoes anywhere have ya?"

Are aliens invading Campus, sucking the brains of selected students? Who is planning a ritual dance in Albert Part to placate the Old Gods? Is it true that a new strain of computer virus can be put in coffee machines? Check your friends for peculiar behaviour after drinking coffee. If they suddenly like bananas and country and western music it's a sign. There are signs everywhere.

Have a glorious week full of experiences (any sort whatsoever count). I'll leave your succulent mind with this quote: "The most beautiful experience we can have is the mysterious. It is the fundamental emotion which stands at the cradle of true art and true science..." Albert Einstein. The World as I See It.

THROWING STONES AT THE MOON !!

Do not acquire a ferryboat on the river,
And then attempt to seek out its fares.
Take the fare from the man of means,
But also accept the destitute without charge.

- The Proverbs of Amon-em-Ope,
Chapter 29, 27
(Egypt, c. 1900 B.C.)

- Contributed by The Ancient Egyptian Church
of the Infinite, P.O. Box 3189, Auckland.

With the Compliments of
The High Priest of Amon-Ra.

The Ancient Egyptian Church
of the Infinite
P.O. Box 3189, Auckland.

113 PRAISE ye
LORD.
Blessed be the name
of the LORD for ever
from the rising of the
sun to the setting of the
same the LORD is high
above the heavens
and is like unto the
high.
114 WHEN Isra
house of Jac
language:
2 Judah was his s
dominion.
3 The sea saw it, an
back.
4 The mountains skip
hills like lambs.
5 What ailed thee, O ti
thou Jordan, that thou v

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MAKING. A CAST OF OVER 5,000.**

Global smash hit

SAN BERNARDINO, California — The Jesus film, a major motion picture about the life of Christ based on the Gospel of Luke which has been played thousands of times since its release nearly a decade ago, was translated into 20 new languages during 1988. This brought the total number of translations to 123. Since the time of its release an estimated 325 million people have seen the film worldwide and more than 30 million people have indicated decisions to trust Christ as their personal Saviour after viewing the film, says Campus Crusade for Christ International. Currently, the film is being translated into 46 more languages.

Challenge Weekly

Stripped of myth and mystery,
the story of the most
influential life in history.

JESUS

...the man you thought you knew.

Showing at B28, Wednesday 15th March, 7pm.
Sponsored by Student Life

BLOOD SWEAT & BEERS

KUHITZAE



No ordinary beer. No ordinary tournament.

UNIVERSITIES EASTER TOURNAMENT AUCKLAND 1989



Easter Tournament is just around the corner. There are heaps of ways you can get involved. Twelve sports are being contested and if you want to play any of them or help with organising them, contact the relevant controller.

THE SPORT COMPETITIONS:

ATHLETICS

Venue: Owairaka Athletics Track
Dates: Sunday 26th, Monday 27th March
Controllers: Scott Farger, ph 599-699
Rob Hamilton, ph 548-238

CRICKET

MEN'S
Venue: University Park
Dates: Friday 24th to Monday 27th March
Controllers: Lloyd Bunyan, ph 653-140
Simon Hollies, ph 666-697 (home), 504-580 (work)

WOMEN'S

Venue: Not confirmed
Date: Saturday 24th to Monday 27th March
Controller: Alison Comer, ph 608-551

CYCLING

Venue: Races around Auckland, New Lynn Velodrome
Date: Saturday 25th to Monday 27th March
Controller: Angela Drake, ph 606-259

DEBATING

Venue: Old Arts Building
Date: Saturday 25th to Monday 27th March
Controller: Peter Shand, ph 765-538

ROWING

Venue: Mercer Rowing Club
Date: Saturday 25th
Controller: Andrew Wickers, ph 501-990

SHOOTING

Venue: Whangaparaoa Rifle Range
Date: Saturday 25th
Controller: Andrew Wickers, ph 501-990

SWIMMING AND WATERPOLO

Venue: West Auckland Swimming Centre
Date: Waterpolo - Saturday 25th to Monday 27th
Swimming - Sunday 26th
Controllers: Mark Weldon, ph 534-7316 Jamie Lloyd, ph 546-585

TABLE TENNIS

Venue: University Recreation Centre (Martial Arts Studio)
Date: Saturday 25th to Monday 27th
Controller: No controller yet, if you are interested in playing or being the controller, contact the Tournament Controller.

TENNIS

Venue: University Park
Date: Saturday 25th to Monday 27th
Controller: Alastair Shaw, ph 556-015

VOLLEYBALL

Venue: University Recreation Centre (Main Hall)
Date: Saturday 25th to Monday 27th
Controller: Lina I'llvale, ph 379-279, Ext. 734

WOMEN'S HOCKEY

Venue: Point England Park
Date: Saturday 25th to Monday 27th
Controller: No controller yet, if you are interested in playing or being the controller, contact the Tournament Controller.

We still desperately need help in a number of areas.

Drivers:

We have hired a number of mini-buses and vans to take people around to the different venues. If you have a full driver's license and are interested in doing some driving during Tourney, come to the Tournament Head-Quarters. The Transport controller is Jo Mackay and can be contacted through this office.

Registration/Enrolment:

All the Tournament competitors come through to be registered on the Friday of Easter (24th March). We desperately need people to help sit on the desk and process the competitors.

Entertainment:

We need people to help with the entertainment at nights. This includes working on the bar, working on the door and helping to set up before the gigs, and clear up after the gigs.

Publicity:

If you are interested in publicising the tournament, including putting up posters, writing articles for CRACCUM and doing bulletins on the radio, there is heaps to be done for Tournament.

If you are interested in helping out but only in a minor capacity, there are always lots of little jobs such as holding the fort in the Tournament HQ, helping the sports controllers set up and so on and just other odd jobs that will crop up.

BILLETING

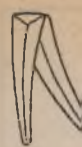
This is a very important area of Tournament. Lots of people from other campuses will be coming up to Auckland and will need a place to stay. We desperately need people to take in a few Tournament competitors. If you just have some space on your living room floor, please can you billet somebody. It is a very easy way to be involved with Tournament and to meet people from different campuses.

We desperately need your help with this so please come and see us if you can billet somebody.

In kindness, why you and not me
 In kindness, why am I searching for a funnel of flesh among twigs
 In kindness, why am I so taken aback by their arrogant stupidity
 In kindness, why am I besotted with grief that the breast is barren
 In kindness, why do I suppress this inner grief, squelching in
 In kindness, why do I look into cold eyes with fearful eyes
 In kindness, why am I polite to the source of my grief
 In kindness, why do I thirst for a sign of virility
 In kindness, why do I scream at the spectre of his sterility
 In kindness, why do they seem so dead to me
 In kindness, why is the life-giver absent so willingly
 In kindness, why is the life-giver's absence killing me
 In kindness, why is the grin on the man so futile, so mean of spirit,
 devoid of all love

In kindness, why is this hurting me hurting me
 In kindness, why am I making my bed for warmth in the midst of heat
 In kindness, why do we build cocoons to simulate maternal love
 In kindness, why does a duvet give more love than a human
 In kindness, why do I not wish to punish
 In kindness, why do I contract beyond even organic frontier
 In kindness, where do I contract into when there is no place remaining
 In kindness, why do I close in thus forcing myself shut
 In kindness, why do I force myself shut thus closing myself off
 In kindness, why do I close myself off, thus shutting him out
 In kindness, why do I shut him out when he wants to come in
 In kindness, why does he want to come in when I am shutting myself off
 In kindness, why is this fear preventing me
 In kindness, why is this fear preventing
 In kindness, why is this fear
 In kindness, why is this
 In kindness, why is
 In kindness, why
 In kindness, void
 In kindness, sleep
 In kindness, human dysphoria is form
 In kindness, form is the fundament of human dysphoria,
 In kindness, avoid form, transcend form, see with the eye which is not form,
 In kindness, speak with the heart which is beyond form,
 In kindness, flow out with the love which is exclusive of form,
 In kindness, be the state which is the state beyond form
 In kindness, surge with the bliss which eludes form
 In kindness, resonate with the kindness which conquers form
 In kindness, be kindness, of kindness, for kindness, in kindness,
 only kindness
 Only kindness, only kindness, kindness, kindness, kind, only kind,
 the only kind, only one kind, cannot separate kind, holy kind, indivisible
 kind, symbiotic kind,
 Kindness and kind, kindness and kind, kindness and kind, kindness and kind.

Uri Kline.



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CHESSNUTS

Often viewed as slow and dull this stereotype of chess does not carry over to the wild fury that is blitz chess.

When having more time left can be more important than how many pieces you have, and games can be won and lost on a bluff, blitz chess provides a lively pastime and much spectator interest.

A special clock is used to keep track of the time spent by each player. After making his move, the player pushes a button, stopping his clock and restarting his opponents. The fall of a flag signifies the end of allotted time.

In the last round of a recent Auckland Chess Centre blitz tournament, Nigel Hopewell with eight straight wins led from Paul Cooper who had six wins and two draws. The latter needed to win to tie for first place.

The entire game lasted only eight minutes!

Sicilian Defence

P. Cooper	N. Hopewell
1. e4	c5
2. d4	cx d4
3. c3	dx c3
4. Nxc3	e6
5. Nf3	a6
6. Bc4	b5
7. Bb3	Bb7
8. 0-0	d6

In the Morra Gambit a pawn is sacrificed to speed up development.

White tempted Black to win a pawn with 8... b4 and had planned 9.Nd5 when 9... exd5 10.exd5 leaves him a huge initiative for his piece.

9. Qe2	Nd7
10. Rd1	Qc7?

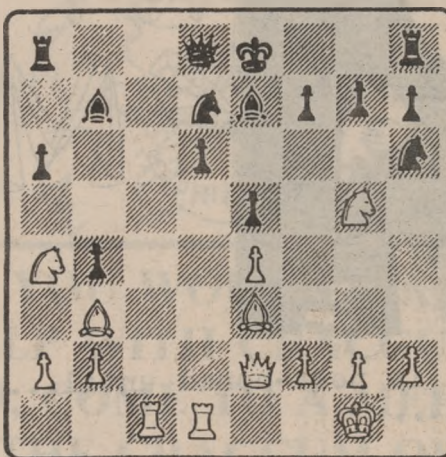
Needlessly exposing the Queen to attack along the open c-file. Black should instead develop his King side-pieces and Castle quickly.

11. Bf4	b4
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12. Na4	e5
13. Rac1	Qd8
14. Ng5!	Nh6

The two tempi lost by Black's Queen moves allowed White a pretty piece sacrifice. The obvious 14... exf4 would be met by 15.Bxf7 Ke7 16.Qg4 Qb8 17.Qe6 Kd8 18.Qe8 mate!

15. Be3	Be7
---------	-----



16. Bxf7	...
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Taking full advantage of his initiative, White's sacrifice exposes the weaknesses in Black's position before he has a chance to consolidate.

16. ...	Nxf7
17. Ne6	Qb8
18. Nxc7	Kf8
19. Ne6	Ke8
20. Rc7	...

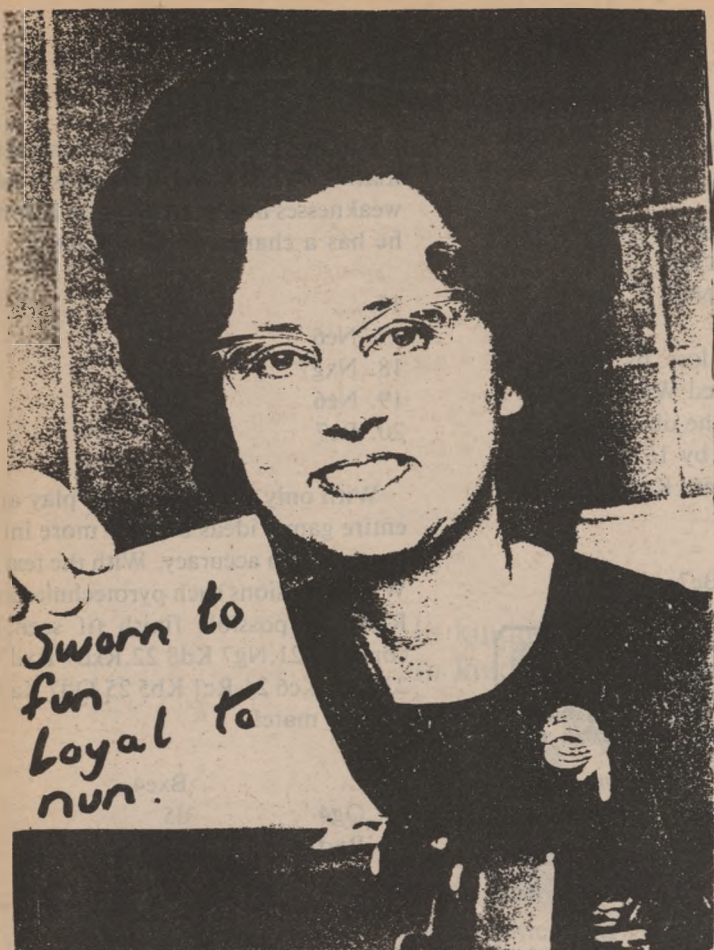
With only five minutes to play an entire game, ideas become more important than accuracy. With the text, White envisions such pyrotechnics as Rxd7. A possible finish (if seen!) could be 21.Ng7 Kd8 22.Rxd7 Kxd7 23.Qg4 Kc6 24.Rc1 Kb5 25.Qd7 Ka5 26.Bb6 mate!

20. ...	Bxe4
21. Qg4	d5
22. Rxd7	...

Missing the simple 22.Ng7! Kxd7 23.Nxc5 Ke8 24.Qd67 Kf8 25.Ne6 Kg8 26.Qxe7 Qd6 27.Qf6 Qxc6 28.Qxe6 Bc2 29.Qg4 Kf8 30.Qxb4

and White won.





POS
TMO
RT
EM

This letter column is post-poned until...
You guessed it...

The Butterworth Bookshop Test

Butterworths Bookshop sells all the law books that:-

are recommended texts ☐

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are fun ☐

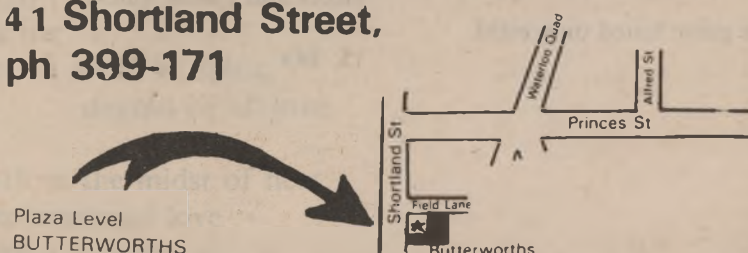
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in Auckland!!"

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AUCKLAND — NEW ZEALAND

Only five minutes from Varsity



DEAR COMMUNITY NOISEBOARD



AUCKLAND ELECTRIC POWER BOARD

The Meter Reader has called in your absence and has taken your meter readings. You will receive the account within the next few days.

We were unable to gain access. You will receive an estimated account within the next few days.

We thank you for your courtesy in allowing this to be done.

CHOICE.

NORML A.G.M.
The A.G.M. of A.U. NORML will be held in the Council Room on the Ground Floor of the Student Union (next to Reception) on Thursday, 16 March, at 1pm. Membership cards will need to be shown to establish eligibility to vote. All members [of the Association] are welcome.

ELECTIONS
Nominations are opened for three positions in the S.R.C. Sub-Committee for the Proposed Restructuring of A.U.S.A.
All nominations must be in writing, made and signed by at least three members other than the nominee.
All members shall be eligible for nomination, provided that their subscription has been paid before nomination.
The term of office will be from the date of appointment until the Sub-committee is no longer needed.
Nominations close at the S.R.C. meeting of 15 March, 1989, to be held in the quad or the cafeteria extension (if the weather is bad).
The meeting will commence at 1pm.

Nominations are also opened for the vacant position of Women's Rights Officer (who shall be a woman). The term of office shall be from the date of appointment until 31 December, 1989. All other criteria and details are as above.

COMMUNISM TODAY
Mike Treen of the Socialist Action League will be talking on the leadership of the Soviet Union under Gorbachev, and other issues.
Thursday, 16 March, 5pm
Exec. Lounge, First Floor, Studass.

UNIVERSITY CLUB
The University Club is located in one of the old merchant houses at 23 Princes St. The basic goal of the club is to provide a relaxed and friendly environment for members to meet and socialise with others.
There are two bars, a restaurant, games room, et al. with a main emphasis being on graduates but having a fairly active student membership.
Open days: Wednesday 22 and Thursday 23 March from noon until 10pm. Meet some of the members, survey the premises and complete your year's membership on the spot (\$40) and get a free pint.



Podebrad

AUTUMN GENERAL MEETING

Notice is given that the Autumn General Meeting of the Association will be held in the Main Hall of the Recreation Centre on Tuesday, 21 March, commencing at 1pm. If a quorum is not achieved or the business is not completed on Tuesday, the meeting will commence or continue in the Main Hall of the Recreation Centre at 1pm on Wednesday, 22 March.
The agenda for this meeting will include:
consideration of the Annual Balance Sheet and Statement of Accounts for the year ended 31 December, 1988.
appointment of auditors and honorary solicitor for 1989.
consideration of the Annual Report of the Executive for 1988.
Any member wishing to propose any motion at this meeting is invited to give written notice of this to the Secretary so that it may be included in the agenda.

LIBRARY TOURS
Guided tours of the Library in the third week of term will depart from the library foyer at 11.10am and 2.10pm, Monday to Friday. Each tour takes approximately 25 minutes.

HE PANAU
Te Roopu Tautoko Trust
Maoris united in the fight to prevent the spread of AIDS within our community.
"Po Whakangahau"
Staircase Nightclub, Fort St, City.
Sunday, 19 March, 7pm, \$8.



THEATRE WORKSHOP
The A.G.M. will be held Monday, 13 March at 6pm in Room 204 (opposite Student Travel). Agenda: Election of officers, discussion of aims for 1989.

"KING LEAR" EXTENSION
Due to overwhelming demand, the Theatre Workshop Outdoor Summer Shakespeare production of "King Lear" will now run until 18 March excluding Mondays. Bookings at the Corner (ph.33-206).

GYMNASTIC CLUB
A.G.M. is on 14th March 1989 at 1pm in Library Lecture Room B10.
Everyone Welcome!!
Club evenings: Tuesdays and Thursdays, 8pm.

STOP PRESS

URGENT Mark T. please call Sue about her shoes NOW

AND AT UNIVERSITY BOOKSHOP THE TALE OF JOE UNFOLDS ...

SO I WAS TRAPPED ON A COACHLOAD OF RUGBY PLAYING ENGINEERING STUDENTS!

AFTER HAVING THREE PINTS OF WARM FLAT LAGER FLUSHED DOWN MY OESOPHAGUS ...

THE BUS PULLED UP OUTSIDE THE NIGHTCLUB AND I FLED, SCATTERING MY TEXTBOOKS THE LENGTH OF VICTORIA ST

YES. THOUGH A LOT OF THEM AREN'T HERE NOW

I'LL WAIT 'TIL THEY ARRIVE THEN.

WHAT A STROKE OF LUCK! WHAT DOES IT MEAN? I HOPE I'M NOT GETTING PHILOSOPHICAL IN MY STUDENCY...

OH DEAR!

= GASP!

SO YOU'VE COME TO GET SOME TEXTBOOKS THEN.

MORE ARE COMING SOME BY AIRFREIGHT INTO UBS

BEST ORDER NOW TO ENSURE YOU GET A COPY

IF YOU WOULD LIKE TO HELP WITH CRACCUM IN 1989, COME TO A MEETING IN THE CRACCUM OFFICE ON MONDAY!! THIS WEEK AT 1P.M.

Clocked in Facehead



INDOOR BASKETBALL

Teena koutou e Wahine Maa
Any women who wish to play indoor basketball for the University Women's teams this winter, come along to practice this Sunday 11am to 1pm at the Rec. Centre.
It doesn't matter if you've never played before, as long as you are keen to play the whole season.
Social and serious playing. Excellent coach.
Nau Mai. Hare mai.

WOMENSPACE COLLECTIVE

is having its first meeting in Womenspace at 6.00pm Monday 13th March.
All women are welcome.

CHRISTIAN FOCUS

warmly invites you all to come and listen to Harold Pidwell (lecturer at Auckland Baptist College) speaking on
"Understanding the New Testament"
at 1pm, Thursday 16th March, in the Clubroom, Rec. Centre.
Free tea/coffee. Welcome!

MEDITATION

New Zealand School of Meditation: 3-week Meditation and Philosophy course.
Starts 28 or 30 March;
Day or evening classes available;
No charge;
Enquiries/bookings: 416-6375.

NIUEAN STUDENTS

"Start Me Up Party"
Dance / D.J. / Bar
\$5
Functions Room
Friday, 17 March.



With a \$4,000 Student Loan, she kissed her money problems goodbye.

Their brief encounter was over. Lisa knew that. But she would never forget his friendly creases, his crisp profile, that tasteless felt hat.

"Will I ever see you again?" she whispered.

"No," he rustled sadly. "Tomorrow I'm going back into circulation."

The wind blew, he fluttered uncontrollably.

"You know you're all I have left. My one and only Buck." Lisa wept, holding him tightly. The tears danced merrily down her unfortunate cheeks.

"It doesn't have to end like this," he confessed. "Because with a Westpac Student Survival Kit you can borrow up to 4,000 bucks* just like me."

She looked up, shocked.

"Plus you get a \$500 interest free overdraft facility, a free cheque account, a free savings account, a funky pen, and if you qualify, a Westpac MasterCard credit card with a \$200 limit."

"Anything else?" she curtly demanded.

"And a dapper little Backpack to carry it all," he replied meekly.

Lisa smiled. She felt good about spending her last buck that day.



ZOUNDS!

There's a FREE
Backpack with
every kit.

*Subject to eligibility, a Westpac Study Loan means you can borrow up to \$4,000 once you've successfully completed your first full time year at a Tertiary Institution. Then, providing you continue to meet our criteria, you can borrow as much as \$1,000 a year up to a maximum of \$4,000 to help you complete your Under-Graduate Studies. For full details, call into your local Westpac branch and pick up a Student Survival Kit leaflet.



You can bank on Westpac.

A registered prospectus may be obtained from any branch of Westpac Banking Corporation in New Zealand.

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