



Vol. 63

CRACKUM

No. 14

ALL THE WORLD IS APATHETIC BUT WHO GIVES A DAMN?

DEATH AND FANNATICS

ALL RIGHT, ALL RIGHT, COME IN... BUT LEAVE YER CAMERAS OUTSIDE!

GRUNT!

THE BOMB IS COMING MUTE NOW AND AVOID THE RUSH

PREDESTINATION WAS DOOMED TO FAILURE FROM THE START

KILROY WAS HERE

IT'S A LIE, I WAS NEVER HERE

Kilroy

PROCRASTINATE NOW!

AS GOD IS ALIVE AND WELL AND WORKING ON A MUCH LESS AMBITIOUS PROJECT

BACKWARD - I KNEW HIM

AS POOR

NEVER PUT OFF UNTIL TOMORROW WHAT YOU CAN DO TODAY BECAUSE IF YOU DO IT TODAY AND YOU LIVE IT THEN YOU CAN DO IT AGAIN TOMORROW

OLD DEANS NEVER DIE - THEY JUST LOSE THEIR FACULTIES

Tolkein is Hobbit-Forming

KARL MARY'S GRAVE IS A COMMUNIST PLOT

WHAT HAS POSTERITY EVER DONE FOR ME?

I HATE GRAFFITI

I hate all Italian food

Nostalgia's not what it used to be

CISTERN KNUCKLES

RL 89

Family of SEX.



I HAVEN'T KILLED
ANYTHING IN THE
LAST TEN MINUTES..

St.

Lee



St.

Family of SEX.

St.



Family of SEX



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ALL INTERESTED STUDENTS.



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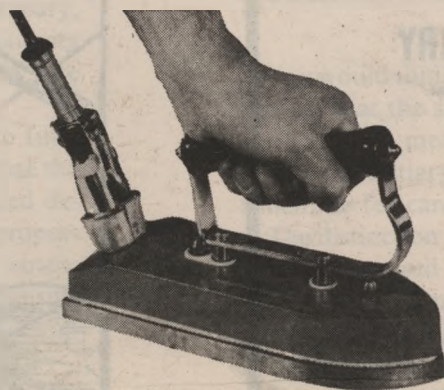
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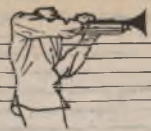
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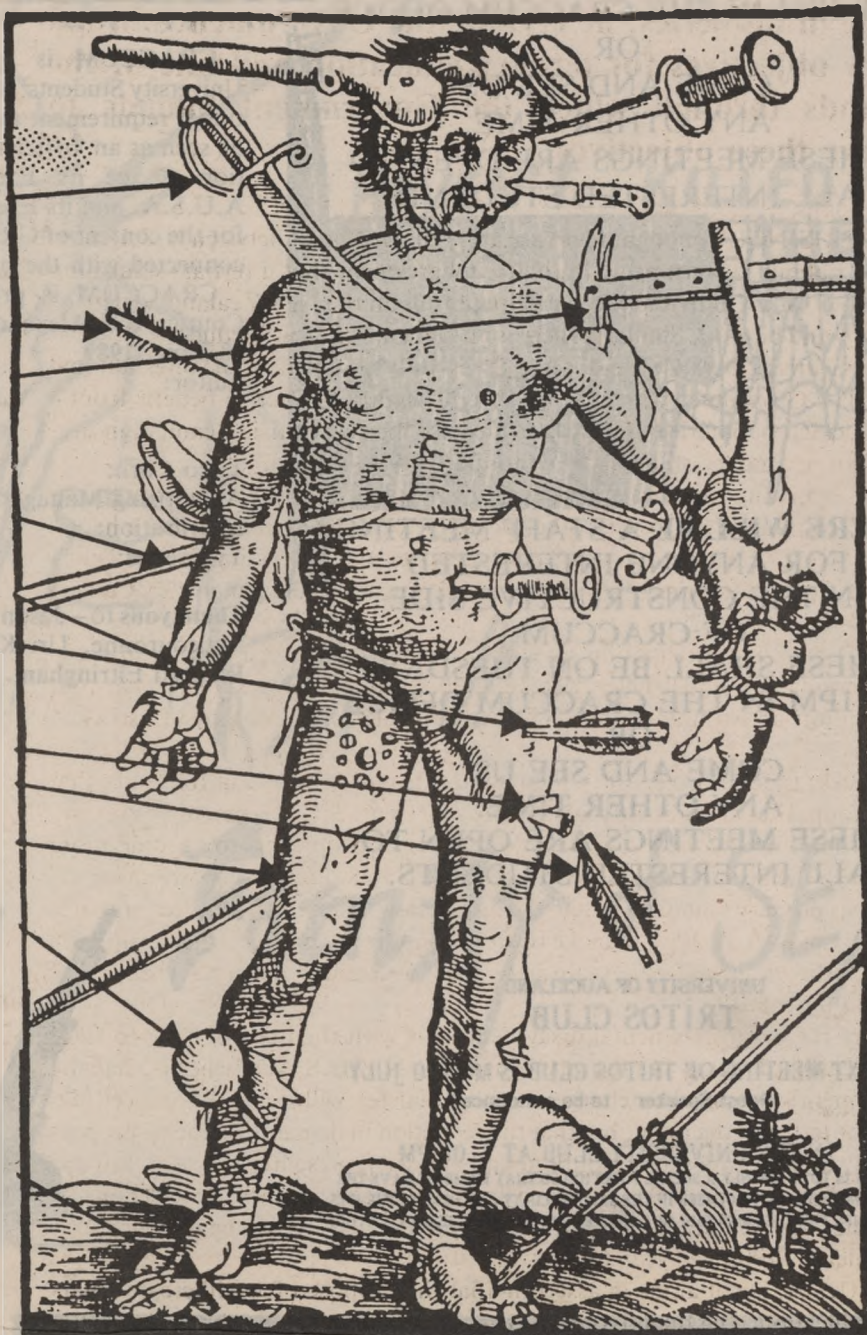
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N.Z.U.

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KNUCKLES

THE MALEVOLENT NUN!

BY FROM DEDIC

KNUCKLES HAS RECEIVED AN INVITATION TO A HANGI — SO, NATURALLY, SHE GATECRASHES A COMPLETELY DIFFERENT ONE DOWN THE ROAD...



IN THAT??! JESUS! YOU'VE OUTDONE EVEN ME! I BET IT'S FULL OF WORMS!

Slurp



BETTER EATING HERE

N.Z.U.S.A. ON THE LOANS SCHEME

In a series of three articles N.Z.U.S.A. Vice President Frank McLaughlin restates why N.Z.U.S.A. is opposed to the proposed \$2000 tertiary tuition fee. In this, the first article in the series, he reviews the Government's broad policy objectives for tertiary education and one of the methods through which the Government intends to achieve these objectives.

SURPRISINGLY enough, there are areas of agreement between N.Z.U.S.A. and the Labour Government. Both are in agreement that a tertiary education is essential for an individual to participate fully in the New Zealand society of the 1990s and beyond. Similarly there is agreement that a well-educated population is essential if New Zealand is to (successfully) compete in the international arena. The Government's belief that there is significant public benefit from a well-educated population is clearly evident in their advertising campaign urging senior secondary students to continue their education.

Data comparing New Zealand rates of involvement in post-compulsory education and training (PCET) with other developed countries doesn't make happy reading. New Zealand's output of graduates per 100,000 people is well below other developed countries - New Zealand 272, Australia 430, Japan 432, Canada 616 and the USA 612.

OECD data on participation rates sees New Zealand consistently ranked in the lower quartile - indeed New Zealand's 46.5% (1982 figures) of 17-year-olds in education and training is only beaten into last place by poverty-stricken Portugal.

The task, though, isn't just to increase participation rates but to ensure that those groups that are presently adequately represented. Government has to continue promoting the value of education, the curriculum has to become more relevant to the needs and experiences of those who at present are switching off as early as primary school level, and the institutions themselves, whether primary, secondary or tertiary, have to make themselves more accessible to the community in which they are situated. Again here the Government and N.Z.U.S.A. are in broad agreement.

Where there is fundamental disagreement is with the issue of how to fund the increasing demand for tertiary education. N.Z.U.S.A.'s belief is that the Government's proposal to charge a substantial fee will not only reduced demand for tertiary education, but that the reduction in demand will be disproportionately higher from those groups already under-represented. In other words, the Government's objectives of increasing participation in PCET and of ensuring greater representation by those under-represented will not be met by charging students \$2000 per year of full-time study.

N.Z.U.S.A. is not alone in asserting that the proposed fee will create a barrier to education. The Inland Revenue Department prepared a submission earlier this year reviewing the then-favoured graduate tax, in which the department questioned whether the scheme would assist in meeting Government's social and educational objectives. Then there was the annual report of the Vice-Chancellors'

Committee, *GRaduate Employment in New Zealand*, in which it was argued that greater user-pays would be likely to "deter many students from degree studies".

The most damaging report for the Government, however, has come from an unlikely source, those so-called guardians of objectivity and empiricism - the Treasury. Treasury are, of course, in favour of grater user-pays. However, unlike the Government, they don't see the need to increase participation rates in tertiary education (*The Treasury 1987*) so they don't have to pretend that an increase in tuition-fees won't create a barrier to education.

The Treasury briefing papers to the Student Loans Working Party go beyond merely stating that the increased charges will have significant disincentive effects and actually attempt to assess the number of potential students who will be affected. Treasury predict that with the introduction of the \$2000 fee some 2487 effective full-time students fewer will enrol in 1990 than would have if the fee was not increased.

Who are these 2487 EFT students? According to the report of the Government-appointed Student Loans Working Party, the groups of people who would be "less likely to invest in post-school education as a consequence of the introduction of an increased student contribution" include those engaged in part-time study, extra-mural study, those wishing to undertake short block-courses, those financially disadvantaged, younger students, post-graduate students, many potential Maori and Pacific Island students, and students such as nurses who experience disproportionately lower life-time earnings.

The findings of these reports have seriously undermined the Government's claim that it could substantially raise fees without disincentive effects. There is, however, more bad news for the Government. Not only is the fee increase inequitable, but the loan scheme is likely to be quite different from the scheme announced publicly in mid-February, will be highly inefficient and unlikely to fund the additional places that the Government claimed it will. The next article addresses that problem in more detail.

In this second article, the author examines the proposed student loan scheme itself.

You would think from reading much of the media coverage over the last few months that the student-loans scheme was an end in itself. The loan scheme is of course a means to an end. The Government has proposed a substantial increase in tertiary tuition fees and the loan-scheme is the mechanism through which the fee can be paid.

The distinction is important. There will be many students who will have to pay the increased tuition fee but won't have access to a loan scheme to do so. The Student Loans Working Party have recommended that part-time students and extra-mural students who have tuition fees of less than \$500 should have to pay the increased fees up-front when they enrol.

It is also important to distinguish between loan schemes for tuition fees and loan schemes for living costs. Contrary to popular belief tertiary tuition fee charges are not common internationally, indeed most European countries either charge minimal or no tuition-fees (*Johnstone, B. 1986*). ...

BY ROGER LANGRIDGE

FROM AN IDEA BY CORNELIUS STONE

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LANGRIDGE

DEDICATED TO THE GREAT MR. LINTON.

BETTER WATCH YER OWN IF YOU'VE BEEN EATING THIS STUFF! WHATEVER'S UNDER HERE, IT MUST BE DISGUSTING!!



THIS WEEK: THE WAY TO A DUN'S HEART IS THRU HER FACE...



Arguments that justify the proposed scheme on the basis that loan schemes are common internationally, invariably quote European living-cost schemes. Yet the objectives for such schemes are quite different from the one being proposed in New Zealand.

A loan scheme for living-costs provides the individual with additional disposable income for the duration of their study. A loan scheme for tuition-fees provides income for an institution.

When Phil Goff announced the scheme on 20 February, the following details were outlined:

- i. Students would pay 20% of the average cost of a tertiary education - stated then as being \$1800.
- ii. Repayment would not commence until the individual earned on or above the average wage of \$25,000.
- iii. Repayment would range between 1.3 and 3 percent of gross income.
- iv. The sum would be inflation-adjusted but the Government would pay the interest.
- v. Finally, the revenue raised would be a supplement to, rather than a substitute for, Government expenditure.

However, details of loans schemes are as arbitrary as pledges in election manifestos. In light of the findings of the Learning for Life Working Party reports, many of these details are in the process of being drastically redrafted.

1. The Twenty per cent Charge

While there are no recommendations to change the percentage in 1990, though the amount for a full-time course is now \$2000 rather than \$1800, the formula will have to be reconsidered in 1992. According to the funding report,

"The Government will then be faced with the options of placing a cap on enrolments, increasing Government expenditure or seeking an increase in private contributions either from students or from other sources".

Given that the purpose of the scheme was to create additional places (a point that will be considered later), resorting to restricting entry after only two years is not likely. What is likely is a sizeable increase on the 1991 fee charged to the student.

2. Threshold Levels

Not long after the February announcement, Phil Goff had shifted his stance from a threshold level of "on or above the average wage (\$25,000)" to "near to the average wage". "Near to" is conveniently vague enough to give the Associate Minister some room to manoeuvre. However the loans project-team recommendation that repayment should commence at a threshold of \$19,000 gives new meaning to the word "near". Invercargill can now be described as near to Auckland.

3. Repayment of Gross Income

Repayments ranging from 1.3% to 3% of an individual's gross income have gone by the board as well. According to the loans project-team, if the Government wants the banks to administer the scheme then repayment will have to be set at a minimum of 5% of gross income.

According to information prepared by the Associate Minister of Education at the February launch of the scheme, a nurse's average earnings over ten years after graduating (presuming they find employment of course) is \$28,000 per year.

The nurse, under the present tax system, will pay 24% of gross income in tax and 5% of gross income for education, a total of 29%. Meanwhile, those on more comfortable incomes will be paying just 33% in tax.

Arguably the position is worse for those whose average earnings over ten years (eg. primary teachers, social workers,) who will now pay 38% of their gross income either in tax or education debt servicing. They too will no doubt be comforted by the fact that there are others in society earning many times their salary while paying 33% tax.

4. Inflation Adjusted Sum

While the reports of the loans working-party recommend that the Government pay the interest on the debt and the student pay the inflation adjustment, there are some ominous signs that change may even occur here within a year two. Firstly, the working-party recommends that those still repaying the debt after ten years either have the remaining debt removed or pay the remaining debt plus the interest. It is presumed, though that the report did not make it clear that the latter case is reserved as a punitive measure for those not repaying sufficiently fast enough.

Second, Treasury's working-figures reveal that, while in 1991 the Government will pay \$14 million to the banks in interest servicing, by 1994 that figure will be approximately \$59 million. As the interest servicing balloons, so will the pressure for Government to pass the cost of a previous government's decision on to the student.

5. Supplementary Revenue

Initially the justification for the student-loan scheme was to raise revenue to create additional places in the tertiary section, places which the Government could not afford (though it could afford the huge costs of the scheme). However, according to the Government Funding Working Party report the money should be used also for

- (a) special injections to bring existing institutions up to date;
- (b) ensuring equality of access;
- (c) paying for transition measures related to the implementation of the reforms of *Learning for Life*.

The universities have stated that they have not received funding for 11% of the students currently at university, and that they require almost \$57 million just in order to deal with 1989 enrolments.

Furthermore, the universities have stated that they will require additional funding to compensate for both the GST increases and the 1989 salary increases. The Polytechnic will no doubt have similar claims. What all that adds up to is a significant percentage of the revenue raised through the student charge being used to compensate tertiary institutes for five years of

under-funding.

Once the cost of the exemptions recommended in the Student Loans Working Party report (see previous article) are included, the costs of many of the reforms recommended in *Learning for Life* and the requirements of the institutes to meet current enrolments are considered, there is little if any money left for expanding the system.

While that may be bad news for New Zealand's development, not to mention for those students who are turned away, it's a bonus for the loan scheme itself which produced favourable returns during periods of low growth.

One of the most ironical observations to arise out of the funding working-party's report was the observation that

"if the increase in tertiary enrolments proceed along medium or low growth paths, then the need for expansion in real government expenditure within the next five years may be avoided".

So much for the Government's commitment to education, so much for Government expenditure not being substituted for the student charge! As the Treasury working party papers showed, under the increased-tuition-fee policy, potential demand for tertiary education will be dampened. In 1990 it is predicted that some 2487 (Treasury figures) students fewer will enrol than if there had been no increase in tuition-fees.

The purpose of the student-loan scheme was to aid the rapid expansion of tertiary education. The outcome of it is to reduce demand and ensure real Government expenditure doesn't increase beyond 1989 levels.

This third article by N.Z.U.S.A. Vice-President, Frank McLaughlin, outlines an alternative method of funding the increased demand for tertiary education.

THERE IS A BETTER WAY

ONE of the more common questions posted by proponents of a student-loan scheme is "why shouldn't people pay for their education?"

It is, of course, a badly focused question. The debate isn't whether people should or should not pay for education but *how* should they pay for it. In considering how to pay for education the twin issues of equity and efficiency have to be addressed.

The Government proposes that tertiary education should be partially paid through a direct charge on the individual student. It has been argued in the two previous articles of this series that such a proposal will not only counter the Government's stated objectives of increasing participation rates and ensuring more equitable representation but that the loan scheme itself would be extremely cumbersome and horrifically expensive. An alternative method of funding needs to be explored.

There is a significant correlation between income levels and levels of education. Those on higher incomes are more likely to have had a higher education. The 1986 census shows that around 70% of those with incomes in excess of \$30,000 have had a tertiary education. Conversely, only 25% of those on \$10,000 had a tertiary qualification. As greater emphasis is placed on a tertiary education the correlation between income and education is likely to rise.

Such facts germinate what seems to be a logical solution to the Government's dilemma - increase the tax for those on higher incomes and tag the additional revenue for the specific purpose of funding education. Under this proposal the top tax rate of 33% would rise to, say, 38 per cent. By world standards that's not overly high and leaves New Zealand still with an edge on Australia which has a top tax bracket of 39%. According to Trevor de Cleene, a rise in marginal rates of 33% to 40% raises about \$300 million (*Evening Post* 14/3/89), so a 5% rise would net approximately \$220 million.

This revenue would, in the initial years at least, be tagged for education, allowing Government to invest in the often-overlooked area of pre-school education as well as the highly demanded post-compulsory education. Would such a proposal be socially equitable or efficient?

The proposal would allow the Government to meet its twin objectives of increasing participation rates in tertiary education and of ensuring a greater representation of society in tertiary education. Having to pay a top tax rate of 38% for income above \$30,000 has never been cited as a barrier to education, nor is it likely to be.

Such a proposal would also be fair on the 70% of income earners over \$30,000 who had a relatively free education. Their peers paid through the taxation system for their education and now they, in turn, would be able to repay that far-sightedness and invest in this generation's education graduates on \$19,000 will be paying almost 29% of their gross income either in tax or debt servicing. Furthermore, a high proportion of those who go overseas are young people who have just completed their studies, a sizeable education debt may be just the incentive they need in deciding whether to return.

The real argument against increasing the top tax rate is an ideological one. The Government has taken on board the opinion that government expenditure and especially education expenditure is akin to "wasteful household expenditure". As Trevor de Cleene claims, raising taxation "is a disincentive to investment". It would seem that only the individual can make good investment decisions - the State, for some unidentified reason, lacks the wisdom.

Spending on education is an investment; not only is education essential for the social and economic development of this country, but spending in education means in the long term saving on justice, health and welfare expenditure.

The Government's proposal to charge the individual \$2000 for a tertiary education is inequitable. The student-loan scheme is a highly expensive bureaucratic nightmare. Raising additional revenue through the tax system is a much simpler, more equitable and more efficient proposal. The Government, however, won't seriously address this alternative unless sufficient pressure is placed on them. Hopefully this series of articles outlining why N.Z.U.S.A. is opposed to the increased tuition fee will have provided students with the necessary motivation to take an active part in the nationwide campaign against the proposed \$2000 tuition-fees.

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Earlier this year, correspondent Daphna Whitmore wrote an article on the Labour Party's failure to fulfil its promise of being a truly left-wing, worker-oriented party.

LABOUR — MYTH AND REALITY

Reply to a Reformist

by Daphna Whitmore

Seamus Donegan's reply to my Craccum article "Labour Pains" has to rely on glossing over or ignoring the facts on which my article dealt. Without repeating these at length, let me say that either Seamus does not answer them or his answers are pitifully weak. Really, he is carrying on Labour's appointed role of duping the workers into accepting capitalism as socialism, Labour leaders as genuine workers' representatives and class collaboration between them and the capitalists as being beneficial to the workers' long-term interests.

In my article I in part exposed the role of imperialism — big-power monopoly capitalism — in obtaining super-profits from the exploitation of the colonies and neo-colonies and using a fraction of the proceeds to "buy off an upper stratum of the workers with extra pay, privileges and promotion, thereby creating a Labour aristocracy, the social basis of the Labour Party." I added that "Labour" leaders get perks galore and become hardened reactionaries. They act totally in the spirit of the ruling class, sharing in the profits of big-power imperialism.

Wot, No Perks?

Seamus denies that in such a situation there is any kickback to the N.Z.L.P. It should be noted that in speaking of perks to the leaders, I distinguish between leaders and led. He rather plaintively wonders why they don't get more. My answer is, they get more than enough. But this whole question demands some further explanation of imperialism, the state and opportunism in the working-class movement.

Imperialism is 1) monopoly capitalism; 2) parasitic or decaying capitalism; 3) moribund capitalism. The substitution of monopoly for free competition is the fundamental economic feature, the *quintessence* of imperialism. (This is only a brief definition, but enough for the moment.) Monopoly capitalism produces enormous amounts of surplus capital, which, when invested in the weak and undeveloped countries (colonies and neo-colonies) yields enormous amounts of *super-profits* — i.e., a surplus of profits over and above the capitalist profits that are normal and customary all over the world. The capitalists can — and do — devote a part of these super-profits to bribe *their own* workers, so that in this century the big imperialist powers have, to a degree, lived on the backs of the masses of Asia, Africa and Latin America. Particular attention — and a percentage of super-profits — is paid towards creating a privileged upper stratum of the workers, in the creation of a labour aristocracy allied to the bourgeoisie, bought over and bribed by all sorts of special concessions. Thus, there is the closest connection between imperialism and opportunism in the working-class movement. The opportunist Labour parties (and this includes the New Labour Party) are a product of the imperialist era, and have their basis in the labour aristocracy.

N.Z. — A Junior Partner

For much of its history New Zealand has had a share in the super-profits extracted by British imperialism from its exploitation of the vast colonies in its possession. Thanks to its privileged position for the supply of meat, butter, wool, etc., to the British market at relatively stable, high prices, the N.Z. bourgeois ruling-class was able to share in the super-profits of colonial exploitation. Even though diversifying its markets in recent years, it has been able to share in a similar way in U.S. and Japanese neo-colonial super-profits by stable, high export prices. A part of these super-profits goes to bribe a sizeable upper layer of the working class here. In N.Z., as elsewhere, the labour aristocracy thereby created fully answers Lenin's description of it as the principal social (not military) support of the bourgeoisie in our day.

Of course, today the N.Z. big bourgeoisie is in the business of imperialism on its own account, with investments of its own in a variety of countries.

The Soft Job System

In the imperialist era the bourgeoisie pays special attention to seeing that Labour Party officials and trade-union leaders get cushy posts in the state ap-

paratus and its offshoots. Lenin, who analysed imperialism in a detailed, penetrating, scientific fashion, wrote in one 1916 pamphlet, "On the economic basis referred to [i.e., super-profits], the political institutions of modern capitalism — press, parliament, trade-unions, congresses, etc. — have created political privileges and sops for the respectful, meek, reformist and patriotic office employees and workers corresponding to the economic privileges and sops. Lucrative and soft jobs in the Cabinet or on the War Industry Committee, in Parliament and on diverse committees, on the editorial staffs of 'respectable', legally published newspapers or on the management councils of no less respectable and bourgeois 'law-abiding' trade-unions — these are the baits by which the imperialist bourgeoisie attracts and rewards the representatives and adherents of the 'bourgeois labour parties'."

The Big Shareout

In New Zealand, as in other bourgeois countries with parliaments, the possession of the bureaucratic-military state-machine is the main electoral prize for which the bourgeois parties contend. Even today, despite the sale of state-owned enterprises, there are still plenty of plums of office to be distributed after an election victory. Appointments to High Commissions, embassies, positions on all sorts of Government boards and commissions, directorates on this or that Government (so-called 'independent') corporation in banking, industry, commerce, T.V. and radio — even boards to sell up enterprises and corporations — all become the object of a great shareout, while the foundations of capitalist society remain untouched. Labour gets a share of these plums even when out of office; when they are the winners, it is the lion's share.

When the state is a capitalist state the shareout is a means of giving substantial rewards to the Party and trade-union hierarchies which sustain a Labour government. But this isn't bribery; this isn't corruption — this is just 'normal' capitalist practice. It is one of the disguised forms of 'remuneration' to the faithful servants of capital along with substantial business donations — which Seamus thinks don't exist — and the contributions from 'loyal' trade-unions.

It's Only Money

But just in case these perks are a figment of Marxist imagination, in case they do not represent any sort of "kickback from capitalist interest for screwing down the workers" — as Seamus puts it — here is a view from the opposite end of the spectrum, the N.Z. Herald: in an editorial (April 8, 1989) headed: "ALL PERK AND NO WORK", the writer noted that Mr Knapp had been stripped of parliamentary privileges (not his pension) for his occupation of a parliamentary room in protest over Mr Lange's broken promise to hold a referendum on proportional representation. Mr Knapp, it said, "figured that the lost perks had been worth \$10,000 a year."

It further adds:

"The real perks for burned-out M.P's range from ambassadorships to the chairmanships of all the boards and tribunals that used to litter Wellington like autumn leaves: the Nasella Tussock Boards, Ratepayers' Appeal Authority, the Sanitary Engineers' Registration Board, the Ardent Spirits Licensing Authority... the list used to run from the top of Molesworth St to the end of Cuba Mall.

"Until the present class of M.P's voted most boards, authorities and tribunals out of existence there were always cushy jobs for old strays. But now the perks are growing rare, which makes the prizes look even more glit-tery."

Perhaps it is Seamus who needs to do more "hands-on research" and not Daphna.

Grovelling Servitors

"Marxist analysis tends to be very bitter and confused about the role of labour-reformist governments around the world — bitter because they have succeeded where Marxists have failed," says Seamus. Succeeded in what, Mr Donegan? In keeping the wage-workers permanently in the position of an exploited class enriching their bourgeois masters? But while that in truth is the aim of reformists, it is not the aim of Marxists. Their aim is to get rid of the system of exploitation of [people by others] altogether. Their bitterness towards refor-

Later, Seamus Donegan replied from a Labour-supportive position. The microphone has been passed back to Daphna...

mists is quite simply explained: it is because the reformists play the role of "right-hand man" to the exploiters.

Seamus says, "If there really is this class struggle, why have people not turned in their thousands to Marxism?" Let him look at the strike statistics to see if a class-struggle exists and if the workers really love their bosses as the Labour Party teaches. I have already said why the workers don't turn in their thousands towards Marxism, but it is worth repeating it is because they are duped by the labour aristocracy — which is the parent of social democratic and Labour parties — into believing that these parties are actually workers' parties when their leaders are reactionaries and grovelling servitors of capital, which keeps them in being.

It's All Done With Mirrors

Seamus claims that most New Zealanders do not know they are being exploited by a capitalist elite because they are not. In other words, the employers' money simply grows on trees, it does not come from using for their own benefit, i.e., exploiting, the labour of wage-workers and profiting in the process. So how did Roger Douglas and Jim Anderton, whom Seamus cites as millionaires, make their money? He tells us: one by manufacturing herbal remedies, the other by manufacturing coat-hangers and shopping-trundlers. Maybe it was all done with mirrors, and not by the labour of workers.

"Marxist government is basically obnoxious to most New Zealanders," Seamus tells us.

Whose Ideas Rule?

As they haven't lived under Marxist government, Seamus' claim can only be speculation. More to the point, people's opinions of Marxism come mainly from the ruling-class whose ideas are the ideas that rule in society by virtue of their ownership and control of the main means of influencing opinion — the press, T.V., radio, the education-system, the publishing houses, etc. And, of course, from people like Seamus, who propagated bourgeois ideology in the working-class movement.

Seamus' "Black Budget" Blue

As it happens, Seamus amusingly puts his head in a noose by denouncing my reference to the 1958 "black budget". Here is what he says: "Attacks on the 1958 budget by a Marxist using National-Party terminology only demonstrate the classic extreme-leftist art of half-truth and cynical attempts to rewrite history." How can I possibly recover from such a deadly riposte? How refute such crushing epithets? Well, very simply. For the information of Mr (reformist) Donegan the term "black budget" was coined not by a Nationalist, but by one of the most prominent Labour leaders of the time, the President of the Federation of Labour no less, also known as the uncrowned king of the Labour Party, namely, Mr Finton Patrick Walsh. Better get to know a few facts, Seamus!

Prettifying the Unpretty

How nicely our reformist glosses over the responsibility of the Government for "the punishment" (to use Jim Anderton's term) inflicted on the mass of workers since 1984, not only in relation to mass unemployment but in the extra hardship involved in the privatisation of the various social services, which are still under attack. Reading Seamus' apologia for reactionary 'Labour', one would think I had excluded recession and 'restructuring' as causes of the economic debacle. I did not, as any objective reader of my article can easily discover by looking it up. What I did not do was to prettify the Government and side-step its real role, as Seamus does.

Listen to this gem: "Reform of the tax system has hit the rich like they have never been hit before." This is really rich — no pun intended. Compare this grandiloquent and phoney claim with the following quote from a N.Z. Herald report of 5.4.89:

"Statistics released by the Statistics Department show that the richest fifth of the workforce are now almost 4 per cent better off in real terms than they were when the Labour Government took office in 1984, but middle- and low-income earners are between 1 and 2 per cent worse off."

Even leaving aside the appalling social effects of mass unemployment, can one wish for a more crushing refutation of Seamus' nonsense about "hitting the rich" than just those few statistics?

contd...

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HUMAN RIGHTS ABUSES IN GUATEMALA

Early in the morning of a February 1988 Ana Elizabeth Paniagua Morales was queuing for bread at her neighbourhood bakery in Guatemala City. She was seized by a group of heavily armed men in plain clothes, beaten and forced into a white van with darkened windows.

Ana Paniagua's body was found two days later. She had been stabbed and her throat slashed almost to the point of decapitation. Following her death, men whom her family believed to be members of the security forces visited her family home where they threatened her brothers and sisters.

Ana Paniagua was a former student at the autonomous University of San Carlos and an activist in the Association of University students. For several years she had received anonymous death threats and shortly before her murder, she was openly warned by a police officer that her was "aware of her activities".

Ana Paniagua's case was the first in a series of murders in February and March of 1988, dubbed by Guatemalans as the "panel blanca" or white van murders. Victims included student activists, teachers and business people. These murders are part of a wave of "disappearances" and killings which have recreated the atmosphere of terror prevailing in Guatemala in the late 1970s and early 1980s.

Then, under the military regimes of Generals Romeo Lucas Garcia, Efraín Ríos Montt and Humberto Mejía Victores, the police and military - sometimes acting in plain

clothes in the guise of so-called "death squads" - abducted and killed thousands of people they believed to be opposed to government policies or to be potential "subversives".

Successive administrations maintained that the "death squads" were "extremist groups of the left and right" which were "out of government control". Amnesty International has concluded that they were composed of regular police and military personnel acting under the orders of superior officers.

In January 1986 the accession to power of a civilian government under President Vinicio Cerezo Arevalo led to a temporary reduction in human rights abuses but over the last 18 months cases of torture, "disappearance" and murder have been reported with increasing frequency. Amnesty International has collected information which shows the pattern of human rights abuse.

In July 1988 an Amnesty International delegation to Guatemala collected testimony from survivors of attempted extrajudicial executions, from relatives and from friends of victims. Information has also been received from human rights workers in Guatemala, from Church workers, journalists, diplomats and Guatemalans who have been forced to flee from their country.

The Cerezo administration has established a number of bodies formally committed to the protection of human rights, but these bodies have been sadly, for the most part, ineffective. Some - such as the Congressional Human Rights Commission and the Attorney General for Human Rights - were provided for under the new 1985 Constitution.

The Human Rights Commission however, lacks funding and facilities, and also suffers from the failure of other government bodies to co-operate with it. When Commission members met Amnesty International in March 1988, it appeared the body no longer had an active role in inquiring into human rights violations.

When the July delegation to Guatemala questioned the Commission about cases such as the white van murders, Commission members referred Amnesty International to the National Police, the Ministry of the Interior or the military. On each meeting with members of the Commission, they have alluded to the fact that the exercise of military power behind the scenes meant that the Commission had to proceed with great caution.

The Human Rights attorney has simply failed to conduct in-depth investigations into human rights violations. The few investigations that have been carried out have involved suspected police abuses. Amnesty International knows of no bonafide investigations conducted in cases in which the military has been accused of responsibility for human rights abuses.

Amnesty International calls on the Government of Guatemala to empower investigatory bodies with the means to inquire into all alleged human rights abuses swiftly and independently. It urges the government to ensure that those implicated in human rights violations are identified and punished.

[Condensed from AI Focus april 1989.]

For more information about Amnesty International on campus, see our notice board in the quad.

from pg 7...

What Is Socialism?

Our reformist spokesman has found out that socialism means different things to different people. For members of the rightist Labour hierarchy, such as Seamus reveals himself to be, socialism is not a movement for a new social order, it is simply state capitalism - or capitalism run by opportunists who once called themselves socialist but now find it expedient to do so. They, of course, bear no resemblance to Marxian socialists whose ultimate aim is the abolition of classes and who fight for the social ownership of the means of production and exchange as the first stage in the process of achieving this objective.

The socialist revolution in Russia in 1917 inspired tens of millions of workers around the world, but it frightened hell out of the capitalist ruling-classes. Even openly capitalist governments, such as Roosevelt's, rushed into Keynesian-type reforms to head off workers' revolutions in their own countries. Only now do they feel secure enough to privatise the products of state interventionism which they slapped together from the 'thirties onwards.

In reality, most of Labour's reforms fell into that category. They were not the outcome of genuine concern for the welfare of the working masses, as Labour politicians assert; rather, they were by-products of the Russian revolution, designed to keep the N.Z. workers from taking the same path. Let those who denounce socialist revolution yet simultaneously extol Labour reforms ponder that peculiarity of history.

The Place of the Reformists

The monopolist bourgeoisie who really rule modern capitalism have enormous wealth which they are determined to hang on to, along with the system of exploitation from which it springs. They have created a vast machine for perpetuation their rule. The reformist parties have a definite place and role in this machine - the role of keeping the working-class from being an independent political force fundamentally opposed to capitalism, of keeping them following at the tail of the bourgeois parties. Accompanying the material underpinnings (bribery, etc.) of these parties are ideological ones such as Seamus Donegan's bourgeois claptrap about the state: "What more is the state than ourselves? It is our collective method of diffusing amongst us the means by which we enjoy civilised society and, thanks to Labour governments, the means by which to achieve personal and community advancement."

Not the slightest hint here of the apparatus of organised violence which exists as the principal bulwark of bourgeois rule: the armed forces, the police, the courts, the bureaucracy - in a word, the real state, the machine for the suppression of the exploited classes. Seamus' 'definition' is suitable material for a child's primer of the mythology of capitalism.

As I pointed out in my first article, Labour's role has been to subordinate the interests of the working-class to those of the capitalists throughout its lifetime. Seamus Donegan's reply simply confirms the correctness of that description.

However, the present Labour Government is doing more than any article to expose the basic anti-working-class nature of Labour parties and to show that there is little to choose between the reformist parties and those of open Tory reaction.

CHINA

AN UPDATE

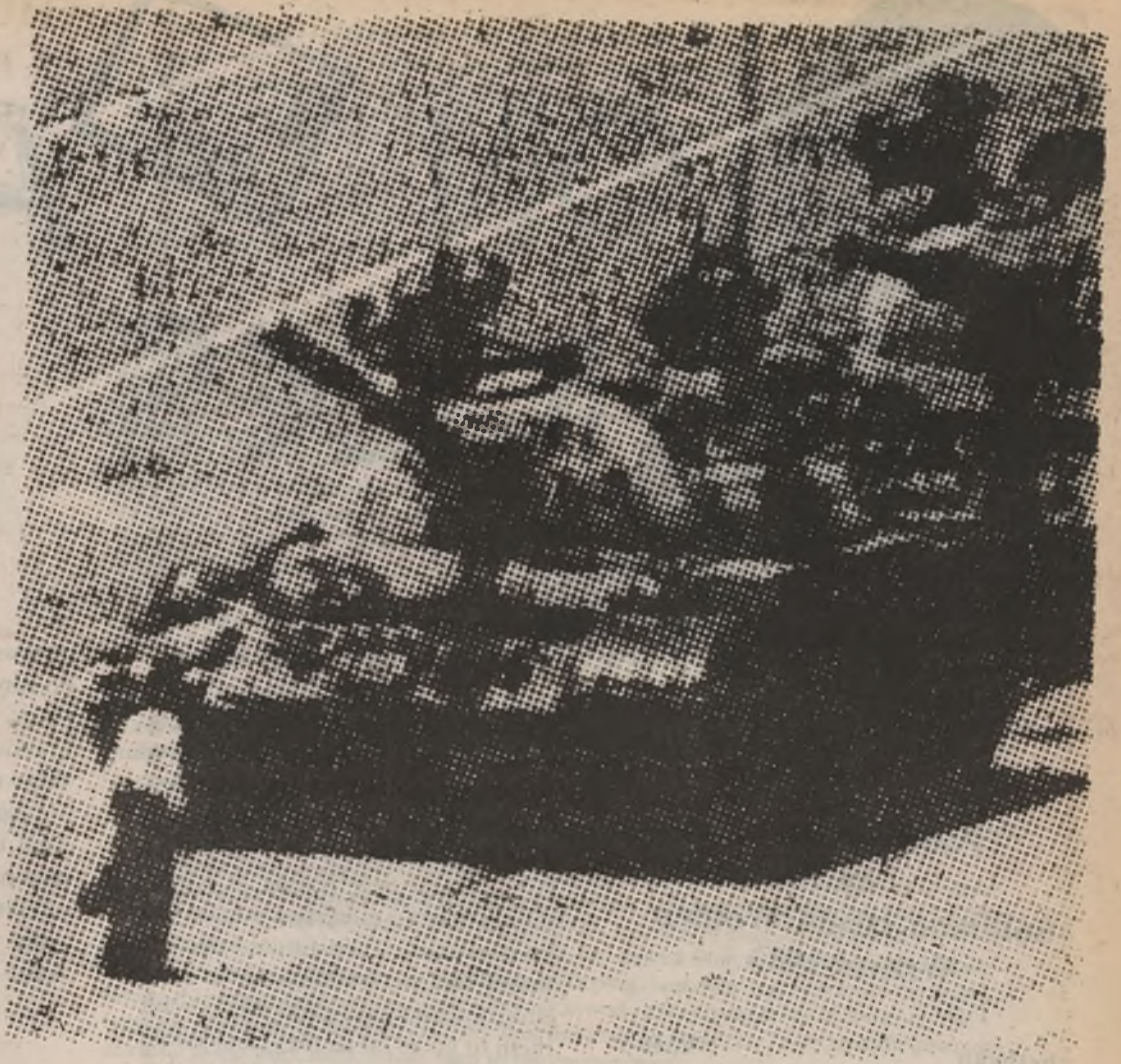
It is hard to believe that just a few weeks ago China seemed on the brink of civil war. With the country in chaos and confusion, revolution seemed a real possibility, perhaps even an imminent probability. Very little information was available in the strife-torn days following the massacre in Tianmen Square but what did emerge seemed to indicate a major split and rebellion within the army. This seemed to point towards a China torn apart, too broken to be repaired. Just a week later a semblance of normality seems to have returned to the streets of Peking. I use the word semblance quite deliberately because it is a normality engineered through the huge and threatening presence of hundreds of thousands of solidiers.

A week ago it seemed that the army was too fragmented to smash dissent through force of arms. As I stated earlier (in Craccum 12) a measure of armed force support was essential for any revolutionary movement to succeed. Such support that seemed evident a week ago seems to have been quelled. In common with regimes of brutality throughout history and I refer specifically to the example of Nazi Germany, the Chinese Government has simply terrified the people into submission. Opposition was quickly rounded up and silenced, as I write now thousands of dissidents including an army general have been arrested, charged as counter-revolutionaries and sentenced to death. As is evident on television the Government has scared the people into silence and conformity. Not surprisingly they are not prepared to speak their minds knowing that to do so will invoke certain arrest and possibly death. The willingness of the Chinese Government to go against the full weight of world opinion and continue its blatant and cowardly slaughter of those with principles is something that would have had the old Ayatollah nodding away happily in Paradise (or hell or wherever he is). The unbelievable actions of the Chinese Government has been aided in no small measure by the States control of TV and other media. The propaganda continually thrust upon the Chinese people does, despite its laughable inaccuracy, go a long way towards forming their opinions. You never know, if the Chinese Government keeps feeding lies to its people one day some of them may believe it. What the Chinese Government has neglected to consider however is that you can crush and burn and bury bodies but you can't erase the memories of that horrible night, memories that will remain indelibly printed in the minds of many.

Nevertheless the Government will continue to play off worker against worker, student against student, its own people against themselves in an attempt to root out and silence all dissent and discontent. We see each night a new line of dissidents being proudly marched around, their heads cowed, their bodies beaten. We hear their forced, false and contrived confessions:

'I am an enemy of the state...I am a counter-revolutionary...My fate lies in the hands of the state'

The Chinese Government may be able to fool its own people with this sort of crap but it is surely naive if it believes it can dupe the whole world. Nevertheless it will continue to try and eliminate all forms of discontent and, by association, non-conformity. This is just the initial act of suppression that heralds a regime that Pol Pot no doubt covetously envies. This Government will continue, in the tradition of all good fascists, to try and silence the people. It will achieve its aim in the short term and the current impetus for revolution will be stemmed. However the memories of the Peking massacre will live on. The horrors of July the fourth will never be forgotten. More leaders will rise and more martyrs will fall. The message for the Chinese Government is clear: Tyrannies that slaughter their own people never survive. A situation will arise in the not too distant future in China that for every revolutionary that is eliminated ten will spring up in their place. One hopes for the sake of China and for humanity in general that this situation is achieved quickly and not in the bloodbath that most predict.



This man, Wan Li Ling, was executed this week by Chinese authorities. Li Ling captured the hearts of millions worldwide when he blocked a convoy of armoured vehicles from advancing.

The Chinese method of execution involves the discharge of a rifle a short distance from the head. China has reportedly carried out over 30,000 public executions since 1982, a fact that seems to have been "overlooked" by most of the world. Similarly the slaughter of millions of Tibetans has been deliberately ignored by the world; a world eager to exploit the potential of China.

Further developments:

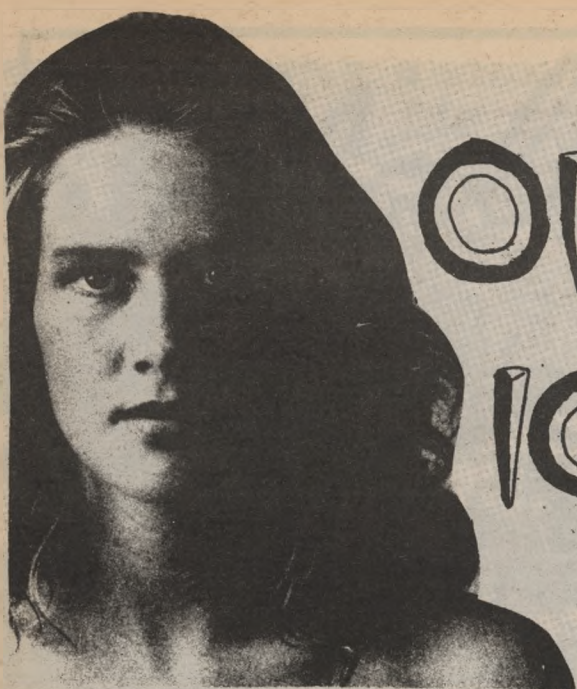
Since the time of writing (June 13th) a number of developments have occurred which may have rendered certain parts of this article out-of-date. Nevertheless the true motives of the Chinese remain the same.

The first official executions have occurred despite pleas from virtually the entire world. The man whose courage and principle thwarted an entire column of tanks has reportedly been executed also. In the face of the Tianamen Square Massacre the

deaths of just a few seem almost insignificant. The clinical sterility with which accompanies their deaths, their being "shot to death in public" almost gives the Chinese Government actions a veiled respectability. The term 'execution' has connotations, rightly or wrongly, that it is justified and in a sense deserved. The word murder has no such semblance of credibility, cannot possibly be justified. What is happening in China today has no possible justification, it is merely murder exacted upon the innocent. It is however crucial for the future of China that we are not desensitized to

the killings that have and will no doubt continue to occur. While the scale of killing has been reduced it remains utterly abhorrent. Murder will always be murder, the death of just one is a tragedy. I am sure I speak for most when I say we, in New Zealand, support the Chinese people in their fight against what we fortunately are never likely to experience. With each death, with each passing day, the Chinese Government moves closer to its own death, a death that is deserved and long overdue.

Peter Malcouronne



ON AMAZ ICLES ART



from
'Mi Mere'

Poetry & Prose
by
Solomon Island Women
Writers 1983

bethsan

kafe

a typist

I am 25 years old. I'm living in Honiara though I come from the West Province. I have two children. I am working in one of the Government Institutions as a Secretary. The post is on L 3/4 salary scale. My daily working hours are from 7.30 a.m. to 4.00 p.m. which includes a twenty-minute coffee break each morning and a one-hour lunch break daily. As a secretary I do various jobs besides my normal work - personnel staff filing, answering the telephone, drafting mileage claims and helping in our institute library when I'm not very busy.

My colleagues are very friendly and helpful, except for our Principal who is really a hard man. But on the whole I am coping very well. The staff and students of this institute are always nice to me and I am always glad to do anything for them. I've never had any ill-feeling towards them since I started working here.

Sometimes I feel that the salary offered for this post is quite small. There is always too much work for one person to do, especially when the Institute is developing. I hope they will do something about it soon.

Seeing that I work five days a week, I have very little time at home after work. I don't do any gardening because of the limited space, but I do other things like simple crochet work for my tablecloths, embroidering pillowcases and making my own dresses.

I have two cousins of mine living with me; one is working and the other one is my baby-sitter. My baby-sitter does my house-work and all the work when I am working. She has no problems doing the work because we have everything in the house - water, food and gas stove to cook on. In the evenings we help each other cook our food and do some extra work in the house. There are only five of us and the house is much easier to look after with the help of my cousins.

During my school days we didn't have Form III in all the National Secondary Schools like today. KG VI was the only school that had Form I to V at that time, so I didn't have high hopes of continuing my education but thought of leaving school and

getting a job. I left school and took a typing course for one year at H.T.I. (Honiara Technical Institute) before working. At the moment I am doing two English courses: an extension English course at USP Centre and Pitman English (Office Skills) at H.T.I. I feel that people in school should learn something which will lead them into their future careers. I would like my children to be well-educated and have good jobs. I want them to go as far as they can (Secondary school or University) until they really think that they can't go any further and can get a job. I won't disturb their education, as it is the back-bone of our living now-a-days.

I think a man should support a family, have a good job and background, care about the family and he should be affectionate and reliable. My previous man helped cook, support the family and look after the kids. I am now legally separated from him, the reason being that I wasn't happy in our married life. He was bossy, jealous and a drunkard. I couldn't visit my friends and my family unless I was with him. I always felt depressed. This marriage was a result of my own will. My parents really opposed it, and when, in the end, I made up my mind to have a legal separation, they really backed me up.

My parents always stay at home. They earn their income from running their small business. They are strict parents, the kind that you have to listen to. Whenever I am with them I have no freedom to do what I want. I always feel more comfortable and do what I like when I am away from them.

Since I am working all the time, I don't have time to involve myself in any women's groups or organisations in town. Back at home I was involved with a group of women from my church. Their club is called the Women's Fellowship. There are about seventy women - both young and old - in it. They work together, sewing, weaving, gardening, cooking and playing. Twice or three times a year a Social Development worker visits them and gives them a course or a workshop. They usually hold bazaars to raise money for the club. This has been very helpful to the community. They help the sick, the old and disabled people in any way they can by providing them with food, clothing and working for them.

If my children are well-educated, I hope that my son will become a doctor and my daughter will be a teacher. I want them to live in a village with good housing, with beautiful gardens, plenty of good food, and run a business of their own rather than working in the garden and cutting copra for their income. If they live

in town I want them to have fancy housing, cars and bridges over the rivers. There should also be a railway to cross the country and more cruise ships to travel on for holidays.

I belong to the United Church. I used to be a member of our youth group. I really feel good about being a member of the church, as I learned what is good and bad and what I must and must not do.

My House Idea

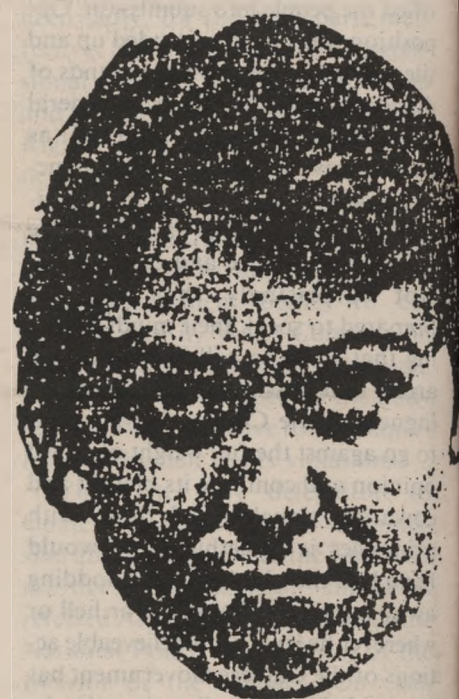
I'd like a house
With windows that
Face the horizon.
Big enough to fit
Me and my five children
Small enough to contain
Warmth and hold my
Ideas.

I'd like a garden
Where the colours
I paint will become real
And where the stories
In my pictures will come alive.

I'd also like a man
And ugly one with
Broad shoulders and a
Big heart. Who will love me
Me and what's mine,
Share my thoughts and discuss
An idea,
And hopefully no pissoffs
About the past.

I TREMBLE

I tremble
At the thought
Of going to town
And meeting brutal men
Who think white is clean
And black is dirty;
Of politicians who lie
And make lots of half promises
And of ordinary people
Who believe them
Just because they wear ties.



Claudia Pond Eyley

ONE SUNDAY IN GUADALCANAL

They came with legs swollen
and countless underskirts.
Their sores festered
Leaving blotches of red on their dark
and leathery faces.

They came in twos, with child and without.
They came with the bacua and the betel nut
Young and old.

The stones on the road hot and jagged
Drove them to the soft bank of the roadside
Where they streamed to the spot

The bitches with sagging nipples licked
the heels of their bakadakis
While the children threw stones at them.

As a truck went past the dust heaved into
the air and settled unwelcome on their
Sunday finery.
They waved nevertheless for it was the pastor come
to preach on the evils of avarice and gluttony.

Alice Phillips

WOMENS LIB

It we always knew
Where we were going
We'll never take a step;
So come with me sister
Lets take a chance and make the break
After all, we cannot all go back
To the land.

Poems from "Hingano" by Konai Helu Thaman. 1987

It is disturbing to recognise that what we today have in common with women of the past is our experience of being silenced and interrupted; our experience of becoming a member of society in which we have no visible past, no heritage; our experience of existing in a void . . . Women's past is at least as rich as men's; that we do not know about it, that we encounter only interruptions and silence when we seek it, is part of our oppression. Unless and until we reconstruct our past, draw on it, and *transmit it to the next generation*, our oppression persists . . . among the most subversive and powerful activities women can engage in are the activities of constructing women's visible and forceful traditions, of making *real* our positive existence, of celebrating our lives and resisting disappearance in the process.

Dale Spender. *Women of ideas and what men have done to them: from Aphra Benn to Adrienne Rich.*

Women's art, feminist writing . . . must be useful to women, must work in our interest. Must not work to divide us further, must not lie about us to each other, must not give false information which would fall apart when people try to make use of it . . . Our language, like our lives must belong to us . . . The reclamation of ideas, political directions, culture—in which we are involved with the independent women's presses and other institutions supported by woman make it possible for women to speak honestly and in a whole voice; to say what we actually see and think in a tone of voice and language which is appropriate to the writer's life and to the lives of millions of other women. The more we do this, the more concrete information we will all have to realistically appraise our situation, our relationship to each other and to the world. And the more realistically we will act to gain control over our lives, without fantasy and false assumption.

Judy Grahn. *True to life adventure stories, volume 1.*

Literature is no one's private ground; literature is common ground. Let us trespass freely and fearlessly for ourselves . . . literature will survive if commoners and outsiders like ourselves make that country our own country, if we teach ourselves how to read and how to write, how to preserve and how to create.

Virginia Woolf.

. . . in pretending to stand for 'the human' masculine subjectivity tries to force us to name our truths in an alien language, to dilute them; we are constantly told that the 'real' problems . . . are those men have defined, that the problems we need to examine are trivial, unscholarly, non-existent . . . Any woman who has moved from the playing fields of male discourse into the realm where women are developing their own descriptions of the world knows the extraordinary sense of shedding, as it were, the encumbrance of someone else's baggage, of ceasing to translate. It's not that thinking becomes easy, but the difficulties are intrinsic to the work itself, rather than to the environment.

Adrienne Rich. *On lies, secrets and silence; selected prose 1966—1978.*

"Do you know Queen Elizabeth's magnificent phrase: 'Had I been crested and not cloven, my lords, you had not treated me thus.' "

Vita Sackville-West to Violet Trefusis. *Violet Trefusis: a biography, including correspondence with Vita Sackville-West.*

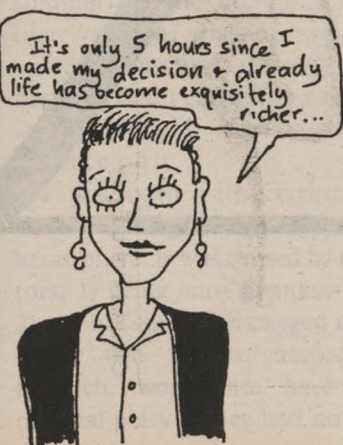
When I speak of the erotic, then I speak of it as an assertion of the life force of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives.

Audre Lorde. *Sister outsider; essays and speeches.*

Sexual intelligence like any other kind of intelligence, would be active and dynamic; it would need the real world, the direct experience of it; it would pose not buttocks but questions, answers, theories, ideas—in the form of desire or act or art or articulation.

Andrea Dworkin. *Right-wing women; the politics of domesticated females.*

One morning





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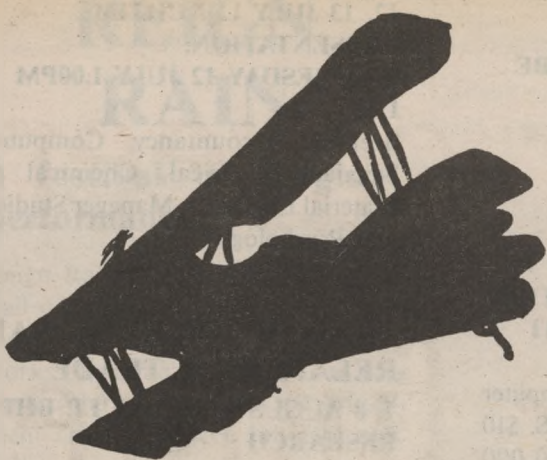
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A.



The Student's With A Disability page in CRACCUM is an opportunity for people with disabilities to express their views. Today's article is written by Alistair Timothy Hamblett, a second year arts student.

In today's society there are many people who have disabilities, some who look so called 'normal' and some whose disability is easily visible, I have a disability which is termed Cerebral Palsy and is of the latter condition. My personal opinion is that some people are scared of people who have visible defect (scared of people who go against the 'norm') because they are ignorant about the particular abnormality. The purpose of this report is to inform the reader about cerebral palsy so that a wider understanding may eventually break down barriers which exist in society.

I expect that the majority of you who are reading this article have never heard of cerebral palsy or those of you who have heard about it do not know much about the disorder. Cerebral Palsy (CP) is just a medical name meaning brain paralysis or brain damage (Cerebral) - brain, Palsy - paralysis). It is not a disease and is not infectious. This handicap can affect people in a whole range of ways. People who have CP may have perfect speech and are unable to walk, some may be unable to verbalise perfectly and be unable to walk while some CP people may have slight mental disability.

The word "spastic" (a name which is often used for meaning 'stupid' by those people who do not know anything about cerebral palsy) best summarizes the condition; spasm (derivative of spastic) meaning involuntary muscular contractions. The best way that I can tell you about CP is to look at it from my own experience of it.

I was born with cerebral palsy which damaged my left cerebral hemisphere. It was caused by two factors; 1) being born prematurely and 2) not having enough oxygen at birth. These two factors, according to research, would not have caused cerebral palsy if they had not occurred together.

Students with a Disability.



This damage has caused me to have difficulty with my speech and my motor co-ordination is affected; affecting my walking and hand movements. I find that my right hand has a mind of its own - when my brain tells it to stay down, it decides that it wants to go up). The parenthesised statement is a bit simplified but gets the basic idea across. This is caused by involuntary tightness of muscles. I have slight control over this in the sense that I get more tense when I am under stress. An example of this is when I talk to people for the first time, but it does happen without stressful elements, I find this really annoying and sometimes embarrassing. An example of an embarrassing situation is when I use my right hand to shake a person's hand. When this happens my hand gives it difficult to release its grip. This is both embarrassing for me and the other person as he or she thinks that they have done something terribly wrong or that they have hurt me, I can't blame people for this as it would appear strange to the first time.

To the person who has had no contact with people who have cerebral palsy I might look like someone who has just come out of the pub, having had a few too many drinks. Some people just look at me in an odd fashion. This sometimes can be amusing from the view point of that person being totally unaware of cerebral palsy but it can be very frustrating when I am trying to be accepted as so called 'normal' people do, I like abseiling, climbing, white water rafting, sailing and canoeing, I have even done a ten day outward bound course (believe it or not)

which was physically gruelling, I regard myself as 'normal' in the sense that I have the same emotions and feeling as everybody else has. At this stage of the report I would like to put forward this question: "What does the word 'normal' mean?" Cerebral palsy is just one of a whole host of disabilities and, in the way that I see things, I think everyone has some kind of disability and that there is no such thing as a 'normal' person.

My disability has become easier to deal with as I have got older. My parents never expected me to be able to lead a normal, independent life, let alone the prospect of me attending university for the second year, I can get from A to B with the use of the public transport system; entirely by myself (some people find it difficult to realise that I can do things without any help from others).

I think it is important for the reader to be aware of how some of society view people who have cerebral

palsy, I think that my speech difficulty is the biggest problem that I face. Some people who hear me speak automatically assume that I have some mental defect. This is extremely annoying for me, but it is understandable to a degree. The problem with cerebral palsy is that different parts of the brain are affected, some parts being the components that control thought processes therefore causing mental defects, I find it very difficult to deal with sometimes. Not all people I meet treat me like this, but many people do.

Hopefully I have given you a starting point into understanding cerebral palsy. It is a very broad account of what cerebral palsy is and it is hoped that those who read this article will go out and find more information. Although this report is specifically about cerebral palsy, I hope that it will give the reader an insight into other disabilities; disabled people do not like to be treated differently.

Tangata Whenua

Maori Music Treasured

MASPAC and the Arts Council have launched a new scheme to encourage and support recording projects by Maori composers and musicians. Called *Rourou E Rua*, the scheme is a partnership between the MASPAC's Puatangi contemporary music committee and QE II Arts Council Music Programme.

Grants of up to \$5,000 are available to help with recording, manufacture and marketing costs, and promotion. Applications are invited twice-yearly. Projects focusing on original music and lyrics in *Te Reo Maori* will be favoured, although English-language lyrics are acceptable.

The first set of applicants this year were asked to focus on *Te Tiriti O Waitangi - He Taonga* (the Treaty of Waitangi - a treasure) to mark the 150th anniversary of the partnership between Maori and Pakeha, in 1990.

The panel assessing applications has Puatangi members Ngatai Huata (Chair), George Kahi, Billy Karaitiana (with Te Puoho Katene as

alternative member), Judy Anaru (QE II Music Panel member and previous Station Manager of Campus Radio BFM), and Bill Kerekere (independent member, alternate Kui Wano).

Chairperson Ngatai Huata, a musician and music producer from Hastings, says the grants would be the first opportunity for some composers to have their work recorded. Songs and music selected under the scheme would also be promoted at a festival of indigenous music in Auckland next year.

Puatangi is the space of time at early dawn when birds sing. The kaupapa of the committee Puatangi is based on awareness that musical pursuits among Maori arise from a natural need for self-expression and self-fulfilment, and from a social need within a cultural context. Hence music has a positive influence in our communities and plays an important part in both the formal and informal expressions of our social and spiritual lives.

The next closing date is 30 September 1989. Enquiries to MASPAC, Box 1095, Wellington.

(from He Panui published by the Maori And South Pacific Arts Council, Autumn 1989)

Alterations and Additions to Careers Expo '89

The Careers Advisory Service is busy organising the seminars and interviews held by companies looking for their perfect graduate. Below are some additions and alterations to the Careers Expo pull-out of the Capping issue of Craccum - issue 9.

For any further information, see the Careers office-people (in the upper/lower lecture theatres building) or phone 737-999 x-7702

RANKINE & HILL MONDAY 17 JULY LUNCHTIME PRESENTATION: TUESDAY 11 JULY 1.00PM LLT.

Engineering graduates in the disciplines of mechanical, electrical/electronic, civil, structural, building services who preferably gain honours degrees.

Initially working in our Auckland office but with opportunities to work in Australia and South East Asia. Applicants must be committed to seeking registration, have good communication skills written and oral, and present an image appropriate to joining a major Australasian Consulting Practice.

DATA BANK MONDAY 10 JULY

Seeking Computer Science students. (Further information to follow).

HORWATH & HORWATH TUESDAY 18 JULY

Seeking Accounting students - Business Services.

MOBIL OIL (NZ) LTD 19, 20, 21 JULY EVENING PRESENTATION: THURSDAY 13 JULY, 6.00PM LLT.

Mobil provides challenging careers in Engineering, Marketing, Accounting, Finance, and Computer services. We are seeking graduates with a desire to prove themselves, who respond to challenging goals, and that want to make an impact on the organization. COMPANY PRESENTATION IS A PRE-REQUISITE TO AN INTERVIEW.

QUEENSLAND NICKEL PTY. LTD DATE OF VISIT STILL TO BE CONFIRMED.

UNISYS 8, 9, AUGUST EVENING PRESENTATION: MONDAY 7 AUGUST 5.15PM, FEDERATION ROOM, OLD GOVERNMENT HOUSE.

Unisys is one of the leading computer companies in the world. A U.S. \$10 Billion company with 90,000 employees, 60,000 customers, and situated in 100 countries. Unisys promotes a full range of computer related products and services designed to meet the information needs of businesses in rapidly changing environments. The ideal graduates for Unisys are those individuals who exude an outgoing innovative attitude to life. Technical expertise is an advantage as is an appreciation for business.

MCKECHNIE METAL PRODUCTS

13, 14 JULY
McKechnie Metal Products Ltd, the largest non-ferrous metal manufacturing company in New Zealand and part of the larger McKechnie Pacific Ltd Group which has high technology/productivity plants in several locations in New Zealand and Australia.

We seek to recruit Graduates of a high calibre who can attain their full capabilities within our Management structure. We recognise that our success largely depends on the calibre of the Management Team. Money, machinery, products, services are all important, but in the end everything depends on the control and direction provided by effective Management. ACCOUNTANCY, ENGINEERING - MECHANICAL/ELECTRICAL, COMPUTER STUDIES STUDENTS SOUGHT.

AMP SOCIETY 11, 12 JULY LUNCHTIME PRESENTATION: TUESDAY 11 JULY 1.00PM LLT.

SHELL BP TODD 12, 13 JULY LUNCHTIME PRESENTATION: WEDNESDAY 12 JULY 1.00PM LLT.

Seeking Accountancy, Computer Science, Electrical, Chemical & Material Engineers, Manager Studies and Psychology.

MINISTRY OF EXTERNAL RELATIONS & TRADE

7, 8 AUGUST 1.00PM LLT. BHP RESEARCH
19, 20, 21 JULY
PRESENTATION:
WEDNESDAY 19 JULY 1.00PM
OCH2 - CHEM & MATERIAL
AND T A M (ENGINEERING
SCIENCE).

ENGINEERING, AND MINING
AND MECHANICAL. PHYSICS
AND MATHEMATICS
STUDENTS MAY ALSO AT-
TEND EITHER OF THESE
PRESENTATIONS.

Interviews will be held after the presentations. Our interest is final year honours students and post-graduate students completing their studies in the next 6-12 months. However all interested students are welcome.

BANK OF NEW ZEALAND 9, 10 AUGUST LUNCHTIME PRESENTATION: TUESDAY 8 AUGUST 1.00PM LLT.

Students MUST bring their own C V's to the interview. NZ PERMANENT RESIDENTS ONLY PLEASE.

CIVIL & CIVIC 24, 25 JULY LUNCHTIME PRESENTATION: TUESDAY 18 JULY 1.00PM LLT.

Civil & Civic is seeking Civil Engineering graduates for New Zealand positions as site engineers and project engineers Outstanding applicants will be considered for similar positions in Australia. COMPANY PRESENTATION IS A PRE-REQUISITE TO AN INTERVIEW.

SOCCER REPORT

UNIVERSITY 2 WAITEMATA 0

Well, University kept its perfect home record intact with a 2-0 win over Waitemata on Saturday. From five games at home University have five wins (15 points), and have scored 15 goals while only conceding 5; Not bad, aye.

The first half of Saturday's game was a good football spectacle and it was only about 10 minutes into the game before University Civil and Civic took the lead with the opening goal. The second goal, which came from a slow but controlled build up, was scored late in the first half to make the score 2-0 at the break. To describe the second half as a non-event would be too complementary and the game seemed to just sizzle out.

I suppose a win is a win, but so often in the season University Civil and Civic seem to die in the second half. The win keeps Varsity first equal with East Coast Bays and with one game left in the first half of the season the two top teams are carrying a handy three point advantage over the rest of the field.

University A.F.C. would like to thank (once again), the support of their willing sponsors Civil and Civic.

Ian Malone



REIGN RAIN

a festival of original performance

Reign Rain (formerly known as 'A Fall of Rain at MitiMiti') will be a festival of previously unperformed works of drama, poetry, dance and song to be held at The Little Maidment Theatre between July 10th and 16th.

This event was conceived with three broad aims in mind. Firstly to provide an opportunity for local writers, both the experienced and those new to the craft, to have their very latest efforts aired. No submissions were allowed to be over two years old. So festival goers ought not to expect any renditions of previously unperformed Aristophanes. The second aim was to provide a chance for a large number of players, dances, directors and behind the scenes workers to become involved in bringing to life the writers' previously untouched works. The third aim was to provide a genuine performing arts festival on campus. The use of a festival on campus. The use of a festival-type format, with a large number of different acts performing back to back, is intended to create an air of variety and excitement. Reign Rain is intended to provide an enjoyable spectacle for people with a wide spectrum of interests and preferences in the performing arts.

The festival has been given the full support of Theatre Workshops (the university students' drama society). This year Theatre Workshop has already backed performances of King Lear (the summer Shakespeare), Find Your Way Home and The House of Benarda Alba. As a society Theatre Workshop is looking forward with eager anticipation to the festival. The chief organisers of Reign Rain are Catherine O'Connor and Michael Walls. Catherine and Michael both have considerable experience in the performing arts and they are also both involved in student theatre. As organisers the overall shape of the festival is in their hands. Preparation began with the start of the University year. By the end of March the submission of items was invited. To the delight of all involved there was a deluge of proposals (though to everyone's despair neither the World Wrestling Federation nor Kylie Minogue have yet sent theirs in). Once the submissions gained approval directors were approached and auditions held. Rehearsals have been in progress since late April. The organisers are keenly aware of the fact that the untried nature of each piece may provide opportunity for chaos as well as excitement. They have therefore placed a strong emphasis upon the maintenance of high performance and production standards. The format for the festival has now been finalised. There are 24 separate items. Most will be performed at least twice. What follows is a look at each of the performance categories. That some pieces are mentioned in greater depth than others is solely for the sake of brevity. What is intended is to provide a taste of what is to come rather than a full preview. It ought to be noted that there will be no predetermined stars or highlights in Reign Rain.

REIGN RAIN: Poetry

Reflecting the fact that poetry in New Zealand is alive and kicking Reign Rain contains several strong pieces of performance poetry. Group items will come from the University English Department's creative writing class and from the Womenspace Journal Collective. Individual items will come from Kim Blackburn, Patsy Nevill, Keith Thorsen and Simon Field. 'Kim Blackburn' is already well known for her song 'Camellia Lips', frequently played on B.F.M. she will be reading one of her works and will be having two others read. 'Keith Thorsen' is also well known. He has been a full-time performance poet for a number of years and has published a book of poetry. He is regularly invited to schools and is also a weekly performer at the Albion. His innovative oral and technical special effects make the performance aspect of his poetry particularly exciting.

REIGN RAIN: Song

Items of song will be presented by the Ponsonby Women's Choir and Pamela Gray. The Ponsonby Women's Choir is now a well known and well established group. They will be performing a new choral composition. Pamela Gray is a member of the P.W.C. but she will also be performing a separate song item with a cello accompaniment. These two items can be seen together on the night of Tuesday 11th.

piece is the longest single dance item, lasting for an enthralling half hour. The dance will be performed to a piece of music by Bertok called 'The Miraculous Mandarin', and is promised to be a highly innovative performance. Anyone wishing to see all of the dance items will be able to do so on the night of Thursday 15th.

REIGN RAIN: Dance

Dance performances at the festival will include dances choreographed by David Reake and Alice Berthett and an item choreographed and performed by the members of Danceworks. David Reake was the founder of Southern Dance and Ballet. This

REIGN RAIN: Drama

Drama performances at the festival can be divided into three categories; performance pieces, improvisation and scripted drama.

Performance pieces include items written by Conrad Heine, Mark Chery, Nicola Beer, Kay Smith, Heather Bailey and Greg O'Brien. Performance pieces differ from scripted drama in that they may avoid conventional devices such as plot or character development. Performance pieces may there have a more innovative flavour 'Trinity', is a piece written and directed by Mark Amery. Three stock characters are used in a single scene to present a frank discussion on the influences which sex, violence and religion have on language.

The improvisation item is by Tim Bray and is being directed by Srobham Crowley. Tim Bray is well known through his association with The Auckland Youth Theatre and the recent production 'The Dogg's Hamlet'. The idea for the framework initially came from a Harlem piece but it has been transposed into a New Zealand scene as a improvisation it intends to provide scope for some very exciting acting. There is also the potential for audience participation.

Scripted Drama is the most strongly represented artform at the festival. There will be performances of scripts written by James Ker, Rob Hosking, Christine Whickes, Myles Thomas, Mathew Min and Christine Whicker, Myles Thomas, Mathew Min and Hamish Sigley. Each piece is of a different style and on a different topic. The largest is James Ker's 'The Moon Playing' which has a cast of seven. The play deals with important scenes regarding women in modern society. Mathew Muirs 'The Patient Tonic' will probably be the most bizarre piece. It is directed by Catherine O'Connor and the script calls upon her to create an incredibly rapid juxtaposition of scenes. Those included towards political satire may wish to see Rob Hesking's play, 'Having Your Cake' which is being directed by Chris Chambers.

Reign Rain will have two performance sessions each day. Lunchtime sessions starting at 1pm will contain an average of four items (students \$5). Evening sessions starting at 8pm will contain an average of six items (students \$7). To add to the entertainment and the festival atmosphere clowns will perform in intervals and at breaks throughout the week. Reign Rain will conclude on Sunday 16th July with a Grand Finale sessions. This will begin at 3pm and contain 14 of the items already performed at the festival.

Theatre Workshop would encourage anyone with an interest in the arts to attend this truly innovative festive event.

Bookings at the Corner: phone 303-3206, door sales also available during festival.



entertainment this week

LISTINGS LIFE

Call 390.789, Ext. 860 to place your listing.
Listings compiled by Michael Lamb, with Jason Schulz & Mirv.

MUSIC/SHOWS/EVENTS

28 JUNE-5 JULY

WEDNESDAY 28

Christine White—The Shakespeare
John Key Trio—De Bretts
Vintage Jazz Band—14 years on and still going...
Birkenhead Trust Hotel
Midge Marsden—Farside Cafe
An Evening Of French Musique—Uxbridge Centre

THURSDAY 29

Distractions—Esplanade Hotel Devonport.
Songs For Unsung Heroes—Artspace
Jumping Bones—Sam Diego's
The Lewd And The Lewdicious—cabaret the Kiwi way, The Basement
Dave McCartney—Farside Cafe
S.P.U.D./Osterburgs—Siren
Tommy Adderley & Friends—Montmartre Club
Fatal Jellyspace/Heretics—The Venue
Kiwi Mania—Wildlife

FRIDAY 30

Larbanois-Carerro—Music from Uruguay, Symphonia Hall
Apocalypse—Wildlife
Chicago Smokeshop/Al Hunter Band/Eberling Bros—Powerstation
John Cephas and Phil Wiggins—The Gluepot
Scanners—The Esplanade
Skeptics—The Venue
Peter Morgan And Tactics—Montmartre Club (Jazz)
Cornelius Herring—Farside Cafe
The Jazz Committee—The Globe
Crazy Rhythm And City Lights—Burgundy's of Parnell (for the infirm)
The Urge—Sam Diego's

SATURDAY 1

Death Valley Tourist—Ponsonby Comm. Centre
The Skeptics—The Venue
Apocalypse—Wildlife
R.M.B.—Esplanade
Peter Morgan And Tactics—Montmartre Club (Jazz)
The Warners—Rising Sun
Sam Diego Stompers (Dixie)—Sam Diego's
Cornelius Herring—The Farside Cafe
Roger Skinner—Birkenhead Trust, (arvo)

SUNDAY 2

Edwina Thorne Trio—Farside Cafe
Raze The Roof (Upper Hutt Posse, DJ Roger Perry etc)—Powerstation
Soundwatch—Celluloid Orchestra—Artspace
The Nairobi Trio—at Rick's Blue Falcon (Jazz)
Brett Higgott—piano at Sophie's Cafe
Rodger Fox Big Band—City Art Gallery, 1pm
Fay/Richwhite Winter Jazz—Art Gallery, 1.30pm

MONDAY 3

The Comedy Store—at The Basement
Poet's Night—The Albion
The Nairobi Trio—Rick's Blue Falcon (Jazz)
Al Hunter—Shakespeare
Live Blues—Farside Cafe
Shenanigan—Irish music—Sheraton Hotel
Rotaction—Artspace Extempore—18th Century music, Pumphouse, Takapuna

TUESDAY 4

Phoebe Snow—Powerstation
Crazy Horse—amateur country music night.
Royal Oak Restaurant
Peter Woods—The Basement (Big Jazz Night)
Rob Ranger—Shakespeare
The Al Hunter Band—Kings Arms Hotel, Newton
The Shostakovich Quartet—Town Hall

WEDNESDAY 5

Don Roberts—The Shakespeare
Midge Marsden & Band—Farside Cafe
Black Party—Siren
These Wilding Ways/ Adam—Club Roma
Vintage Jazz Band—Birkenhead Trust

THEATRE

JUNE 21-28 (unless specified)

MERCURY/GODS

'The Decline and Fall of a Small Family' Inside Out Theatre at the Gods (from 05 June)

MERCURY/REPERTORY

'Fiddler On The Roof' (opens July 1)

WAIATARUA THEATRE

'Ladies In Retirement' (ends July 1)

TITIRANGI DRAMA COMPANY

'Then There Were None' (ends July 30)

PUMPHOUSE

'Once In A Lifetime' (June 28-30)

OREWA SMALL HALL

'Palace Of Varieties' by United Players (to July 8)

GUIDE

ABBY'S—Cnr Wellesley Street & Albert. Ph. 303-4799
ALBION HOTEL—Cnr Wellesley and Hobson Streets. Ph. 794-900
AMARILLO'S—Ellerslie Panmure Highway.
ARTSPACE—6-8 Quay Street, First Floor.
THE BASEMENT—Albert Street. Ph. 399-233
BROADWAY TAVERN—Broadway Centre, Newmarket. Ph. 520-5422
BURGUNDY'S—289 Parnell Road. Ph. 395-112
CAFE ZIRA—Rutland Street, opp. Town Hall. Ph. 371-344
CITY HOTEL—51 Hobson St. Ph. 733-737
ESPLANADE HOTEL—1 Victoria Road, Devonport. Ph. 451-291
FARISIDE CAFE—Albert St. Ph. 399 201 GLUEPOT—Cnr Ponsonby & Jervois Roads. Ph. 760-068
GLOBE HOTEL—82 Wakefield Street. Ph. 735-125
KINGSGATE CENTRE—Lower Albert Street. Ph. 303 1651
LOGAN CAMPBELL CENTRE—Epsom Showgrounds. Ph. 688-833/686-969
MONTMARTRE—Civic Building, Wellesley Street. Ph. 302-0479
POWERSTATION—33 Mt Eden Rd. Ph. 777 666
RISING SUN—373 K'RD.
RICK'S BLUE FALCON—Ph. 390-854/771-533
ROYAL OAK RESTAURANT—756 Manakau Rd. Ph. 659-625
SAM DIEGOS BAR & BRASSERIE—17 Albert St. Ph. 770-304
SHADOWS—Student Union Building (Students & Guests).
SHAKESPEARE TAVERN—61 Albert Street. Ph. 735-396
SIREN—High Street. Ph. 303-1336
SOPHIE'S CAFE—14 Rockland's Road, Balmoral. Ph. 605-671
THE VENUE—131 Beach Rd, City. Ph. 390-629
WILDLIFE—16 Quay Street. Ph. 771-022

UNSUITABLE FOR ADULTS



By Terry Johnson

DRAMA STUDIO
AUCKLAND UNIVERSITY
JULY 13-23

BOOKINGS AT BASS PH. 375-000

PLAYLIST

NICK CLOTHIER

CHECKIN' OUT WITH NICK

- BEST EVER: JIMI HENDRIX—ELECTRIC LADYLAND
1 JIMI HENDRIX—A MERMAN I SHOULD TURN TO BE
2 JIMI HENDRIX—MACHINE GUNS
3 GUNS N ROSES—SWEET CHILD OF MINE
4 THE DOORS—THE END
5 SMITH—THE WEIGHT
6 POGUES—MEDLEY
7 BOB DYLAN—IF YOU SEE HER SAY HELLO
8 SEX PISTOLS—ANARCHY IN THE U.K.
9 ERIC BURDON & THE ANIMALS—RING OF FIRE
10 BEATLES—MOTHER NATURE'S SON



entertainment this week

MUSIC



VISUAL ARTS



THE FABULOUS THUNDERBIRDS

'POWERFUL STUFF'
EPIC/CBS

DOWN in Austin, Texas men still wear the trousers and drive big autos with fins, fight in bars and play rock'n'roll. The FABULOUS THUNDERBIRDS are named after either the automobile or the TV show but I'd put my turkey on the latter. They play real gone ruck'n'reel: some their own stuff and some other people's stuff. Powerful stuff? If you like old-fashioned head-banging rock and lyrics like "baby bring me sugar, bring sugar to me now, baby bring me sugar, bring sugar to me now, knock yourself out, go ahead knock yourself out...". Maybe Joe Walsh puts this on his walkman and drinks tea to it. Milk and sugar please, baby (and a pint of arsenic).



TITBITS

S-EXPRESS LEADER MARK MOORE WAS ALMOST KILLED IN A CAR CRASH IN BRITAIN RECENTLY. HE AND OTHER MEMBERS OF THE BAND WERE TRAVELLING THE M1 MOTORWAY WHEN THE DISASTER STRUCK...RICK ASTLEY HAS DEVELOPED A SEVERE EAR INFECTION AND HAS POSTPONED HIS PLANS FOR A U.S. PROMO TOUR... LITA FORD WHO HAS JUST RELEASED A NEW SINGLE HERE WITH OZZY OSBOURNE WILL APPEAR IN A BATHING SUIT IN THE JUNE ISSUE OF ROLLING STONE MAGAZINE...TAYLOR DANE CLEANED UP AT THE NEW YORK MUSIC AWARDS... LIONEL RICHIE HAS A BIRTHDAY ON JUNE 20 (PARTY MIDDAY IN THE DOMAIN ROTUNDA)...COUNTRY ARTIST KEITH WHITLEY OD'D ON ALCOHOL AND KICKED THE BUCKET...THE GIPPER GOT A KNIGHTHOOD, APPARENTLY HE WINCED WHEN THE SWORD CAME DOWN... AND THE MORAL MAJORITY ADMITTED WHAT WE KNEW ALONG, THAT THEY'RE ALL RAMPANTLY HYPOCRITICAL SHIRTLIFTERS...THE FIRST PERSON EVER TO BE DONE FOR PAYOLA (IE 'YOU SELL RECORD, I GIVE YOU BLOW JOB(AND A MILLION BUCKS)' IN THE U.S. NOW FACES A 9 YEAR PRISON SENTENCE AND A FINE OF U.S.\$ 265,000. ACTUALLY, THE LUBRICATION WAS COCAINE AND CASH

BFM TOP TEN

Sponsored by the
Powerstation

- 1 Pixies Here Comes Your Man (Doolittle LP, Liberation)
- 2 Bob Mould See A Little Light (Workbook LP, Import)
- 3 Durutti Column Otis (Vini Reilly LP, EMI)
- 4 They Might Be Giants Purple Toupee (Lincoln LP, Liberation)
- 5 Doug Lazy Let It Roll (Import, 12")
- 6 Pere Ubu Love,love,love (Cloudland LP, import)
- 7 Violent Femmes Dating Days (3 LP, Liberation)
- 8 Exhibition (NZ) Tonight (unreleased demo)
- 9 Fugazi Suggestion (self-titled album)
- 10 Neville Brothers Sister Rosa (import 12")

Compiled from listener votes. Broadcast at 7pm Wednesdays on BFM. Phone 373 918 on Monday, Tuesday or Wednesday to vote.

MUSIC

CHARTS

This Wk	Last Wk	Record title — Artist (label)
1	1	IF YOU DON'T KNOW: Simply Red (WEA)
2	2	POP SINGER: J. C. Mellencamp (POL)
3	5	EXPRESS YOURSELF: Madonna (WEA)
4	4	PATIENCE: Guns 'n' Roses (WEA)
5	8	GOOD THING: F. Y. Cannibals (POL)
6	3	I WANT IT ALL: Queen (EMI)
7	6	EVERY LITTLE STEP: Bobby Brown (WEA)
8	—	PARIHAKA: T. Finn & Herbs (EMI)
9	9	I BEG YOUR PARDON: Kon Kan (WEA)
10	—	I DROVE ALL NIGHT: Cyndi Lauper (CBS)

ALBUMS

This Wk	Last Wk	Record title — Artist (label)
1	2	A NEW FLAME: Simply Red (WEA)
2	1	DON'T BE CRUEL: Bobby Brown (WEA)
3	—	BIG DADDY: J. C. Mellencamp (POL)
4	10	RAW & THE COOK: F. Y. Cannibals (POL)
5	4	GNR LIES: Guns 'n' Roses (WEA)
6	3	APPETITE: Guns 'n' Roses (WEA)
7	5	MIND BOMB: The The (CBS)
8	7	DISTINTEGRATION: The Cure (WEA)
9	12	OPEN UP AND SAY: Poison (FES)
10	9	STREET FIGHT: S. Minds (VIR)

Reign Rain

a festival
of original
performance



A THEATRE WORKSHOP PRODUCTION

LITTLE MAIDMENT THEATRE
July 10-16

\$8 / \$7...evening shows...8pm

\$6 / \$5...matinees...1pm

BOOKINGS AT THE CORNER ph 3033206

with the assistance of the Q.E.II Arts Council

In the evening Cherry was looking for a party, wearing his favourite pants with the buttoned hole on the bum. He went finding something in different directions. He goes with Daisy, and Raffaella Murch, Brunella Scales and Seagreen Fishhitter who entice him to a flat. It's a sophisticated party; all the same people there as early that morning. They didn't let him in. All the best things are on the tip of his tongue, jumping off.

entertainment this week

Cherry remembers having sex asleep. Unconsciously drawn towards Sandra and thinking he was in the tube, he rushes from one station to another; through the tunnels; with no sensible reason. Lying on the bed. Sex like the tube.



DEAD CALM

A drama of terror, suspense and courage, with Sam Neill as a veteran sailor cruising the high seas with his wife. Plagued by memories of their son, who died in a car crash, this strange tale gets stranger when they come across a man fleeing from a large schooner after an apparent outbreak of food poisoning...Aussies get weird ideas for films, huh?

IRON EAGLE II

Bald eagle with a plate in its head gets job driving a WW I Tiger moth on spying missions over Siberia. There it meets and falls in love with a Russian fan dancer called Madam Zuski, who doubles as a Gorbachev lookalike on latenight Soviet TV sitcoms. Together they hatch a plan for world peace by breeding a new Russo-yankie superrace of peace-loving John Lennon clones...okay, okay, so it's a war film.



THE ADVENTURES OF BARON VON MUNCHAUSEN

MILE-a-minute big and little kids movie from Terry Gilliam, the man who brought us famous Monty Python lunacy. He says this is the last of a trilogy, following on from 'Time Bandits' and 'Brazil'. Save it for video downtime.

BEACHES

SAND in your eye female version of the 'Buddy' movie genre, featuring Bette Midler and Barbara Hershey. Reality American style. Worth seeing for BM, the first lady of nouse.

BUSTER

ELVIS Costello hates Phil Collins but don't let that put you off everyone knows Declan can get too Biggs for his boots. Meanwhile the not so Great Train Robbery continues to capture the popular imagination. And why not, after all those were the days when banditos (more or less) shot with Roger Rabbit bullets, and the villains went off to South America to drink Guinness with ex-Nazis. Some might say the coshed Guard who never fully recovered testifies to a different morality. You choose.

DANGEROUS LIASONS

DIRECTED by the talented Stephen (My Beautiful Laundrette) Frears. Has Glenn Close who was so good in 'Fatal Attraction', and Michelle Pfeiffer, who does the business with Mel Gibson in 'Tequila Sunrise'. The story concerns the decadent pursuits of a group of French aristocrats, with nothing better to do than toy with each other's destinies. Recommended.

DIRTY ROTTEN SCOUNDRELS

MY best friend's girlfriend left him to go work on this movie so there must be something to it. Steve Martin is sublime, Michael Caine is his usual laconic self, the script is great and the locations sumptuous. Better than a warm Steinlager.

DOMINICK AND EUGENE

BROTHERS in arms. A tender yarn. BYO knitting needles.

A FISH CALLED WANDA

AQUAVITAE for the laughing gear. Cleese is superb, but Kevin Kline turns in a comic performance Steve Martin would envy. The movie that took Kaukapakapa by storm.

HOME OF THE BRAVE

SEMINAL work from Laurie Anderson in her moment of genius. A critique of the American consciousness, a transposition of the Frontier Theory into language politics and some excellent music and satire (plus an appearance by William Burroughs). Slagged by the Herald in yet another of their crusty fits of victorian pique so therefore: Recommended.

THE LAIR OF THE WHITE WORM

BIG Ken Russell has his cake and eats it too, in this over the tip [sic] lunchbox full of black levity. Comes with a nod from Cornelius Stone, arch-deacon of the razor's edge, so it must be good.

THE LOVE CHILD

SIMPLE but highly amusing comedy about a young man who's father was a hippie and took too much acid and played in a psychedelic band. The very straight hero finds all this hard to swallow, and wonders if it's why he keeps hearing Alexie Sayle's voice masquerading as inanimate objects. Recommended.

MADAME SOUSATZKA

STARS Shirley Maclaine as a piano teacher on her last tinkle, who becomes obsessively attached to a 15 year old boy student whose loyalties are divided between her and a potential concert career. His dilemma is further complicated by a crush he is nursing for the ex-model (Twiggy) who lives upstairs. Like 'On Golden Pond' without the pond.

MAURICE

FROM the novel by the excellent E.M. Forster, and starring James Wilby, Hugh Grant and Rupert Graves, this is British cinema at its very best. The script by James Ivory and Kit Hesketh-Harvey constructs the hero's odyssey in three discreet sections: his Cambridge initiation into semi-Platonis male love; the painful confusion between instinct and upbringing he endures upon entering the great (but even more suffocating) world as a London stockbroker, and Maurice's dangerous bolt for freedom upon encountering Alec Scudder (Rupert Graves). Do see unless you're a homophobic.

NEW YORK STORIES

COPPOLA (child's eye view of adult fairytales), Scorsese (on the myth of the neo-expressionism) and Allen (as in an Oedipal old Woody,) take half each (that's maths N.Y. style) to tell tales of the Big Apple.

SLAVES OF NEW YORK

BIG Appletizer about the ultimate metropolis, the city that never sleeps (cheers, Mr. Amphetamine), the city where cheeky cocktail barmen top up the drinks by pissing in them...and all that. Directed by James Ivory.

SKIN DEEP

JOHN Ritter, who has about as much on-screen charisma as a used condom, stars in this Blake (Pink Panther) Edwards comedy about sexual misconduct in Gippersville. You'll be watching this as a late-night TV filler in five years' time so why not wait around?

SIESTA

A star-studded cast features in this erotic, surreal tale which was hailed when released as "this year's Blue Velvet", and includes Martin Sheen, Ellen Barkin, Isabella Rossellini and Jodie Foster. Charley Grey didn't like it but obviously the Bridgeway thought differently. The review I promised last week didn't happen thanks to BFM bodging up their organisation of the preview. Around forty people who'd hotfooted it over to the Bridgeway arrived to find the cinema full. Nice one BFM.

QUEEN ST

Regent: *Dangerous Liasions*

Cinema 1: *Dirty Rotten Scoundrels*

Cinema 2: *Dead Calm*

Westend: *Lean on Me*

Odeon: *Rain Man*

St James: *Iron Eagle II*

Wintergarden: *New York Stories/ The Adventures of Baron Munchausen*

Civic: *Buster*

Midcity 1: *A Fish Called Wanda/ Madame Sousatka*

Midcity 2: *Twins*

Midcity 3: *Beaches*

Midcity 4: *Skin Deep*

SUBURBAN

Berkeley: *Dirty Rotten Scoundrels/ Dangerous Liasions*

Tudor Takapuna: *Dead Calm/ Working Girl*

Glenfield: *Iron Eagle II/ Lean on Me*

Howick: *Skin Deep*

Papatoetoe: *Iron Eagle II Tequila Sunrise*

Manurewa: *Dirty Rotten Scoundrels/ Buster*

Epsom: *New York Stories*

Henderson: *The Adventures of Baron Munchausen/ Iron Eagle II*

INDEPENDENT

Charley Gray's: *Lair of the White Worm/ Land of the Brave/ Matter of Heart/ Maurice*

Bridgeway: *Siesta*

Academy: *Dominick and Eugene/ The Love Child*

COMING UP

Stormy Monday, Salome's Last Dance, Dead Calm, The Good Mother, Her Alibi



entertainment this week

GUIDE

"EXHIBITIONISM"

THE MINISTRY OF COMPULSORY JOY at OUTREACH, PONSONBY.

Sticking a riding crop up your bum may not count as an equestrian pursuit but analogies [pun intended] are hard to come by. So are reasons for BRENT (ex-SMELLY FEET/SHOES THIS HIGH/KIWI ANIMAL) HAYWARD'S delinquent obsession with the subject. Rather than finding the idea or the imagery offensive (in fact I find it about as exciting as a dead rat, personally), I'd like to suggest that Mr. Hayward has nevertheless raised some issues which are, as issues, interesting. Not least of which is the provocation of the moral minority, which usually sees (ironically) people like Patricia Bartlett and Brent Hayward rocking the very same boat.

The images themselves are reprocessed colour xerox copies off a video tape original—these are then enlarged in series to a point of abstraction. Because they work in series the implications of the original image are not lost but rather ennobled.

The artist is out to make an 'exhibition' of himself, to make himself subject/victim/performer and manipulator. He is both client and prostitute in his own brothel. He wants us to look in through the windows. He sacrifices his most repressed bodily part for this mission. It's the only currency they accept in this particular maison-close.

Any scopophilic notions become extended beyond the objectification of sex/gender to mean seduction of the audience. The urge to look is our question for ourselves, an urge fuelled by novelty. Mr Haywood has the benefit of novelty—you can't see this stuff elsewhere. Our curiosity is provoked by the extraordinary, and you are unlikely to read about it in Auckland Star.

Mr Haywood lurks in a world of his own device. How relevant it is to you is for you to decide 'in situ'. At the very least it should be amusing. Mind your back.

Less graphically demonstrative but more industrial and industrious are Bruce Hubbard's screenprints on metal. They slide from the slight to the sublime, in romancing of line, and the murky to the mercurial in the politics of oppression. 'Oppression is the aesthetic' declares one, through a myriad frame of fence wire. Another repeats corned beef cans Warhol-like, a pro-vego gesture in full nakedness.

Together the two artists are an ensemble for anti-dissemlage: anarchists banging their fists against the current frames of social control and repression. And they have groovy Burroughs T-shirts and photos by Max there too.

MICHAEL
LAMBCHOP



ABERHART NORTH GALLERY

Drawings and paintings by Gerda Leenards (until July 8).

ARTISAN CENTRE

"Trappings"—basketware by Vivienne Wright (from June 26).

A.S.A. GALLERY

Members' Winter Award/Bledisloe Medal for Landscape (till June 29).

AUCKLAND CITY ART GALLERY

"After McCahon: Recent Configurations in New Zealand Art", and 19th century photographs from the gallery's collection.

AUCKLAND MUSEUM

Modern examples of Japanese woodblock prints.

BLUE CUBE STUDIO Pottery by Joan Kilsby.
CHARLOTTE H. GALLERIES

Peter O'Hagen and Richard Chrisp (till June 30).

DEVONPORT GALLERY

The Still Life (till June 30).

FERNER GALLERY

Work by E. Mervyn Taylor.

FISHER GALLERY

"Jane Zusters: Focus 1983-88", also sculptures by Nicky Jolly.

GIFFORD GALLERY

Harry Sangl (till June 30).

GOW LANGSFORD GALLERY

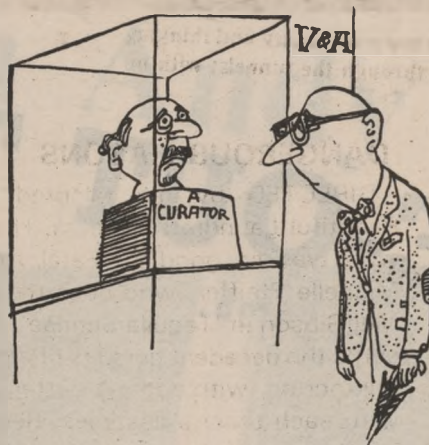
Sculpture by Matt Pine (till June 30).

JEANNE D'ESTIENNE GALLERY

Stefan Tengblad (till June 30).

LOPDELL HOUSE

Sculptured mixed-media works by Pamela Howard-Smith (till July 2).



MASTERWORKS GALLERY

Ceramics by John Green.

OUTREACH

Ministry of Compulsory Joy Presents: Art From the Street and Studio.

PAKURANGA COMMUNITY CULTURAL CENTRE

Bone carving by Paul Major (till July 2).

PROBA

"Young Artists: Works on Paper" (till July 1).

PUMPHOUSE

"Conundrums"—witticisms in mixed media by various artists.

REAL ART GALLERY Paintings and collage by Michael Holly (till June 30).

REAL PICTURES GALLERY

"Performance"—Photographs of performing artists by Kelly Kate Cordes (till June 30).

RKS ART "Something-Nothing"—paintings by Graeme Cornwell (till June 30).

WARWICK HENDERSON GALLERY

Kase Jackson retrospective (till June 30).



Aberhart North Gallery: 46 College Hill, Ph 764-334
Artisan Centre: Broadway Plaza, Newmarket, Ph 540-465
Artspace: Quay Buildings, 6-8 Quay St, Ph 34-965
ASA: 13 Blake St, Ponsonby, Ph 784-160
Auckland City Art Gallery: Corner Wellesley & Kitchener Sts, Ph 792-020
Blue Cube Studio: 434 New North Rd
Charlotte H. Galleries: Norfolk House, 18 High St, Ph 794-418
Compendium Gallery: 49 Victoria Rd, Devonport
Diversions: 18 Kitchener St
Downtown Hilton Gallery: The Walkway, Downtown, Ph 303-3836
Elephant House Craft Gallery: 237 Parnell Rd
Ferner Gallery: 279 Parnell Rd, Ph 390-107
Fingers Jewellery: 2 Kitchener St
Fisher Gallery: Reeves Rd, Pakuranga, Ph 569-999
Fish Shop Gallery: 186 Ponsonby Rd
French Art Shop Gallery: 51 Ponsonby Rd
Gallery 5: 10 O'Connell St
Gallery on One: State Highway One, Waiwera
Gallery Pacific: Tyler St, Downtown Square, Ph 390-115
George Fraser Gallery: 25a Princes St
Gifford Gallery: 606 Balmoral Rd
Gow Langsford Gallery: 381 Richmond Rd, and 20 Drake St
Jeanne D'Estienne Gallery: Vulcan Lane
Lopdell House: Waitemata Arts Centre, Titirangi, Ph 817-8087
Massey Homestead: 351 Massey Rd, Mangere East
Masterworks: 251 Parnell Rd, Ph 395-843
Mudlarks of Manurewa: 35 Station Rd, Manurewa, Ph 267-0481
Outreach: 1 Ponsonby Rd, Ph 763-221
Peter Small Galleries: 21-29 Queen St
Portfolio Gallery: 6 Lorne St, Ph 790-145
Pots of Ponsonby: 298 Ponsonby Rd, Ph 760-145
Proba Gallery: 124 Ponsonby Rd, Ph 760-145
Pumphouse: Killarney Park, Takapuna
Real Art Gallery: Verrans Corner, Birkenhead
Real Pictures Gallery: 300 Richmond Rd, Ph 780-978
RKS Art: 41 Victoria St West, Ph 733-183
Star Art: 96 K Rd, Ph 391-761
Studio 16: Main Rd, Huapai
Sue Crockford Gallery: Achilles House, 45 Customs St East, Ph 395-127
Textures Gallery: 100 Jervois Rd
Twelve Potters: 575 Remuera Rd
Uxbridge Gallery: 35 Uxbridge Rd, Howick, Ph 535-6487
Verandah Bar and Grill: 279 Parnell Rd
Whitecliffe Gallery: 381 Parnell Rd
Words and Pictures Gallery: 187 Ponsonby Rd, Ph 764-262



PERFORMING ARTS

INSIDE-OUT THEATRE

by Michael Lamb.

Peter Tait unwinds a roll of toilet paper, tears a few sections off and blows his nose. A one bar heater glares its red-faced heat at Marie Adams' leg, as she sits balancing baby on one knee and a clipboard on the other. Mike Mizrahi comes over to her and they have a animated discussion in lowered tones. Linn Williamson stands with her arms folded, her large inscrutable eyes reflecting anywhere but this small cold hall a stone's throw from the Mercury Theatre. Moments later an explosion of energy—Peter Tait lifts a table on his back and charges around after Linn, who counters with a chair. The metal legs clash, Peter's fingers look set to be crushed...this is Inside Out Theatre in 'process'.

"We started off with one image" says Marie "a car salesman and an insect" adding enigmatically, "the insect had been bothering me for quite a while". Marie is the imagination behind Inside Out, Mike is the realizer, the hardened performer. Together they conjure up a bizarre world of distorted scale and reversed polarities, and take it to the audience in a powerful style of performance that leaves 'conventional' theatre back in the dark ages, and leaves the viewer stunned and dazzled.

For the new show 'The Decline And Fall Of A Good Family', Marie And Mike chose Linn, who was in their previous show, The Crossing, and Peter Tait, who worked with Mike on the feature film 'Zilch' last year. Neither are 'actors' in the strictest sense of the word, which suits Marie and Mike down to the ground, since preparing an Inside Out show means dropping all notions of the 'actorly' and moving into a theatrical twilight zone where anything at all is possible.

In the past they have taken a story or text as a starting point for creating the performance, but the new show has come up from scratch, from be-

ing merely a glint in Marie's eye. The process formally began, this time, two months before opening night (which is on the 5 July), with Marie and Mike immersing themselves in all manner of literature—from Jung through to Ella's (one of their small daughters) children's books. They flail around for ideas and images then toss them around and see which ones take root. When you are married to your co-creator such jamming sessions flourish all over. This could be something as simple as taking the dictionary and one calling out words while the other instantly acts out a definition.

Indeed during the course of 'rehearsals' the verbal content of the show grows to unprecedented levels for Inside Out, who have tended to articulate through the physical in their other work. Peter Tait's background as a performance poet/ranter/wit clarifies this dimension as the sessions continue. To begin each has taken a character: Peter the father, Linn the mother and Mike and Marie as the two kids. Marie's character loses her body and is reduced to a head, whilst Michael acquires a thick accent which he thinks is French but everybody else thinks is Turkish (he is of Turkish/Greek extraction). As the characters expand movement is added. A stage adorned with only table and chairs provides a frame to work within and, at times, transgress. There is really only one rule: never say "no" to an idea, a moment, but keep pushing forward.

The rehearsal continues with Peter and Linn's characters playing 'bull' and 'cow' respectively. The scale is extreme however—he is a very very very big bull, and she is a tiny tiny cow, there's no middle ground in the Inside Out world. The big table is on Peter Tait's bull, the little chair adorns Linn's cow. But something isn't working. The baby on Marie's knee waves her arms about at the action. One wonders for a moment just who the director really is, whose crazy dream is coming to life. Mike springs up to demonstrate a move, Peter Tait copies and enlarges. Marie sits issuing instructions—"maybe like this, maybe try that" and slowly the pieces of an invisible jigsaw start falling into place.

"It's either right or wrong" says Mike, "and we just know when it's right and we'll go with it. We might not know why it's right, but we know. It's really intuitive."

The basic premise is energy. Michelangelo believed the form was already within the marble and it was simply his job to release it. Inside Out work on a similar strength of belief, except their medium is not marble, it is energy itself. They take the energy of the performer, literally turn it in-



MARI ADAMS

side out and transmute it into a tangible experience. Yet the audience must bring to the show half the goods—Marie and Mike are not in the business of dishing up a non-involved experience such as the activity of watching television. They say they feel every single soul in their audience, the positive and the negative forces, and that each and every performance is different for that. It's not like a conventional play where one senses that the action would continue exactly the same whether you were there that particular night or not.

Part of the secret is that Marie and Mike create 'archetypes'. Their characters are extreme to the point of abstraction, a kind of shadowy index to the inner limits of our sanity.

The model for this kind of theatre is ironically (or appropriately) cinemagraphic—it's like a movie without the camera and without the film. A kind of montage emerges, dramatic close-ups, wide views, the eyes of the viewer manipulated in space and time until the fabric of everyday reality is subsumed into the Inside Out world. Devices such as repetition (film in its very cellular celluloid essence is based on a principle of repetition) insinuate the players deeper and deeper into the viewer's consciousness, smashing conventional resistances. Further, the new show investigates the peculiarly 20th century concept of simultaneity, which has its genesis in the comingling of primitive and mechanical (or Western) art after the turn of the century, i.e. Picasso's fractured faces allowing the viewer to see an entire physiognomy in one saccadic motion.

Which all sounds rather highfallutin for a show Mike describes tongue-in-cheekily as "a silly idea". But after seven years of pushing the boundaries, Inside Out Theatre know the terrain pretty well, and know how to design energy to provoke a reaction in the hardest of hearts. So the three characters sit in the small hall bickering, prodding, jumping up and down, screaming and laughing. Like dinner inside a Brueghel painting, the mad have gone sane and the sane have gone mad. Marie drifts off for a moment and cuddles her child, then glances at a list on a small blackboard for guidance in the next scene. How she makes head or tail of it only she knows, since the list starts with the words 'mango dinner' and ends with 'affection for Linn', going via things like "sewer rat/warning you/please, sorry/mess/sick and waltz". The production manager leans over and says its quitting hour.

Inside Out must go rightside up until the next day, the next adventure into the unknown, the next twist in the invisible plot...



Dinner with Andy and Bill

**MEDIA MAVENS
DISH IT OUT TO VIC-
TOR BOCKRIS**

INTRODUCTION

William Burroughs and Andy Warhol have several things in common. They both produced major bodies of work that changed the way people saw and lived, while personifying the radical lifestyles their art released. They both became major figures in a cultural revolution, then outgrew that period before it outgrew them and continued producing work that continues to surprise a broad spectrum of the population. They both maintained their sense of humor.

It was a great pleasure to see them together at a dinner table, for, although they'd met several times in public, they never had the opportunity to converse undisturbed, and I was sure they would both enjoy it. Former Fashion Editor at *Womens Wear Daily*, and current social observer on the New York scene, Andre Leon Talley, was also present as a guest of Andy, who gave the dinner party at 65 Irving Place.

- Victor Brockris.

ANDY: I still never understand why a boy's never had a baby. I mean if people are peculiar and stuff...

VICTOR: Well Allen [Ginsberg] and Peter [Orlofsky] are planning to have a baby together.

ANDY: There must be a way! You know how freaks are around all the time... I mean there has to be a freak who is going to have a baby. There are so many different freaks, you know, geniuses. They call a freak a genius, so they discover the atomic bomb or something. There's always a freak.

BILL: There was a story that Mohammed was supposed to have been reborn from a man.

ANDY: Mohammed who?

BILL: Mohammed the Prophet!

ANDY: Oh. We know a lot of waiters called Mohammed.

BILL: But why bother when you have cloning.

ANDY: Yeah. Cloning's better. But a man could probably have a baby in a day, or something. How old were you when you first had sex? Thirteen, fourteen?

BILL: Sixteen. Just boarding school boys at Los Alamos ranch school, where they later made the atom bomb.

ANDY: So you had sex when you were sixteen. With who?

BILL: This boy in the next bunk.

ANDY: What did he do?

BILL: Not very much. Mutual masturbation. But during the war this school, which was up on the mesa thirty seven miles north of Santa Fe, was taken over by the army, and that's where they made the atom bomb. And the reason why is that Oppenheimer had gone out there for his health and he was staying at a dude ranch near this place and has seen it and said, "Well this is the ideal place." So it seemed so right and ap-

propriate somehow that I should have gone there.

ANDY: Was the sex really like an explosion?

BILL: No, no.

ANDY: It was pretty boring? Was it fun?

BILL: No, I don't remember, it was so long ago.

ANDY: Oh c'mon.

BILL: I don't!

ANDY: Was it fun?

BILL: Well it was...

ANDY: Just okay? I think I was twenty-five the first time I had sex.

VICTOR: Then what happened?

ANDY: I stopped at twenty-six. But the first time I ever knew about sex was in Northside, Pittsburgh, under the stairs and they made this funny kid suck this boy off. I never understood what it meant. I was just sitting there watching when I was five years old. But how did you get this kid to do it?

BILL: Oh, I don't know, sort of a lot of talking back and forth.

ANDRE: Do you think you should charge for sex?

BILL: Well, it depends on the circumstances. You cannot generalize about these things. Who should pay who?

ANDY: I think the girl who's standing on the street corner should pay the guy who comes up to her, because she's hot, right? The guy's not hot, she's hot, right? She's the prostitute, but she's hot, and she should pay the person that wants it. She should be on easy street and pay the person for doing it to her, don't you think. I think it should be that way. She should just have a lot of money from the city to pay him.

VICTOR: The prostitute should be supported by the city?

ANDY: That's it. They should be hired by the city. It's part of the city and they should be paid by the city instead of going to jail.

VICTOR: Have you ever found the process of paying for sex heightened the pleasure?

BILL: No.

ANDY: Pleasure of what?

BILL: The only way it could heighten the pleasure would be if you paid in the middle of sex and this is...

ANDY: But you know what I really don't understand is why white guys have these really dark cocks.

VICTOR: The cock is darker than the rest of the skin?

ANDY: Oh really dark sometimes.

VICTOR: Well, Bill said Arabic boys have wedge-shaped cocks.

ANDY: Wedge-shaped! What do you mean wedge-shaped?

BILL: Well, yeah. There's a sort of wider - wedge shaped, but it isn't all uniform. My dear it's not all that different. Some of them tend to be a little bit, ah, you know, shaped wide.

ANDRE: The tip? The head?

ANDY: It's hard to get the head in then, isn't it? Here, draw it.

BILL: My dear I can't, it's not so well defined. Victor has misled you to think that there's anything very special about this. Actually it has nothing to do with the nationality. There are a lot of people like that.

ANDY: Bill has a big cock.

ANDRE: How do you know?

ANDY: Well he does. Huh?

BILL: Average, average.

VICTOR: Average.

ANDRE: Average average.

VICTOR: Do you have an average...

ANDY: Yeah.

BILL: Everybody's got an average cock

ANDY: Andre's got a really big cock.

ANDRE: Andy's so sure that I have a big cock! It's not true.

ANDY: Oh come on.

BILL: He said he had an average average.

ANDRE: It's all right to be average.

ANDY: I only fall in love with kids who have what's - it-called ejaculation.

ANDRE: You mean premature ejaculation.

ANDY: Yeah. That's my favourite trick. Are you one?

BILL: What?

Are you a premature ejaculator?

BILL: Uhhmm, pretty quick, pretty quick!

ANDY: Really?

VICTOR: I figure sex should be right away.

BILL: I do too, but see, women

have different cycles.

ANDY: Bill is not a premature ejaculator!

BILL: Well certainly I am.

ANDY: Are you really? What do you mean - seconds?

BILL: Nnnnnooooo, twenty seconds, twenty seconds...

ANDY: What, just petting?

BILL: Well no no no, you have to get a little beyond that.

VICTOR: Petting and then ah...

ANDY: Oh, no no no, I...

VICTOR: No, but once it's in...

ANDY: No no no *not in*. I mean, it's premature!

VICTOR: Before it gets in?

ANDY: Yeah, you just sort of go like this and...

VICTOR: Don't you find it harder to get sex through?

ANDY: Yes really really hard.

BILL: Harder than when?

VICTOR: Ten years ago when you were a young febrile personality jumping around. Don't you find it harder now?

BILL: Well, I just say harder than when?

VICTOR: It's harder than ten years ago when you were a young febrile personality jumping around, don't you think?

BILL: I suppose presumably it gets more difficult as you get older. That seems to be what they tell me.

VICTOR: Is it true? See, actually it's not... it's easier for Bill to get sex now.

ANDY: Oh it is?

VICTOR: He gets more sex now than ever.

ANDY: Yeah, cause he's good-looking and adorable.

VICTOR: Yes he is good-looking.

ANDY: He is good-looking. He's adorable.

VICTOR: And very together.

ANDY: He's charming and...

VICTOR: ...he travels and...

ANDY: Yeah, he's great. You're the one that should be worried! You like shit and piss. You do!

VICTOR: I like shit and piss?

ANDY: The smell of shit and piss. [Turning to Bill] He's English.

BILL: Yes, I'd forgotten. That would do it, that would do it...

ANDY: And leather. Leather, shit and piss. I mean, that's synonymous with...

BILL: Absolutely.

ANDY: In G.B. you know, *Great Britain*. Shit, Piss and Leather.

VICTOR: It's odd, I have to admit the British are very strange sexually...

ANDY: They're really odd, but they're so sophisticated that's why they...

BILL: Like to be beaten with rulers and hairbrushes.

VICTOR: And pissing and ejaculation on their faces.

ANDY: No! Really? God.

BILL: Absolutely, yes...

VICTOR: But I think the English...

ANDY: Are the sexiest people...





BILL:
"I was sixteen
when I first had
sex. Just
boarding school
boys."

Good sex.

VICTOR: Did you ever have any really good sex in England?

ANDY: Oh yeah, the best.

BILL: Yeeessss...

VICTOR: Well Bill, you had good sex there too? And Andy you had the best sex in England?

ANDY: No, the best one was when this guy bit off this guy's nose. That was the best sex.

BILL: I heard about that.

ANDY: Ah yes, I imagine so.

ANDY: The best.

ANDRE: I know somebody who's thirty-seven and still has wet dreams. Does that mean he has a strong sex drive?

ANDY: I don't have any sex dreams.....

VICTOR: You mean wet dreams where you come all over your pants and then in the morning you're embarrassed?

ANDY: Are you kidding? Come on! That's stupid.

BILL: These phenomena are generally associated with adolescence, but can occur at any age.

VICTOR: Andy, Bill is a great actor, he's a natural, and if you don't use him in your next movie you're really crazy. He could be a big star. Look at his face, he is really naturally...

BILL: Yes, I can play doctors and C.I.A. men, and all kinds of things.

VICTOR: You know what it's like for a writer. He writes and writes; he wants to act.

BILL: I do war criminals very well.

ANDRE: War criminals?

ANDY: I think you should be a dress designer.

BILL: A Nazi War Criminal I could pay very well.

VICTOR: A what?

ANDY: I think you should be a dress designer. You gotta change your profession and become a dress designer.

BILL: Well... hmmm, that's not my sort of thing.

ANDY: Well, actually, you're the best-dressed person I've ever known.

Andy and Bill Dinner with

BILL: Really?

ANDY: Isn't he the best? He always worn a tie since I've known him.

VICTOR: But seriously. I think Bill's career is in acting, because he's written so much and now he needs a change. Do you know he didn't start writing until he was thirty-five?

ANDY: ANDY: What were you doing before?

BILL: I was just fooling around. Very marginal.

ANDY: Just bumming around? Working at an office?

ANDRE: You were killing roaches! He was killing roaches in Chicago! He was an exterminator!

ANDY: No! You owned the company?

BILL: No, no.

ANDRE: He killed the roaches.

BILL: It was the best job I ever had. It was so easy, I enjoyed it. To this day I know all about roaches.

ANDRE: Can you tell me the sex life of a roach?

BILL: I don't know about that, but I do know how to get rid of them. I know where they live.

ANDRE: Where do they live in apartments?

BILL: Well, I'd have to look around and analyze the case, see. They get of course, into sinks. If there's linoleum they'll get under that. They'll get in the kitchen cabinets, woodwork.

ANDRE: So how do you keep them out of the kitchen cabinets where you have your best china and silverware and all that?

ANDY: Well, they can be with the best china. It's the best food you don't want them to be with.

BILL: Take it out and spray it.

ANDY: No. Spray it and serve the people food with the spray on it. That's what you do!

BILL: Well you spy out where they are and then you spray there, and pretty soon you're rid of them.

ANDRE: But if you're a lay person...

ANDY: A lay person! A person

who lays?

ANDRE: How do you go about finding them in dark corners in your kitchen cabinet?

BILL: Well, you have to have a feel [rubbing hands] for where they are.

ANDRE: And you had a feel for it?

BILL: Well, yes, because I did it for nine months, man.

ANDY: But I used to come home and I used to be so glad to find a little roach there to talk to, I just... it was so great to have... at least somebody was there to greet you at home, right? And then they just go away. They're great! I couldn't step on them.

BILL: Oh God, no man! I either have a sprayer... Occasionally I get a water bug in my place. There's something called TAT with a thin tube coming out from the nozzle and it makes this fine spray. If you see a water bug you can just...

VICTOR: A roach who shows its face in Bill's presence is definitely a dead roach. Bill is very quick. In the middle of a conversation he will leap up and rush across the room grabbing a can of TAT on the way and he will sssshhhhh. But you had a slight bed bug problem. That was a problem.

ANDY: Oh well, that's the worst. You have to get a bomb...

BILL: I did, I did.

ANDY: You get a bomb and then you run out of the room.

BILL: I got a bomb and put it under the mattress and under where the springs are. That's where they get to, and I got rid of them.

ANDY: God, I had bedbugs. I... only last year...

ANDRE: Andy please!

ANDY: [To Bill] What's your last novel about?

VICTOR: Cities of the Red Night. It's about brain transplants. It's a very very interesting book, it's a fascinating, fascinating book.

BILL: It's very complicated and tricky.



ANDY:
"I think I was
twenty-five the
first time I had
sex. I stopped at
twenty-six."

VICTOR: It's a detective story but it's fabulously complicated, but it's a story... and it ends up in South America with some very rich people who are developing the possibility of brain transplants.

ANDY: You mean they transplant their brain to a younger person?

VICTOR: Well, the thing is, you can transplant the "I" from a younger person into another person, correct?

BILL: Yes, presuming you knew where it was located, just as you can transplant a liver. Dr. Stargill is working on the idea of brain transplants now.

ANDY: A lot of people don't want to be transferred though.

BILL: Well, that's true. It isn't compulsory.

ANDY: Oh well, that's fascinating. Would you want to be Victor?

VICTOR: Transplanted?

BILL: Transplanted into what?

VICTOR: Well, what do you want to do?

ANDY: No, I don't want to be transplanted.

VICTOR: What do you want to do when you die?

ANDY: Oh er... nothing.

VICTOR: What was the biggest change in sex in the seventies so we can see what it's going to be like in the eighties?

ANDY: You're talking about entertainment sex. Entertainment sex is different, see.

ANDRE: What is entertainment sex?

ANDY: Entertainment sex is the S&M thing when you go down to those S&M bars.

BILL: It entertains some people.

ANDY: Yeah, well, a lot of people, and then, you know, where sex spends a whole evening and it's like entertainment. It's like going to Broadway show. It's entertainment sex and that's what the eighties are.



Family of SEX.

WELL WORTH IT.



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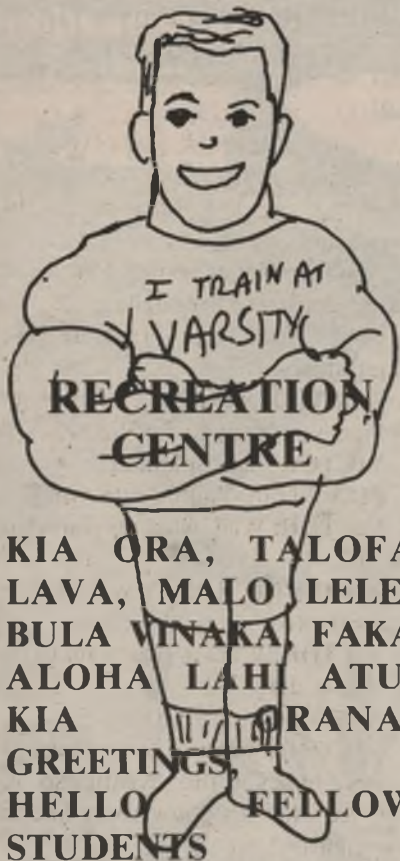
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**Do you know
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ALOHA LAHI ATU,
KIA ORANA,
GREETINGS,
HELLO FELLOW
STUDENTS**

I am Ted Faleauto. I am your rep for 1989 i the 'Recreation Sub Commit-tee' which is responsible for running the recreation centre and for determining policy for *our* Recreation Centre.

As your representative I am supposed to put forward your opinions, ideas, complaints etc before the committee.

I can see a lot of room for improvements. But *more importantly* **WHAT DO YOU THINK?**

- too expensive?
- too elitest?
- okay?

Send me your opinions/complaints. I will ensure that you have a direct line to where the decisions are made.

NOTICES EXHIBITIONS

Knuckles

*Exhibiting once a week every week in this issue. Whether you like it (sic) or not.

LIVE

Abseilers...

*Abseilers or Rock Climbers required for publicity stunt. Ph Theatre Workshop, Michael Wall, 765-993.

SRC Meetings

*Every Wednesday in the Quad you can see career-politions in the decline of their years as they try to hide from the truth... that they just don't have it anymore... that they never had it to begin with... and still the take our money from us...

A.U.S.A. CLUBS

Socialist Society

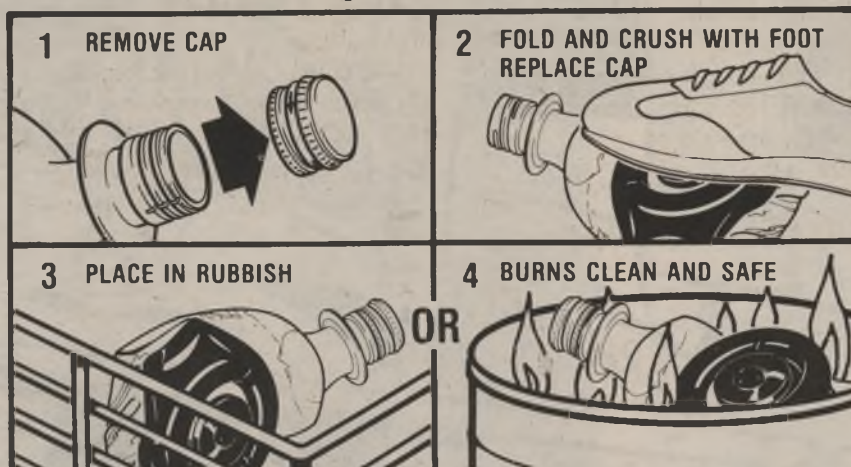
*Beer & politics 4-7pm every Friday, lower common room.

Badminton

*The Eden Badminton Club plays every Wed. night, 7-10pm, Auckland Grammar School gym, all grades. Ph. Brett 659-090, Ann 689-959.



Correct disposal of this bottle



Please Don't Litter

Gay Students

*Social meeting every Friday, 5pm in Part Time Employment Bureau (AUSA first floor behind TV room.) From 4.30-5pm we have an organisation/information meeting. If your gay or think you might be come along. Richard 786-079, 390-789 x808, Kevin 764-697, 390-789 x829, Leigh 390-789 x851.

Gymnastics Club

*Beginners and advanced start now, Club nights Tues and Thurs 6-8pm. Come along and try it out. Ph. Rene 697-901.

Mmonti Python Achpreciation Soc.

*Meet every monday outside B28 1pm.

■As for the rest of the clubs, if you give CRACCUM your notice by Thursday each week you can have 8000 copies printed of it. (With the odd article or two).

A.U.S.A. NOTICES

Shadows Hours

*Shadows is now open from 4-10pm Mon-Wed. 12 noon-10pm Thurs. 12noon-11pm Fri. Happy hour Mon-Tue 6pm.

FOR SALE

Hillman Hunter 1970

*Good Condition, Reliable. \$1000, Ph Ajita 762-290, or 764-506.

Fiat Car

*Goes well. Registered. \$1700 o.n.o. Ph Bruce 278-6214 (day), 875-231 (night).

Toyote Corolla 1978

*4 Door Vinyl roof, rear lap belt, \$1900, Ph 863-657.

FOUND

Your Number Is Up

*Goods and Services Tax goes up next week to 12.5% (up by 2.5% for those of you who can't spell). Knuckles the inviolate (un-violated?) has your number and she wants your body !! (as legal tender for Tax owing to the Cripple A Nun Soc.)

**WORRIED ABOUT DENTISTRY?
NEED A DENTIST?
WE CAN HELP
Ask for special student rate!**

T A Kool BDS
391-963

M R Ward BDS
735-521

**TENTH FLOOR
SOUTHERN CROSS BUILDING
(JUST ACROSS FROM THE CARPARK)
VICTORIA STREET
CITY**

Present this coupon at your next visit

Ultra Culture...

Cults of All Sorts

*Razor is looking for commentary on cults of all sorts including Marilyn Monroe, The Daleks, Lotto, Blotto, Bruce Lee, The Avengers, Arnold Shwarzenegger, The Silent Nite People, The Inevitable Andy Warhol and William Burroughs, Sam Fox, Rocky Horror, Batman, Plan Nine From Outer Space, Jesus Christ, Hare Krishna, The Prisoner, BFM, Reagon, Yummy Fur, you get the picture? Approach ye Ed'in the Govt. Bookshop or at CRACCUM with your guff. Cartoons and suitably themed story strips are likewise sought after. Razor 9 will be ought shortly, it's got the death of Tisco George and Joe Dole: Joe copyrights Tisco and becomes a yuppie! It's 44 pages of mix'n'match weird-out by Stone, Langridge, Tom Michie, Kupe, Tony Renouf, Chris Knox, Andrew Langridge, Glen Lincoln and co. Especially for Rachael Callendar there is a 28 page vampire story featuring Argus in "Flesh and Blood".

"WELL, HELLO THERE!"

Space The Final Frontier

*I am attempting to contact students around the world interested in astronomy and related subjects. If you are interested please contact me: Elizabeth Duxbury, C/o Mr & Mrs Urashima, 5-8-4 Nogata, Nakano-ku, Tokyo T165, Japan.

GENERAL

AIESEC Ball

*AIESEC Arts and Commerce ball coming soon. July 29. \$45. Watch this space.

Attention Cyclists

*All competitive cyclists. Cyclists are needed for the Winter Tourney on the 21st of August at Canterbury University. Events include a 40km criterium around the University and a 16km individual time trial. Anyone interested contact the sports officer at the Student Union.

Legal Referral

*To help Students with Legal Problems, queries... Floor 4 of the Law School. Mon, Tue, Wed, 12pm Tutorial Room E, 1pm Rm 405.

Auck. Stud. Geographer

*The Auckland Student Geographer is being produced this year. If you want to help contact Jackie Tyrell Rm.436. Geography Dept.

He Powhiri

*From the 12th of August to 20th, the Moari Students' Association will be touring the East Coast of the North Island. This tour is open to ALL students. It will be both educational & cultural for we will be visiting secondary schools from Opotiki to Tolaga Bay; and living on various Marae as well as particular events being organised by the home people. The itiniry is as follows: -Auckland -Tauranga (Matakana Is) -Opotiki -Ruakokore -Te Araroa -Tokumaru Bay -Ruatoria -Auckland. If you have any queries please contact William Te Aho, Rm 118, Moari Studies Dept or phone 896-090 after 6pm. No reira, nau mai, haere mai.

A.F.S. Returnees

*Come up to Shadows Tues 27 June 6pm.



PINNACLE

Clocked in Facehead

in FACE VALUE

© 1989
CORNELIUS STONE and
ROGER LANGRIDGE

PINNACLE
1

distance and
sensation!

Play Better Golf with JACK NICKLAUS

