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SUGAR + SPICE

A WOMENS FESTIVAL

JUNE 11th - 20th

SUPPORTED BY AUSA & MERCURY THEATRE

editorial

READ THIS!

Okay, folks, round two of the Great Boxing Match has begun, and the Olympic Committee (that's me) has decided that the time has come for a few rules to be laid down to increase the spectator value and the player satisfaction of the sport. There are three major areas of contention here:

1. Deadlines: Craccum's been fairly generous here, as certain Exec members well know. Just because we lay out on Thursday night does not mean that copy can drift in anytime before Friday - it takes a long time to sub-edit, typeset, proofread and paste up copy, so these will be our limits, and anything that comes in later than the set limits will have to be as brilliant as the Great Coup to get into print for that week.

(a) Notices: Wednesday 2pm. If you don't know by then what you want to publicise for the next week you obviously don't care enough about it.

(b) Letters: Thursday 9am. After that only a truly exceptional letter will get space. We do want to print your letters, but they are a particularly time-consuming chore, so keep them short, to the point, legible (more on that later), on one side of the page and get them to us early.

(c) Ads: See Jason. You'll be spending money, so you may as well get the things done properly. Thursday is not the best day to suddenly decide you want him to design and prepare a big ad.

(d) Articles: See me to reserve space, first come first serve, and that

usually means by Tuesday or early Wednesday for major articles. I can then tell you when the article will have to be ready for typesetting by, but that is rarely later than early (i.e. morning) Thursday.

2. Legibility: That means neatness and readability. If we can't read it we can't typeset it. We have typewriters and a dictionary available for general use, and bios for those not mechanically minded, and given the general standard of the stuff we receive some of you need all the help you can get.

3. Tone: and to a certain extent that includes choice of subject matter as well as choice of words. Failure to comply here will result in, yes, censorship. Basically what you have to comply with is: no defamation, no racism, no sexism, and no displays of extreme bad taste. I decide what is printable and what is not, but anyone who feels that they are done an injustice may appeal to the Craccum Administration Board (see the publications Officer, John Broad) and have the matter considered there, in the presence of your elected Exec members and SRC Reps.

That's the word from me. Craccum is your paper, and I want it to be representative of this campus and its students, and I want it to achieve a certain standard in appearance and content. To do that I need your help, and following the above guidelines will be a great help. Anyone is welcome to drop in to the office on the second floor of the Student Union Building, next door to Student Travel, to discuss anything at all to do with Craccum, ideas, complaints, whatever.

Love, Dak.



CAREERS ADVISORY SERVICE

— Rm 14, behind the
Upper Lecture Theatre.

ALTERATIONS AND AMENDMENTS — PLEASE TAKE NOTE

1. **CRA SERVICES (AUSTRALIA)** are now coming on campus, Friday 12 June, and giving their presentation in the Geology Lecture Theatre at 1.00pm.

2. **TASMAN PULP AND PAPER'S** presentation is now taking place in Room 102 in the Old Arts Building NOT THE UPPER LECTURE THEATRE.

3. **AHI INDUSTRIES** are now setting up interviews after their presentation, scheduled for July 30th 1pm ULT, so all those not able to get to see them can now do so. Those students booked to see them, please follow this same procedure, attend the presentation and then an interview time will be set up.

4. **NZ DAIRY CO-OPERATIVE** - now are no longer coming on June 19 but will be here for two days - JULY 30th and JULY 31st. Please come and see us at CAS to alter or make an appointment.

5. **QUEENSLAND ELECTRICITY BOARD** The QEB are now on campus on THURSDAY 30 and FRIDAY 31st JULY. Please come to CAS and amend your timetable - bring your booking schedule please. Their presentation will be held on THURSDAY 31 JULY at 1pm in Room 102, OLD ARTS BUILDING.

When making changes, please bring along your booking schedule to avoid clashes to other interview times.

B.P. NEW ZEALAND LIMITED: Tuesday 4 and Wednesday 5 August

Evening Presentation: Wednesday 3 August, 7.30pm Upper Lecture Theatre.

B.P. are coming on Campus to talk with students in the following disciplines: Engineering (Mechanical/Chem & Mats/Civil), Accounting Commerce area and also general degrees with a view to marketing or operational management positions.

NEW ZEALAND INDUSTRIAL GASES: Monday 27 and Tuesday 28 July

NZIG is mainly interested in career positions. We carry out a practical training programme in a series of jobs, each move being a promotion move. In certain instances this can involve a secondment overseas. NZIG is an expanding, dynamic Company and our need for graduates is greater today than it has ever been. Looking at Accountancy, Computer Science, Engineering (Mech/Chem & Mats) Law graduates.

TODD MOTORS: Tuesday 14 July and Wednesday 15 July

Are seeking Mechanical Engineering graduates.

MEDIA PANEL: 22 July 1981
7.30pm Upper Lecture Theatre

Representatives from newspapers, magazine and television for panel discussion. Further details later.

HORTICULTURE: Friday 19 June

The Careers Adviser from Lincoln College will be on Campus for the morning to field any enquiries in the areas of agriculture and Horticulture. Please call in to CAS to make appointments.

PROGENI: Wednesday morning 22 July and Thursday afternoon 23 July

Lunchtime Presentation: Wednesday 22 July Upper Lecture Theatre at 1.00pm

Seeking Computer Science graduates.

MINISTRY OF WORKS & DEVELOPMENT - MECHANICAL & ELECTRICAL DIV. Thursday 16 July

Mr R. Banks, Inspecting Engineer (Mech/Elec) will be on Campus to speak to interested graduates in the Engineering field, (Mech/Elec) Positions are available throughout N.Z. for students completing studies this year. A variety of work is offered to enable the student to gain pre-registration experience, including mech/elec contract administration, project construction supervision and mech/elec engineering design.

Evening Presentation: Wednesday 15 July 4.30 Upstairs Reception room (Federation of University Women) Old Govt. House. All welcome.

ALCAN: Thursday 23 July

Are seeking interested graduates from the following disciplines: Chemistry, Economics, English, Engineering (Mech and C & M's) Management Studies, Mathematics and Physics.

RESERVE BANK: Friday 3 July

Are seeking graduates interested in working in the fields of policy analysis including both domestic and international economic and financial developments, economic forecasting and econometric research. The Bank can offer work of a stimulating and rewarding nature to persons who are well qualified. Qualifications in ECONOMICS, ECONOMICS AND ACCOUNTANCY, OR ECONOMICS AND MATHEMATICS are desirable but good graduates in any discipline who are interested in the type of work carried out by the Bank, may apply. For students completing their first degree this year, the Bank has available a number of bursaries to finance study for an Honours degree.

Prior to the May Vacation, we advertised our forthcoming Mid-Term Campus Visit Programme and we have been delighted with the response from students - in fact we now face a problem of the employers' days on Campus being totally booked up with an ever growing waiting list. This is not the case with all so if you have not given the programme your undivided attention, please don't waste time and come and see us at CAS.

For those of you already booked in, we can't emphasise enough the importance of preparing for the interviews - reading relevant info and generally having an overall idea of the organisation you are seeing. It certainly does assist the flow of conversation!! We can assist with this 'relevant info' as we have gathered about us, brochures, Annual Reports etc etc so pop in and browse.

Also in light of the foregoing, a gentle reminder of our Interview Workshops which will help those of you not too sure of interview procedure, give you an idea of what is asked and what YOU should ask. The general seminar takes place on **TUESDAY 2 JUNE, UPPER LECTURE THEATRE, AT 1PM** and if you feel further in need! come and make an appointment to participate on a more personal level.

In addition to the second list included in Craccum prior to May, we have a few extra employers to inform you about:

JOB VACANCIES ENGINEERS

MT. ISA MINES LTD: Employment for 1981/82 December/January vacation

Prefer 3rd year students but will accept some second year students in Mining, Electrical, Mechanical, Electronic, Chemical, Industrial Engineering; Geology, Applied Science, Metallurgy. Also interested in students involved in Mathematics/Science base with some computer studies.

Application Forms from:

General Manager,
Mount Isa Mines Ltd
Queensland 4825
AUSTRALIA

Closing Date: 31 July 1981

MOTOROLA MALAYSIA SDN. BHD

Malaysians studying or working in N.Z. in Electronics, Electrical, Industrial and Mechanical Engineering who are planning to return to Malaysia. Information leaflets available at CAS. Send comprehensive resume plus photo to:

Personnel Manager
Motorola Malaysia SDN. BHD
Communications Group
P.O. Box 420
Penang, MALAYSIA

CHEMICAL ENGINEER: AAKRONITE N.Z. LTD

Recent graduate - mid 20's, prepared to give in-house tuition. Company activities based on polyester resin techniques but a wide range of other processes used. Applications to: Technical Manager
P.O. Box 40-040
GLENFIELD

POST GRADUATE FELLOWSHIP - LINCOLN COLLEGE: SOIL SCIENCE DEPARTMENT

Applicants to have good degree in Soil Sc., Agric Sc., BSC Chem etc and should be eligible to register for a Ph.D. Further info, conditions of employment and details of method of applic. can be obtained from G.A. Hay, Registrar, Lincoln College, Canterbury.

T & G INSURANCE - Sales Consultant

Required by large Australasian Financial Institution to market Superannuation in the Auckland area. No experience necessary as full training given. Near graduates considered.

Contact Mr B. Young, telephone: 774-262

IN ADDITION, WE HAVE:

****latest SSC job brief**

****latest staff vacancies from hospital bd.**

****a number of university positions**

PRECISION PLASTICS COMPANY - Assistant Cost Accountant

Would suit an accounting student who has completed one year full time study and who wishes to continue studying on a part time basis. Duties primarily to coordinate product costing, assist the Financial Accountant prepare monthly accounts etc. Close association will be maintained with Sales, Production & Engineering personnel when processing and revising job cost information. For further info, contact: Keith McConnell, tele 893-880, 15 Lyon Ave, Mt Albert.

DIRECTOR OF REGIONAL PLANNING : CANTERBURY UNITED COUNCIL

Seeking an experienced planner to direct the work of the Regional Planning Div. Appropriate tertiary qualifications reqd. and whilst a professional planner is likely to be appointed, an allied discipline would be acceptable. Intending applic. to obtain a job description and conditions of appt. from Mr J.H. Gray, General Manager and Town Clerk, Civic Offices, P.O. Box 237, Christchurch.

HAMMERSLEY IRON GRADUATE SCHEME - HAMMERSLEY IRON PTY LTD, PERTH W.A.

Engineering disciplines: Electrical, Electronics, Mechanical, Mining, Civil, Chemical, Biological Sciences, Business Administration, Purchasing and Supply, Computer Systems and Programming.

They are unable to visit Campus this year, but would welcome applications from students studying in relevant disciplines. Literature available from CAS and write direct to Perth.

COMMUNITY RECREATION OFFICER - THAMES COROMANDEL DISTRICT

Appt. for two years. Contact B.H. de Boer, General Manager, Thames Coromandel District Council, Private Bag, Thames for further info.

LAWRENCE ANDERSON & BUDDLE

Seeking an experienced auditor, two years previous experience. Graduate, or near graduate considered. Contact Ian Russell 31-499.

DSIR - APPLIED MATHEMATIC DIV

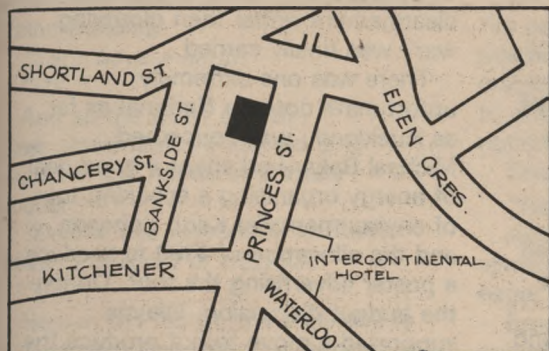
Vacancy - Operational Research - experienced practitioner or graduate. Must be familiar with operational research, engineering, statistics, economics, mathematics or psychology. Good honours degree sought. Please address queries to: Dr Hamish Thompson, Director, Applied Mathematics Div. DSIR
P.O. Box 1335, WELLINGTON

Also come to the office for a fuller job description.

Please call and see us at CAS, Room 14, behind ULT.

BURSARIES LOST FOREVER!

Now that we have your undivided attention you'll be thrilled to learn there's now no need to go through that horrendous drama of 'the lost bursary cheque' or 'but all my allowance was in my lost wallet' routines. Now you've got an ASB branch right on your doorstep. Simply pay your bursary cheque into your ASB account at our Princes St branch conveniently located opposite the Intercontinental Hotel.



Auckland Savings Bank
the Students bank

5 Princes Street

C1881

Catering Co.

ENJOY!

The quiet surroundings of your campus
Restaurant
LUNCH or DINNER

Location: Mezzanine Floor
Catering Block

OPEN
12.00-2.00pm
4.00-8.00pm

Prices from \$1.20 to \$5.50

Includes free drink or B.Y.O.

WANTED TO BUY

Roof rack or ski rack in good condition. Phone Todd 4159-296 evenings.

FLATMATE WANTED

Creative, tidy person needed to share house with three others. Rent is \$24pw. Ph. 679-389 after 5pm

VARSITY FOLK CLUB 3rd June

Every Wed 6pm-7pm FREE GUITAR LESSONS.

7.30pm - Club Night
Try out your new chords on us, 30 cents members, 50 cents others.
"Welcome Home Rotters"

ARBOUR DAY ENVIRONMENT GROUP FILM

Thursday June 4th, 1.00pm, B15. 'On the Edge of the Forest' by E.F. Schumacker the world renowned author of 'Small is Beautiful'. The film is about the unique Jarrah and Karri Forests of Western Australia.

RAISE THE TITANIC!

Nominations are called for 6 SRC positions on a Constitutional Review Committee, positions to be filled at the first meeting of SRC this term - on Wednesday June 3.

The Committee is to examine the Constitution and make recommendations to Executive regarding -

(a) The present structure of AUSA and possible options

(b) any obscurities and anomalies in the present constitution.

Nominees are asked to attend SRC from 1 pm.

TO WHOM IT MAY CONCERN

I, Michael Webber, being of sound will and mind hereby apologise for any odium, contempt or ridicule heaped upon any individual due to my actions in creating an executive for Eni-fem.

Michael Webber
26 May 1981

ALRIGHT, PEOPLE.....

Who ripped off my bike? (brown 10 speed Healing). Anyone who saw any suspicious characters hanging around Albert St. bike-stands 29th April (Wed) between 2 and 5pm, phone Chris, 606-397. Bike was unlocked.

Reward offered.

NOMINATIONS

Nominations are again open for the following positions as Association Representatives on university and joint committees. Nominations close with the Secretary at 5.00pm on Wednesday 29 April and appointments will be made by the Executive Committee at its meeting held on 30 April. The term of office in each case is from the date of appointment to 30 April 1981. The vacancies are for one representative each on the Student Union Management Committee and on the University Safety Committee.

AUCKLAND MALAYSIA SINGAPORE STUDENTS ASSOCIATION

A Special General Meeting is to be held to discuss the desirability of merger between the Auckland M'sian S'pore Student Association (AMSSA) and the Auckland Malaysia Student Association (AMSA).

Venue: SRC Lounge

Time: 2.00pm

Date: 7th June 1981

SHOCK HORROR PROBE ON MINING IN NEW ZEALAND

8-12 JUNE

- Visit the Quad and see displays on mining issues in New Zealand.

- At lunchtime, everyday a stall is operating in the Quad, with books, badges, posters, stickers etc for sale and other material is available

- In the next issue of CRACCUM a feature article on mining.

- Wine and Cheese Evening, Wednesday 10th, 7.30pm, SRC Lounge. Interesting speakers from mining action groups. An evening of opportunity for informal and relaxed discussion.

- "Mineral Exploration in NZ - good or bad?" Debate, Thursday 1-2pm; B15. Peter Roberts from Omoco speaking for the Affirmative and Peter Verschaffelt speaking for the negative. Plenty of time is available for audience discussion.

- Direct action, Friday 1-2pm. An opportunity to put forward your feelings on NZ's mining issues.

Organised by Auckland University Environment Group.

AMNESTY INTERNATIONAL

Monday June 8 1-2pm. Venue: Exec. Lounge
Help release our three 'adopted' Prisoners of Conscience from:
Grenada (Caribbean)
Indonesia
USSR
Contact: Paul Hitchfield 600-004

LOST

1 Silver stickpin, with small key and heart linked. Wednesday April 29. Of great sentimental value. Reward offered for information leading to its recapture. Phone Vicki 444-5426.

DISABLED STUDENTS AND other interested students.

Come to an important meeting on Monday 15th June 1-2pm. It will be held in the Orange Room, Management Studies.

STUDENT CHRISTIAN MOVEMENT

Tuesday June 2nd Room 144. 1pm. THE GOSPEL ACCORDING TO STANLEY
We take a look at religion through the eyes of the cartoonists.
For more information phone Stephen 606-010

PLEASE HELP HORSE HAVEN

I own and run Horse Haven, the retirement home for any unwanted horses, ponies and donkeys. We have nearly 80 of these here, all saved from an untimely death - all would have been slaughtered for pet food. Here they can live out their lives in dignity. Their ages range from 10 months old to 33 years. I feel that all creatures have a right to live. We give them the best of attention and the love they relish.

Unfortunately, North Canterbury has had a severe drought - starting last November 1980. Although we had rain in January this was followed by over a week of hot nor'west winds that dried the pasture to a cinder. Usually quantities of hay is cut in the spring and autumn but because of the drought there was none to cut. So the shortage of hay is acute. Any hay available is most expensive and we cannot afford to buy it.

We are appealing to the readers of your paper to help us financially or with hay. In Canterbury horses have to be fed hay because of the severity of the winter as hay is their very life.

Please help us - this is a matter of life and death.

Yours sincerely,
Silas Derrett

P.O. Box 18
SEFTON
NTH. CANTERBURY

A PLAGUE ON YOU

Whoever stole my wallet, identification and diary (sicko) from the Womens' Resource room on the last Friday night of term; I hope your balls drop off. That ill-considered act left me totally in the financial shit and I won't be able to replace most of the I.D. so I'll suffer for lack of it for the rest of the year and it won't be any use to you either - a big waste all round eh? If by any chance you feel bad about this (which you should) how about leaving it all at studass for me.

Elizabeth Leyland

Photographic Society

The next club meeting will be on Monday June 8th, 7.30pm in Room 237. The subject is Landscape/Seascape Photography. There will be a short slide show and talk, as well as some important announcements regarding exhibitions and competitions in the near future. this term's calendar will also be handed out so be there (or else!). For more info phone Martin (494-439).

SCHOOL VISITS

There will be a meeting on Friday 5th in the Student Information office at 1.00pm. School visits will be starting soon. See the board in the Information Office.

Tony Reynolds
Welfare Officer

FLATMATE (GREEN) WANTED

A greenie or person orientated towards vegetarianism wanted for Freemans Bay villa (in process of being renovated. Two males wanted to share with a 29yr old Barrister and a 29yr old physics lecturer. Two very large rooms available, plus garden space and very close to town. Apply to Ph. 763-921 or P.O.Box 5355, Ak.

While the mice are away, the cat

WE'RE SORRY THERE ARE NO PICTURES, BUT NOBODY TOOK A CAMERA

NZUSA holds two Councils annually; one in May and one in August. The Council is an ordinary General Meeting of the Association, where each campus students' association sends representatives to take part in the election of officers and the formulation of political and administrative policy, and to make decisions about what activities the Association and its national officers should engage in.

This year's May Council was held at Massey University in Palmerston North, and AUSA sent a sizeable delegation. Taking note of comments made last year about the money spent on travel to Councils, the bulk of the delegation travelled by train or bus. A number of important issues faced the Council, including the future of the Student Travel Bureau, the state of the Education Fightback campaign, the chronic shortage of staff in the National office, and the possible extension of the WRAC co-ordinator's position to full-time status. All of these were addressed.

The NZUSA National office has had to cope this year with some extreme stresses resulting from the lack of a President for much of the time, the shortage of administrative staff, and the excessive amount of work required of the national officers. These problems have led to extreme pressure on individuals and interpersonal relationships. One consequence has been the resignation of Colin McFadzean (General Vice-President) and Chris McLean (Administrative Secretary). Hopefully the problems have now been alleviated by the election of Deryck Shaw as President, the creation of a further administrative staff position, and an appreciation by the Council of the limited nature of NZUSA's resources, and especially the time of its officers.

There was some attempt to reduce the problems of national office to personality clashes. This is not unlike the Auckland situation where some people have attempted to promote the idea that there is some sort of personality clash between Heather and Wayne which has resulted in a number of other problems. Some have even gone so far as to suggest that Wayne intends to roll Heather. Such a suggestion must surely seem absurd to most students. Both people involved are mature adults, and the difference between them is a difference of ideas. It is not unusual, and it does not deserve the emphasis that it has been given at the expense of other issues.

To those of us who were veterans of a number of Councils, this one was notable in both lack of dissension and lack of enthusiasm. Previous Councils have seen huge arguments between liberal and conservative elements which have added excitement to the proceedings.

They just didn't seem to be there this time. One factor involved seems to be that the conservatives are relatively inexperienced at the moment and not confident to argue on all but the most radical of policies. Another is exhaustion from the intensity of the EDUCATION FIGHTBACK and STOP THE TOUR campaigns in the first term. There may also be an element of disillusionment resulting from the lack of positive gains from the EDUCATION FIGHTBACK which is now two years old, although the campaign has been successful in putting a damper on cuts to education. Nevertheless, despite its relative quietness, Council provided the opportunity for consolidation of NZUSA's position. This opportunity was taken, and the new direction in which NZUSA is moving is both well-defined and hopeful. If the promise of May Council is fulfilled, August will see NZUSA attempting to express its wide-ranging policy in terms of central principles. Some progress has already been made, especially in the welfare field, and at Auckland's instigation in the area of national affairs.

I think I can speak for the Auckland delegation in recommending Robert Young for some sort of acting award. The coup that occurred in Auckland while we were away provided some exciting moments at Council. Our first reaction was to treat it as a hoax, but Robert's TV interview, and the seriousness with which the media were treating it changed some people's minds.

It was unfortunate that the coup occurred when it did, for reasons which cannot be discussed here, but the right-wing traitors who perpetrated the overthrow of the current popular administration couldn't know the dangers involved, so it would be unfortunate if the Executive chose to seek vengeance with punitive action.

So now to business -

The Finance and Administration Commission spent the bulk of its time discussing the current situation with respect to STB Ltd. Unfortunately the position is very delicate and would be put at risk by any publicity. I can say, however, that thanks to the efforts of Bob Lack and Jonathon Blakeman, the solution which seems likely is a satisfactory one as far as Auckland students are concerned. Substantial anger was generated by Council's decision to exclude the press from discussions involving STB. Auckland voted in favour of this move as it felt that our students had more to lose through publicity than they had to gain through knowledge of the present situation, which is far from conclusive.

Although not discussed in F & A, but in the Budget Plenary, Auckland students should be told that a special meeting of the Executive held during Council resolved that AUSA would meet the budgeted shortfall on the NZUSA activities fund for the second term of \$390 which will occur if the Springbok tour goes ahead.

Education commission heard of a proposal of funding from the BNZ of a further survey on student income

and expenditure and supported moves towards this end. Norman Tuiausu presented a report on Maori and Polynesian Educational Opportunities, with specific reference to NZUSA policy. The report promoted a good deal of discussion which touched on a number of areas which people had never thought about before. This discussion continued informally throughout Council, and resulted in much more useful and effective policy in this area.

Education commission was particularly active in the formulation of NZUSA's general election strategy. The education campaign will be centred around (1) those groups who are disadvantaged in the education system by virtue of race, sex, class or financial position and (2) government funding.

Welfare commission asked national office to circulate information resulting from the recent optometry survey, and to explore possible means to undertake an evaluation of the various counselling services. A good discussion was held on the various aspects of the SCSP. At Auckland's instigation, a large amount of policy relating to disabled students. NZUSA's priorities in the welfare field are (1) Student employment (2) Accommodation and (3) Welfare cuts and levies.

The women's commission formulated new policy particularly relevant to Auckland in the area of provision of adequate lighting both on the streets and around the University campuses. It also focussed a good deal of attention on attempting to ensure that publications associated with students' associations did not use sexist language, and did not print sexist articles or advertisements. In line with the recent referendum policy, Auckland did not support one particular motion but continued to support the others. NZUSA's major areas of concern in women's issues will be an ongoing campaign to promote awareness of female-directed violence on campus and a campaign to promote awareness of the problems facing DPB students, creche-users, and women students in the area of vacation employment.

One of the highlights of the Council was an address by the Australian Union of Students Women's officer, Philomena Horsley. She will be touring the campuses in the second term and I urge everybody who has the chance to go and listen to her. She was speaking in a special plenary held to discuss the issue of a full-time women's officer for NZUSA. This move requires a two-thirds majority of the constituents to be passed. It already has a simple majority, but effectively one of Victoria, Otago or Lincoln must change their vote for it to get through. A special general meeting will be held in July if one of these alters their position.

One further comment worth making, is how pleasing it was to not have Victoria obstructing the women's commission at every opportunity.

Colin McFadzean was the Chair of both National and International Commissions and after considerable

thought I have decided to make a comment:- Colin is leaving NZUSA soon after a long and valuable service, but his impending departure is no excuse for his sporadic attendance of important sessions, his irresponsible behaviour both in plenary and in commission, and his abysmal chairing. I emphasise that these are personal comments and other delegates may disagree with me.

In National, Michael Baker and Sara Noble had gone to considerable lengths to propose rationalisation of existing policy with only limited success. New policy was formulated in the areas of domestic racism, mining and the use of natural gas. The Auckland delegation was cheered when our motion "THAT NZUSA oppose the celebration of ANZAC Day as it stands and believes that this day should be advocating peace and disarmament rather than glorifying war" was finally carried.

There was one extremely unfortunate note on National as far as Auckland was concerned. Michael Baker had spent a good deal of energy organising a speaking tour of environmentalist Keith Johnson and the allocation of \$100 to produce a poster advertising the tour. During the budget discussion, Wayne supported a move to not produce the poster and spend the money on stopping the Springbok tour instead. With Auckland's support, this motion was carried, rendering Michael's efforts largely wasted.

In International Commission, new policy was formulated in the areas of Northern Ireland, Malaysia, Palestine and Latin America. The chief area of concern was contact with South Africa, and NZUSA's policy of sporting economic and diplomatic boycotts of the country was re-affirmed.

Priorities for National commission were (1) Anti-racism and (2) the economic, social and environmental consequences of the government's economic strategy.

Priorities in the International field were (1) Anti-apartheid, especially STOP THE TOUR! (2) South Pacific and (3) South-East Asia, especially overseas students.

In conclusion, it was a quiet but valuable Council. I have strong views on who it was worth sending and who it wasn't but I don't feel that this is the time or place to go into any details. There were some delegates who were interested only in their particular areas and who did not participate in the delegation's decision-making in other areas. There were others who did not spend their time at Council in the best interests of AUSA, and still others whose behaviour brought disrepute upon AUSA. I also hate cork-guns and water-pistols. I suggest that when appointing Council delegates the Executive should pay particular attention to the value for money which they are likely to obtain from particular applicants, and should take their usefulness at previous Councils as something of an indication of their likely worth.

Kevin Hague

he cats will play

or, What I Did During The Holidays.

Lenin, Mao and Che have nothing on us: the Glorious Revolution of May 22-26 1981 will be forever known as the near perfect coup d'état, or, as they say in Torremolinos, el golpe del estado. But we realize that not all our supporters (that's you) knew all the details, so here they are, starting...

Late Friday afternoon, middle week of the holidays the campus is even quieter than it is during term time (can you imagine it?). A diverse group of people are assembled in the Student Union Building.

"Let's have a coup."
"OK."

And so the letter and the press statement are drafted and placed in the hands of a trusty courier.

"Deliver this personally to Deryck Shaw, President of NZUSA."
"OK."

Here in the North, the weekend is a quiet one. The diverse group go their own ways. On Monday morning they reassemble and draft a telegram:

DERYCK SHAW

EX-PRESIDENT NZUSA

YOU WERE LUCKY STOP

DAVIS AND CUTHBERT IN

CHARGE OF MISSILES STOP

TAUMARANUI NO LONGER EXISTS

SIGNED

RULING ELITE

"Ha Ha Ha I wonder what's going on at Massey now."

"Oh, they've probably had a laugh and forgotten about it."

Little did we know. Soon Radio New Zealand rang.

"We hear there's some sort of trouble up at the Students' Association".

We cracked up, and they quickly guessed it was a joke and advised us to get in touch if anything serious came of it.

However, we had regained our composure by the time the TV people

rang.

"OK, right, we'll send up a film crew. Got any ideas about how to present this revolution on video?"

Very quickly we removed copies of the press statement that had been posted on the Association door and collected other data and documents to effectively present this coup to the national news.

The phone rang.

"Hey Dak, the Star's on the line!"

Again the details of N.Z.'s first ever revolutionary coup are revealed to an eager press.

Frontman Gill is met by a gang of suitably serious and concerned faces and attempts are made to track down the elusive Popular Puppet President (P.P.P.) for the video screen.

Meanwhile the Ruling Elite release details of the coup background and reasons for supposed dissatisfaction with the ousted Exec.

In walks the P.P.P.

The cameras roll

The revolutionary council discusses a poll. Nominations are opened and democratic elections set for the second week of term: these of course to be rigidly controlled and rigged.

The P.P.P. is called off for a personal interview while the rest of us strive to keep straight faces and wonder if this is really happening.....

The Star rings back for verification, having rung Comrade M.c.I.n.t.o.s.h. in Palmerston North for (Ex) Presidential comment.

"Of course we're serious! If Wayne is amused by our actions, then we're amused by his reaction".

continued on p.6...



Wayne gets the message.



Back Row: The Triumvirate: Tom Bassett, David Kirkpatrick, Darryl Carey.
Front Row: Graham Bowers, Robert Young (Popular Puppet President), John Bates.
Absent: Bob Lack (Massey), Kaaren Mathieson (Coromandel), Peter Monteith (Bucharest).

PRESS RELEASE 22/5/81 FOR IMMEDIATE DISTRIBUTION TO ALL WORLD NEWSPAPERS, PRESS ASSOCIATIONS AND TELEVISION AND RADIO

IN THE WAKE of today's successful revolution at the offices of the Auckland University Students' Association, the Ruling Elite have announced the new officeholders of the Association (for life unless otherwise specified):

Robert Young
The Triumvirate
Graham Bowers
David Kirkpatrick
Tom Bassett

Darryl Carey
John Bates
Kaaren Mathieson
Peter Monteith

Robert Lack

Popular Puppet President
Chief Advisors and Puppet String Pullers
CiC Operations and Internal Affairs
CiC Propaganda
CiC Logistics, Strategy and Missile Attacks
CiC Inquisition and Entertainment
CiC Education and Doctrine
Minister of Hairdressing
Ambassador to Bucharest and
Plenipotentiary Extraordinaire
Secretary

The Ruling Elite have further announced that aspects of the AUSA's operations may be modified in the near future and that the AUSA's relationships with certain other organisations, both national and international, may change somewhat in the course of those modifications. The Ruling Elite will make a further statement as soon as the situation in the Auckland region clarifies.

The Ruling Elite wishes to make it quite clear that it alone is authorised to represent the AUSA. The so-called "Delegates" presently at Palmerston North for the New Zealand University Students' Association May Council have no authority whatsoever to act on behalf of the AUSA.

Vauxhall Viva The Revolution!

22/5/81

Deryck Shaw

Head Incompetent

New Zealand University Students' Association

Wherever it presently may hang its head

Dear Comrade, Sir or Madam (as the case may be),

We hereby inform you that the revisionist element of AUSA that is at present masquerading as the official delegation of the Association in Palmerston North is acting ultra vires the constitution.

Therefore you are instructed to ignore (i.e. exterminate (except Bob)) all aforementioned enemies of the revolution.

Be also informed that any correspondence with the Auckland Association should now be made with the Ruling Elite (see World Press Release No. 1 for details).

The new Popular Puppet President (PPP) Mr Robert Young wishes to inform you that all locks have been changed, cafe prices trebled and the theatre sold to finance necessary revolutionary changes. In addition the Rec Centre has been painted blue and converted into barracks and a training centre.

We hereby instruct you to forward to us by May 30th a \$4.73 per capita levy. Failure to meet these conditions will result in savage reprisals against the remainder of all neo-leftist students (at present around 12 are known to exist).

Be also informed that the constitution under the state of emergency clause has vested full powers in the Ruling Elite (see WPR No. 1).

You are hereby directed by the PPP Mr Young to report to the receptionist in Auckland with the full National Executive (except of course the imposter President of AUSA Wayne KD M.c.I.n.t.o.s.h.) by 0730 hrs Monday 25 May. Further directives on future campus policy and NZUSA direction will be issued at the ensuing audience. Note the constitution's schedule on protocol and etiquette requires fawningly submissive behaviour while in the presence of the PPP and the Ruling Elite.

Be warned that failure to attend will result in a pre-emptive first strike (of which AUSA today acquired capability) on Massey Campus at 0735 hrs Monday 25 May.

Ours Always,
RULING ELITE

...continued from p.5

By now the first issue of the Star had hit the streets and no word mentioned of the coup. Fair enough, we thought, as we had still been talking to them when the first edition was run.

The coup leaders disperse: the Press seems to have all it needs and we are in great danger of blowing the roof off the plot if we do much more talking.

The five of the motivating force being the Triumvirate, CiC Operations and Internal Affairs and the CiC Education and Doctrine spend a nervous hour chasing balls round the snooker table and carrying out regular checks for the next Star Edition.

"They printed it! Only page two, but.... they printed it".

Students scheme executive coup

A group of students at Auckland University is plotting to overthrow the student executive next week.

The group has "taken over" the association headquarters while about 12 executive members are at a student council meeting in Palmerston North.

The gang of nine was today "conspiring" to rally support from students when they return to university next week.

Spokesman Mr David Kirkpatrick, who is also editor of Craccum, said the executive was promoting policies out of touch with students, with "too much emphasis on political issues overseas rather than on-campus issues."

Mr Kirkpatrick said the group hoped to call a new election.

"Our acting president, Mr Robert Young, is one of the people already sympathetic to our cause."

He said most of his group had experience in student politics but would welcome support from any of the present executive members.

And then the TV News.

"Good evening. This afternoon (N.Z. time) soldiers of a crack Spanish Unit stormed the Central Bank in Barcelona....."

The Ruling Elite and, by now, a growing number of interested onlookers perch themselves in front of "The Box" in various spots around Auckland. The news really can be quite boring when you are waiting for the real Headlines.

"This afternoon a group of students staged a revolutionary coup at Auckland University while the Association Executive was out of town seizing thousands of dollars of students subscriptions, the Union building with common rooms, cafeteria and Account offices Is this just a group of bored students in their holidays, or, is it serious: Who Knows?"

"Quickly swap channels, see if its on the news at 6.30 too!"

And so off to dinner, to bed smugly satisfied and eagerly anticipating the morning's Herald.

* * * * *

Then, around 11pm on Monday, Bob Lack rang Graham Bowers and advised him that it would not be in AUSA's or NZUSA's best interests for the hoax to continue. Graham rang David Kirkpatrick.

"Hello David?"

"Yes?"

"Graham here. Bob just rang. Kill it."

Discussion led to the conclusion that an order was an order. May Council probably had some good reason for doing this, so the Herald were informed. They thanked us for what we had done saying "some people here will be very grateful".

We gathered later that the Herald and the Dominion had been all set to launch a full-scale investigation, but all we had on Tuesday morning was an insignificant retraction on page seven.

Dressed in suits for the special Ruling Elite photograph, the CiC's of

Operations and Internal Affairs, Propaganda, and Logistics Strategy and Missile Attacks pondered what could have happened down south. CiC Inquisition and Entertainment joined them later, while CiC Education and Doctrine went over to the other side, sending a silly telegram of support to Wayne.

Then the Star rang. We'd been expecting them to.

"Look, I thought when I spoke to you yesterday that you'd be on the level with me."

We told them what we knew and why we'd done what we'd done. They weren't very impressed, so we responded that:

"Isn't it ironic that a group of students can spend an hour drafting a ridiculous press release and get onto national television, while when anything of real importance happens here on campus nothing gets said?"

We didn't appear to part friends.

We got in touch with Radio Hauraki, hoping that they might be able to broadcast something that would clear the air. Then Bob rang again, and we started to get the story from a Massey point of view.

It appeared that down there they had started out thinking it was a great joke and had decided to play along with it, releasing their own press statements ("Wayne McIntosh is no longer qualified to issue statements on behalf of AUSA." "Auckland campus is the Saudi Arabia of NZUSA; it would be a serious blow if they pulled out."), speaking to Wellington reporters for extended periods of time and generally making the most of what the TV news item gave a lead to.

Then they realised their stupidity. One of the major items of business at May Council was the matter of Student Travel Bureau Ltd, and that needed the complete confidence of NZUSA's bankers. Obviously the bankers weren't going to be impressed by "The Saudi Arabia of NZUSA" withdrawing its financial support from the sole shareholder in STB. Hence Bob's phone call late on Monday. Hence our retraction in Tuesday's Herald.

Hauraki rang back. What was the story? We repeated what we had said to the Star. The tape recorder was going. They asked us about our wisdom in pulling such a prank. We responded with the irony of the situation, and they had the nerve to ask us:

"What real problems are there on campus?"

"Well, for a start, there's the TSG, non-academic staff-cuts, student accommodation and welfare, overseas students fees"

They stopped the tape and apologised. We apologised back and thanked Les Thompson for his excellent report on the Fightback March. They did broadcast a report, deleting the last exchange, and that was it for the news media.

The remains of the Ruling Elite tidied up a few other loose ends, had their picture taken, and wondered what the Executive would do to them when they got back Wednesday morning.

Nothing.

What could be done? The silly thing was that it had got into the news at all. The original plan was for it to be a totally in-joke, just between ourselves and May Council, but someone gave David Kirkpatrick's name and phone number to all the media.

Who was Deep Throat?

And why did they listen to him?

And why, oh why, did STB have to exist so that it could spoil the best revolution New Zealand has ever had?

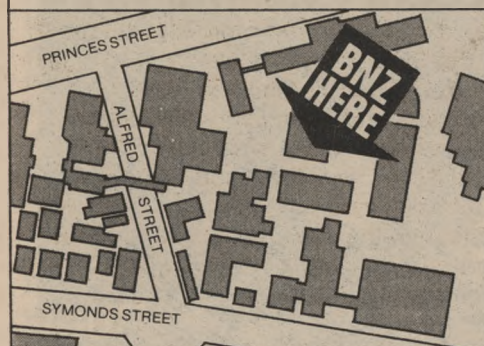
The Famous UNIVERSITY BOOK SHOP Election Year SALE

Begins
Wednesday
June 10th
8-30 am



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What do you want from a bank? You want it to be convenient and close at hand. That's why the Bank of New Zealand is your bank right on campus.



As well as being conveniently located we understand the money problems students have. We can help you with banking services such as cheque and savings accounts, free financial advice, the Nationwide account, travellers cheques, student loans and so on. Better still, we're ready, willing and able to talk over your financial problems with you. You'll be surprised at what we can do to help you.

Ask for Laurie Schade,
University of Auckland Branch
Phone: 774-024



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NOTICE TO ALL MALAYSIAN STUDENTS IN AUCKLAND RE: MERGER OF AMSA AND AMSSA

During the Annual General Meeting of the Auckland Malaysian Students' Association (AMSA) on the 4th of April 1981, members voted unanimously for the following resolution:

"THAT merger between AMSA and AMSSA is both necessary and practical".

The following is a summary of opinions expressed by members during the AGM when the motion was tabled for discussion.

Why merger with AMSSA is necessary and practical

1. **Population:** Auckland has a population of approximately 300 Malaysian students. Such a number does not warrant the operation of two associations. Moreover, the number is expected to decrease due to the fees overseas students are now required to pay.

2. **Objectives:** Both AMSA and AMSSA has essentially the following similar objectives.

- a. to look after the welfare and interest of its members.
- b. to foster a spirit of unity, understanding and identity among its members.
- c. to encourage discussion of Malaysian affairs and aspirations, and
- d. to promote friendship and Malaysian culture amongst the people of New Zealand.

3. **Duplication:** Having essentially similar objectives, duplication in areas of manpower and technical resources is both unnecessary and wasteful. By pooling together the limited resources available, efforts can be optimised to provide a range of activities for the benefit of students.

4. **Unity:** Confusion and misunderstanding vis-a-vis the two Associations has been very perplexing for Malaysian students over the years. Members at the AGM reiterated the importance of unity; more so in the light of increasing number of vital issues that affect Malaysian students. In order to safeguard the welfare and interest of Malaysian students, a common prime objective of both Associations, the need for unity is crucial.

Formation of AMSA Merger Ad-hoc Committee

Upon the passing of the resolution, the Executive Committee of AMSA has set up an ad-hoc committee designed towards effectuating the wishes of its members. This committee of 4, who are also members of the Executive Committee of AMSA recently called a joint meeting with their counterparts from the Auckland Malaysian Singaporean Students Association; during which both Associations thrashed out opinions and tentatively sketched a plan for the proposed merger. It is envisaged that a Pro-tem Committee comprising equal representation from the two Associations would prepare a draft

constitution for a new Association. In the meantime, AMSA will have to await the result of AMSSA's coming special General Meeting whereby members of AMSSA will have to vote on a resolution of a similar nature (to that of AMSA) before any further steps can be taken.

Your ideas and opinions

Despite a less than cordial relation between the two Associations, the AMSA Merger Ad-hoc Committee believe we both have good reasons and solid grounds for merger, during which process, members' interest shall be protected. We strongly urge members to contribute ideas, opinions and send suggestions to the Ad-hoc Committee.

Prepared by AMSA Merger Ad-hoc Committee
P.O. Box 6421
Wellesley Street.

Ad-hoc Committee members are:
P. Tan Ph: 769-905
A. Yong Ph: 864-234
R. Lee Ph: 763-314
E. Tang Ph: 688-016

BACKGROUND PAPER ON THE PROPOSED MERGER BETWEEN AMSSA AND AMSA

Introduction

At the Annual General Meeting of the Auckland Malaysia-Singapore Students Association on the 29th of March 1981, the matter of a merger between AMSSA and Auckland Malaysian Students Association (AMSA) was raised and discussed. Owing to the importance of the matter, many members felt more information and time were needed for deliberation before a decision can be made.

The meeting therefore resolved that an Ad-hoc Committee of AMSSA be formed to look into the matter, and the findings reported to members at a Special General Meeting.

This background paper, prepared by the Ad-hoc Committee of AMSSA seeks to facilitate discussion and hence, to involve participation from its members at the SGM which is to be held at 2.00pm on the 7th of June in the SRC lounge. It aims to:

- i) sketch out the purpose and importance of a student organisation
- ii) give members a historical perspective of the development of both associations and
- iii) outline the reasons for merger and thus, the desirability of a single organisation.

What Should a Student Organisation do for its Members

Welfare and Interest

As a student organisation abroad, it should assist in the transition of students from home to New Zealand by meeting them at the airport, assisting in the finding of lodgings

and in providing assistance to those students experiencing language and other difficulties. It should also safeguard the well-being of its members, especially in issues such as the 45% cut-back and imposition of \$1500 discriminatory fee.

Sports, social and cultural activities should also be organised to foster a spirit of unity, understanding and identity amongst its members; as well as to promote understanding and cultural exchange with the people of New Zealand.

Social Understanding

It is important for a student organisation to actively promote a sense of social awareness. This would not be possible if members do not become much more searching in their enquiries into the existing social order and in the process, to actively raise their own social consciousness.

While it is the short term objective of a student organisation to safeguard the welfare and interest of its members by providing opportunities for social interactions, both mental and physical, the long term objective is to encourage members to understand their social environment. This is an important function as, being an integral part of society and forming that privileged sector of the population with access to information and knowledge, students are in a better position to contribute towards resolving the many problems facing their country.

Before 1963, there were two associations concerned with the old Federation of Malaya, namely the Malayan Students' Association and the Borneo Students' Association both of which were ostensibly social and culturally oriented. In 1964, almost immediately after the formation of Malaysia, the two associations dissolved at their respective AGMs and a new organisation was formed - the Malaysian Students' Association.

The following year, 1965, saw the separation of Singapore from Malaysia into a separate identity. At the AGM of MSA in 1966, the meeting resolved that the association changed its name to Malaysia-Singapore Students Association (MSSA). At this stage, only minor opposition was voiced to the formation of MSSA. Meantime, MSSA continued to emphasize its social and cultural role, as also providing a liaison between the Malaysian Student Department in Sydney and the Malaysian students in Auckland. In addition, it assisted new students by meeting them at the airport, helping them to find lodgings, etc.

But in November 1968, MSSA received a letter from the Malaysian High Commission advising members to set up a Malaysian Students' Association (MSA).

At the General Meeting of MSSA in 1969, the matter was discussed. 224 as opposed to 14 students voted

not to split into separate Malaysian and Singaporean groups as advised by the Sydney office. In taking this action, the students had exercised their right to determine their own membership. However, the 14 students took steps to form a separate Malaysian Students' Association which has existed till today.

Why must there be two separate student associations catering for the interests of essentially the same student group, i.e. the Malaysians?

Why Merger?

At present Auckland is the only centre in New Zealand where there still exists two associations representing Malaysian students. As outlined in the above section, this odd situation is a product of an unfortunate twist of history. While the existence of double representation was undesirable, little attempt was made by both associations to come together and discuss over this issue until lately, when the proposal for merger was brought up by AMSA.

Below are some of the reasons favouring merger of the two associations:

Similarity in Objectives

Upon examination, the objects and aims of both associations (see insert), reflect a striking similarity. For example, both associations aim to represent and protect the interest and welfare of their members. However the membership of both associations comprise of all Malaysian students in Auckland. The existence of two associations thus means an unnecessary duplication of work.

Diminishing Student Population

The cutback policy on Malaysian students and the imposition of the \$1500 fee have caused a drastic drop in the population of Malaysian and Singaporean students in New Zealand. (In Auckland, the number has dropped from more than 600 in 1976 to approximately 300 in 1981). Viewing such a trend, the continued maintenance of two associations is both undesirable and unwarranted.

Confusion.....

Many Malaysian students, especially new arrivals, are confused by the existence of two associations which aim to represent them. The New Zealand public would be even more confused as to which association really represents the voice of Malaysian students in Auckland.

..... and disunity

This confusion among students is a wedge splitting unity among the Malaysian student population. A strong united student body is very vital to protect and safeguard the welfare and interest of its members. The need for unity among Malaysian students is never more so important

Historical Background

Before 1964	Malayan Students' Association	Borneo Students' Association
1964	Malaysian Students' Association	
1966	Malaysia-Singapore Students Association	
1969	Malaysia-Singapore Students Association	Malaysian Student Association

than in these past few years where issues striking at Malaysian/Singaporean students' interest are increasing in number and intensity.

Development So Far

The AGM of AMSA on the 4th of April this year agreed in principle to the merger. The Ad-hoc Committee of the two respective associations formed for the purpose of looking into the proposed merger, held a joint meeting on the 7th of May. Tentative steps leading towards the merger were outlined. The SGM (of AMSSA) on the 7th of June constitutes the first step. It is important that members attend the SGM to express their opinions and participate in deciding upon the merger issue.

Recommendations

Having considered the various reasons for the merger, the Ad-hoc Committee believes that a single united student organisation is both necessary and desirable. It therefore recommends:

- That a merger between AMSSA and AMSA is in the best interest of its members
- That the Executive Committee of AMSSA be directed to take all necessary steps towards the realisation of the merger.

APPENDIX

OBJECTS OF A.M.S.A.

- To foster the spirit of unity and identity amongst all Malaysian students in Auckland.
- To form a liaison between members and the Malaysian High Commission in Wellington.
- To encourage discussion of Malaysian affairs and aspirations.
- To represent and act for its members in matters concerning their welfare and interests.
- To promote the Malaysian image and to foster an interest in Malaysian culture amongst the people of New Zealand.
- To assist Malaysian students intending to study in New Zealand.
- To promote and provide opportunities for social and sporting activities for members.

OBJECTS OF A.M.S.S.A.

- To represent, promote and protect the interests and welfare of its members.
- To promote a deeper understanding of our country so as to be able to work better in the interest of justice and social equality for our people.
- To foster a spirit of friendship, understanding and unity amongst the members and other Malaysian, Singaporean students in New Zealand.
- To foster a better understanding of the people and culture of Malaysia and Singapore amongst the New Zealand students and people.
- To co-operate with other overseas student organisations in New Zealand in protecting the democratic rights of overseas students and promoting cultural exchange.
- To develop further exchange with other Malaysian-Singaporean student organisations at home and abroad.
- To form a liaison between the members and the Malaysian and Singaporean High Commissioner in New Zealand.



Student Soldiers

*"Do you get paid for it?"
"How can you stand the discipline?"*

"Are you mad?"

These are some of the responses I have had when fellow students hear that I am a Territorial Force soldier. Yet with the times being as hard as they are, this is vacation occupation that many other students might consider. This article was not written to recruit others but if it sounds as if it was, it is because in my six years with the Army my experiences have mostly been rewarding in all senses of the word.

I joined because I wanted a contrast to the University life - an open air job, physically active, with a change of company. These I had in full measure. As far as the mental element goes, some specialisations require more intellectual ability than others but in none can you afford to switch off your brain for the duration.

A person enlisting in Auckland can pick practically any specialisation that the Army has to offer - Artillery, Infantry (6 sub-groups), Transport Corps, Signals to name but a few. I have trained as a rifleman, mortar handler, and SAS trooper, and am presently with the reconnaissance platoon.

What does the Army expect of you? Mainly a time commitment: you start with a six week basic at Waiouru or Burnham (near Christchurch), during which all recruits are taught the fundamentals of soldiering - use of a rifle, living in the field, drill, and physical fitness. Then follows a second six weeks in which the soldier is taught his military trade. Thereafter, he or she must attend twenty days a year: Annual Camp, usually in January or February, accounts for fourteen, with the remainder made up of week-ends. This is only a minimum and you have the opportunity to undertake extra training - instruction courses or tactical exercises. You are subject to military discipline but this means no more than doing what you are told and in practice is no more oppressive than any of the other jobs I have had.

What are the rewards? The pay is \$184.45 a week for a single 20 year old private. Food and board are provided so that your main expense is beer. (The food is better than that to which most students are accustomed - ham steaks, pork chops, roast beef, chicken are all served regularly). If you complete 20 days a year you receive a bonus of \$120 and a free travel warrant for anywhere in New Zealand. During training you get paid leave, usually 1 1/2 days a week and a

week over Christmas. Another attraction is overseas trips - within the last year I have been to Fiji (2 weeks) and Malaysia and Singapore (5 weeks), and there have also been exercises in Hawaii, Australia and the Solomon Islands. These trips are certainly not holidays but after the hard training there are always a few days for recreation and duty-free shopping. Above all, there is the unique range of experiences which the Army offers - parachuting, rock-climbing, canoeing, combat first aid, and so on. I must confess that I enjoy staging ambushes in the middle of the night, detonating mines and rockets, and rappelling down a rope from a helicopter. There is the satisfaction of meeting physical challenges and, for some, of leadership.

An outline of the Auckland Infantry Battalion's last Annual Camp is given as an example of training. We reported to Fort Cautley at Devonport, just after Finals in November, and prepared for our Colours Parade down Queen St. The next day, Reece platoon parachuted onto Great Barrier Island while the rest of the Battalion arrived by sea. For three days we practised weapon skills - rifles, machine-guns, anti-tank rockets and grenades. There was a week-long exercise practising the Defensive phase of warfare, then we returned to Auckland on the frigate "Taranaki".

In conclusion I would like to answer a few commonly asked questions.

Isn't the NZ Army obsolete in the age of nuclear weapons?

There has been continuous warfare in one place or another since 1945 without the use of nuclear arms, and it is even possible that a third world war could be waged entirely with conventional weapons. The NZ Army played a significant role in Korea, Malaysia, Borneo and Vietnam.

What would happen to the Territorials in the event of war?

The Territorials would only be mobilised in the event of a major war. It might be some consolation to reflect that in these circumstances general conscription would be inevitable and you would, at least, have the advantage of being better trained.

Can women join the Territorials?

Women can join T.F., including Infantry and Artillery, but not in combatant roles. Some I have met claimed it was a MCP's paradise, other enjoy it: no doubt it depends upon the individual unit.

DISCRIMINATION

Between people on the basis of pigmentation, race, religion, or sex is more or less illegal in New Zealand. The idea is that these matters are (a) outside your control, and (b) irrelevant to your suitability for all but a very few jobs.

That seems fair enough for pigmentation, race, and sex. Is it true for religion? Religion isn't determined by your genes; you can change it if you want to. And if you take your religion seriously, it is likely to make a good deal of difference to the way you tackle your job. (Christians: for "likely" read "certain".)

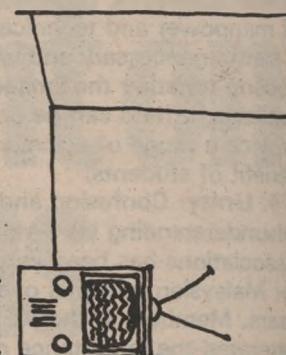
Should religion be dropped from human rights legislation? An employer can quite legally take account of trivia like conformity in dress and manner when selecting employees, but must ignore the much more important matter of an applicant's religious views.

Which is, as mathematicians so elegantly put it, absurd. Would the possibility of religious persecution be worse? Is the possibility a probability? Was religious oppression rife before the Human Rights Act?

A suggestion. If you feel strongly about it, you could write I AM A CHRISTIAN (or whatever) on your job application forms. Would it do any good? or harm? (That's not a challenge - just a thought.)

This topic will be discussed in the MacLaurin Chapel Hall this Friday, June 5, at 1.10pm. All are welcome to attend.

TO SHOW HIS LOYALTY
HE'S ASKED HIS DAUGHTER
KATE TO GET HIM
A PICTURE OF THE P.M.
FOR HIS WALL.



MERCURY THEATRE

Shakespeare's

THE TAMING OF THE SHREW

JUNE 3-20

Mon & Thurs

6.30pm

Tues, Wed, Fri & Sat

8.15pm

SPONSORED BY ALEX HARVEY INDUSTRIES LTD.

BOOKINGS PHONE 33-869

Potiphar's Wife

by Margot Hilton

JUNE 9-20

Mon & Thurs

9.00pm

Tues, Wed, Fri & Sat

6.30pm

BOOKINGS - PHONE 33-869



LATE NIGHT FRINGE

WOMINS FESTIVAL

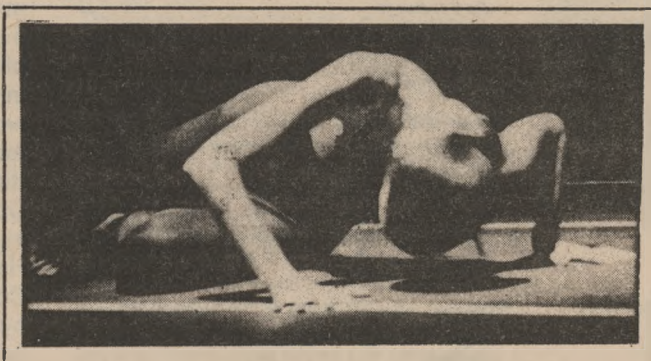
June 11-13 Mercury Two

June 18-20 11.00pm \$3

SUGAR & SPICE

A WOMENS' FESTIVAL

PROGRAMME



Womens aspirations, thoughts, and lives have been denied expression for too long. We, as women, must start sharing that which is our own unique experience and art with others. We must demand to be heard and seen. We must start shaping our own women identified and self identified ideas, and force patriarchy to take notice.

Why a festival of womens entertainment? Because women want space to breath, without being suffocated or swayed by men, and the influence and power that they wield. We live in a world where all our major institutions are controlled by men, theatres, the film and television industry, publishing houses etc...Women are given token status. It is time people realised the talent and force that is happening around us now. A look at the selection of women artists, and womens films etc... presented in these pages will bear witness to this fact. We combine together, in a short space of time, the cream of the talent. It's a focus, a statement. It's a celebration, of something that's happening NOW. Hence the festival.



IN JOY

MERCURY TWO JUNE 9th TO JUNE 20th
MONDAYS & THURSDAYS 9.00pm
TUE, WED, FRI, SAT 6.30pm

MERCURY THEATRE PRESENTS:
DONNA AKERSTEN IN POTIPHAR'S WIFE

A solo play for one woman. An intimate chronicle of a relationship from the point of view of a sensitive, intelligent, and very self-aware woman. Margot Hilton's play has wit and humour as well as observing the pains and fears of a very physically active human being in love.

Director's comments:

'I never knew that a play could be written like this. It's a mixture of stream of consciousness and narrative as the Wife waits for her guests to arrive for dinner, on the special occasion when she has decided to throw over her on-again off-again relationship with an attractive but callous man. It's the most honest, most realistic analysis of a woman's private thoughts that I have ever seen, and in its frankness it attains an amazing emotional strength.

QUOTE: "While processing up and down dressed to kill in my jump-suit and wearing my

pre-dinner come-hither-now face (courtesy of clinique) I am revoltingly aware of course first how gorgeous I am and second or is it first that I am here rather than there. ON my own. With the lad. There would be either London whither I fled from grinding single insecurity into the arms of my claustrophobic family who did not strange to say welcome me with open arms when six months singly up the duff. 'There' was also where Pharoah three months of stony silence later jetpropelled himself courtesy of Quantas 'to be present at the birthing of his son' he said he was three days late and to convince me that this time like Coke it was the real thing and thus he would for once put his hand into his own pocket and jet propel me and the lad to domestic idyllity x cosy fireside scenes of slippers on hearth children variously in bed man sat contentedly opposite woman. I was convinced.'

We are very fortunate to have one of this country's most respected actresses, Donna Akersten taking the role. Those of you who have seen *Sleeping Dogs*, *Middle Age Spread* (the film) or any of the Mercury's major productions over the last year will be familiar with her work. This show is a must, and has a strictly limited season of 11 performances.



DONNA AKERSTEN

JUNE 11TH MERCURY TWO 11pm.

TWO CUBED PRESENTS: BARS.

BARS is a play about two women, caught up in their own fears and insecurities, whose lives, although vastly different, have become irrevocably cross-tangled. Both are searching for freedom, but neither knows what it really is. BARS is a play about breaking through ones own barriers to take that first step.

The play was first performed earlier this year at the University Little Theatre and at 100m2. Heres what the critics said:

"compelling, honest drama...totters somewhere between razor-sharp self-exploration and an embarrassed giggle." (AUCKLAND STAR)

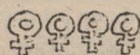


Kate Hood (above) and Gillian Gould in BARS

"A powerful, tightly-constructed play...shocking, convincing and real, BARS smacked of success." (CRACCUM)

"One of the strongest feminist statements I've seen in New Zealand theatre...BARS will stand as a tiny classic in its depiction of the ways in which women divide themselves, both from themselves and from each other, because of long-standing heterosexual traditions." (BROADSHEET)

TWO CUBED was formed in December 1980 by two Auckland actresses, Gillian Gould and Kate Hood. Their aim at that time was to expand on an idea Gillian had for a play for two women, which had taken the form of a short piece of dialogue. As both became more involved with the piece, the dialogue expanded and deepened, until it had become a one-act play BARS. The decision was then made that the actresses would perform the play themselves.



JUNE 13th MERCURY TWO 5.00pm (MEN AND WOMIN), 11.00pm (WOMIN ONLY)

FEMINIST THEATRE PRESENTS

A CELEBRATION

A CELEBRATION was first performed in December 1980 under the auspices of the



HELEN, ANGELA & LOIS

JUNE 12 MERCURY TWO 11.00pm

MERE WOMEN

a tribute to our colonial foremothers

We are again presenting this 45-minute show, consisting of extracts from letters, journals, autobiographies, newspapers, recipe books, etc. and giving a broad and lively view of New Zealand women's lives from about 1824 to 1924.

Women quoted included: Marianne Williams; Mary Taylor, friend of Charlotte Bronte; Princess Te Puea; Dame Whina Cooper; Dr. Doris Gordon; Helen Wilson; Lady Barker; Kate Edger; Katherine Mansfield; Freda du Faur, first woman to climb Mt. Cook; etc. etc.

MERE WOMEN has been played successfully to audiences from Standard Four to adults, and was originally written for and performed at the 1979 United Womens' Convention in Hamilton.

WOMENS' POETRY:

Monday June 15th 8pm
Old Grad Bar Auckland University Students Assoc.

FOUR WOMEN POETS.

Angela Boyes Barnes
Riemke Ensing
Robyn Reed-Brown
Rosie Scott

A one hour presentation by these four poets of their own work.

Robyn will be presenting a collection of ten short poems to do with her own experience of womanhood. The last of these describes her commitment to feminism, and is called: Woman To Herself.

*In the torn centre I found
a bead of ice*

And it burns

*Sometimes I want to walk
away from the fire*

And I cannot

Rosie will present a series of short poems and an extract from a longer prose work titled 'BREAKING UP'. Riemke, for this performance, will be presenting a long poem titled: FIRES FROM CHAGALL AND DREAMING CLOUDS WITH KLEE.

Women coming along to this evening are urged to bring along their own poems for reading.

Full bar facilities will be available.



Screening Maidment Theatre Tuesday 16th June. 8pm.

SIZE 10

Nearly every woman has some part of her body which she rejects, or at least does not like. Yet a womens acceptance of her body is crucial to her sexual identity, health, and how she comes to terms with her own image and the world. The film takes the view that a womens body cannot be seen apart from her whole - her personality and how she acts in the world. It raises political questions about how womens bodies have been isolated from their selves and how this has been crucial in maintaining womens oppression.

RAPUNZEL, LET DOWN YOUR HAIR

This film takes the fairytale 'Rapunzel' in its best known version by the Grimm brothers and re-tells it with different interpretations, and in different film genres to comment on the symbolism and ideology underlying fairytales. It explores - mothers and daughters; fairytales and dreams; the history of 'witches'; the passive Princess; the heroic Prince; womens sexuality; womens conditioning; womens power; womens liberation; feminist filmmaking; and many more issues relevant to feminism.

....as transcribed by the two German brothers in the 19th century, the ideology taught by fairytales is the ideology of western patriarchal culture.

Film-makers statement

Wednesday 17th June.
-Old Grad Bar. University Students Assoc. 8pm.

A women only video evening.

Video is an exciting and expanding medium. On this evening we hope to present tapes by women, as well as providing a forum for ideas, innovations, and an opportunity for women to learn about video techniques etc... Some of the tapes that will be shown are - Home Birth, Opening of The Womens Art Gallery in Wellington, tapes from the Halfway House and United Womens Convention. Also experimental tapes by women, as yet untitled and unknown.

In fact, I urge any women to bring along any videotapes that they may have shot, so that we can all see them. Full bar facilities will be available as well as lots of womens music. See you there.

WOMEN MAKE FILMS.
-Maidment Theatre Thursday 18th June. 8pm

ORANGE

A three minute sensual exploration in close-up of an orange. The film raises the question of whether sexuality is concerned purely with genital stimulation or whether it is a general erotic response to the environment.

WE AIM TO PLEASE

A film about female sexuality that not only touches the areas of paranoia, fear and doubt, which we as women experience in relation to



our bodies and physical self image, but which is also joyful, erotic and funny.

APARTMENTS

This film explores a romantic obsession. Two women living in the same apartment block are drawn to one another as if through the power of an erotic fantasy that develops between them. It is limited insofar as it deals only with a particular lesbian relationship at the level of fantasy, but makes no general statement on lesbianism.

IN JOY

Stephanie Beth planned In Joy after working at a refuge for battered women. She wanted to understand more about the effects of violence on the human psyche so that she might suggest a creative approach to frozen states of fear, physical rigidity, absence of confidence and pleasure.

She chose Maggie Eyre as a model of vitality and strength. Maggie runs workshops in Theatre Performance and Improvisation. The film follows Maggie through some of her daily activities - shopping, dancing, visiting the coast...and she speaks about her style of life. Throughout the film there is footage of Maggie with one class of women. The idea of artist is demystified and an inspiring feeling of the power of these women emerges as they share a creative adventure with exceptional spontaneity and glee.

Music by Jan Preston - COUP D'ETAT

ST. Therese

Terry is a street survivor. She cruises around Kings Cross, 'cracking it' (prostitution) when she can. She goes into the 'boob' (prison) to serve her warrants and an old conflict with a 'screw' (prison officer) is renewed. The film is based on experiences of women in New South Wales prisons, from a script by journalist and author Anne Summers and with music by Margaret Roadknight.

PINS AND NEEDLES

A documentary that deals with the emotional struggle of a 24 year old woman who contracts multiple sclerosis and becomes a paraplegic in less than 18 months. It examines the attitudes and reactions of her parents, her husband and friends, who all change as a result of her disability.

Genni Batterham incorporates her personal battle to come to terms with her disability with broader implications which have a bearing on all disabled people in this society.

The film takes a poignant look at the overall reactions, treatment and acceptance of disabled people. It raises a lot of questions as to whether there is an alternative to the present situation, and it looks at the apparent lack of concern by government and other authoritative bodies for the one million disabled of Australia.

Pins and Needles achieves in 38 minutes what we hope the International Year of the Disabled will achieve in 1981.

Australian director of IYDP

THURSDAY 11TH 11pm. Mercury Two
Two Cubed present **BARS.**

FRIDAY 12TH 11pm Mercury Two
MERE WOMEN performed by Margaret Blay & Maggie Maxwell

SATURDAY 13TH 5pm and 11pm(women only)
Mercury Two
Feminist Theatre present '**A CELEBRATION**'

MONDAY 15TH Forum 1pm B15
RAPE CULTURE

8pm Old Grad Bar Auckland University Students Assoc.
WOMENS POETRY EVENING

TUESDAY 8pm Maidment Theatre
SIZE 10
RAPUNZEL
YOUR HAIR

WEDNESDAY 1pm Maidment Theatre
AS A MATTER OF FACT
FILM ON ABORTION
8pm Old Grad Bar Auckland University Students Assoc.
WOMENS VIDEO
WOMEN ONLY

THURSDAY 8pm Maidment Theatre
WOMEN MAKE FILMS

11pm Mercury Two
TOPP TWIN

FRIDAY 11pm Mercury Two
TOPP TWIN

WOMEN MAKE MUSIC

A Women's Concert

MAIDMENT THEATRE

8PM SAT 20 JUNE

PERFORMERS INCLUDE:-

Topp Twins
Angela & Helen
Mariana

Lisa & Paula
...and introducing the
new all-women band...
Freudian Slips

FORUMS

RAPE CULTURE

Monday June 16th 1pm
815 Basement of Library Building
Auckland University

Women from the Auckland Rape Crisis Centre will be present to discuss the myths of rape, and how our society has built up a 'Rape Culture'. A 40 minute film of the same name will also be shown.

WEDNESDAY FORUM June 17th
1pm Maidment Theatre

FREE AS A MATTER OF FACT....A FILM ON ABORTION

A documentary on a feminist run abortion clinic and how it operates for women. Counselling is shown to be an important part of the procedure which is carried out using local anaesthetic and the vacuum aspiration method. We follow one woman through the termination of her pregnancy and other women tell why they chose to have an abortion. The film ends with a graphic section on the struggle for free, legalised abortion in Australia and an animated section on what to do and where to go if you are pregnant. Presented by A.C.W.A.R. (Action Council for Womens Abortion Rights)

JUNE 23-27 MERCURY TWO
TUE, WED, FRI, SAT 6.30 PM
THURSDAY AT 9.00pm

MERCURY THEATRE PRESENTS

FRANCIS EDMOND IN

BETWEEN NIGHT AND MORNING BY LAURIS EDMOND

Women in this city will be delighted that we have finally managed to bring this exciting performer to Auckland to present her own highly acclaimed show, a play written for her by her poet-mother Lauris Edmond, who is at this time on a Literary Grant in Menton, France. A young woman, Elizabeth, awaits her all-too-tardy lover at 4am; by six he is still not home. In between these melancholy signposts, she retracks her life, from her rearing in a bleak little country town called Waimaru to the present day. Here are some comments made by critics in other parts of the country;

"...a remarkable performance..." (BRUCE MASON, DOMINION)
"Frances Edmond does some of her best work in years in this play..." (RALPH McALLISTER, EVENING STANDARD)

"Frances Edmond is, without doubt a lady of remarkable theatrical talent and this solo play was the ideal vehicle for the display of those talents." (DAILY NEWS)

"Auburn maned and vulnerable in appearance, modulated and versatile in voice... Frances Edmond moved through 80 solo minutes without a stumble, steadily and unobtrusively establishing a grip upon the audience which left them unwilling to forsake the play at the end." (TARANAKI HERALD)

Frances Edmond trained with the NZ Drama School and following her graduation in 1975 she joined Downstage Theatre. She worked there regularly until mid-1980 when she resigned to concentrate on BETWEEN NIGHT AND MORNING. She has worked frequently in T.V and film, and will be known to Auckland viewers for her performances in RADIO WAVES (1978), GOODBYE PORK PIE (1980-81) and more recently, CLOSE TO HOME.

Only five performances are possible of this not-to-be-missed production.



Jools & LINDA

JUNE 18th & 19th MERCURY TWO 11.00pm

THE TOPP TWINS IN CONCERT

The Topp Twins are breaking out again and this time they will be hitting the Mercury with a brand new show.

The Twins - known for their unique style of musick and humour appear to have gone berserk and are now writing and singing furiously for the performances at the Mercury.

There will be two late-night (11 o'clock) shows on the 18th and 19th of June.

This is the Topp Twins' first Auckland performance since the National Tour with Slick Stage in February.

CHRISTCHURCH PRESS: "The Topp Twins - Linda and Jools - while... performing in the sketches with fine comic intensity, supply a musical component to the show which is quite striking in its generation of ambiguity and tension. They use eye contact to great effect, presenting the audience with interleaved melody lines that are possible only between two people intimately aware of each others

skills. Their music.... is strong both rhythmically and lyrically. Their themes are earthy and to the point. Their introductory song warns us that 'women are dangerous' and having heard them I am inclined to believe them."

DON'T MISS THE MAGIC OF TWINMUSICK!!!

Of course this festival could not have happened without the help of many good people. With this in mind we would like to say a big thanks to the following people and groups
Elizabeth Leyland
Priscilla Pitts
A.U.S.A. Executive
Raewyn Glynn (for late night escapades in the typesetting room)
Womanual Collective
University Feminists
Mercury Theatre

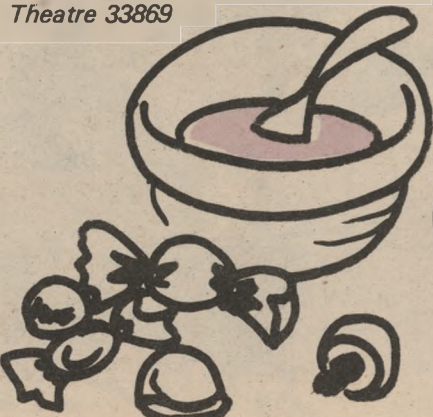


SATURDAY 20TH

8pm Maidment Theatre
WOMEN MAKE MUSIC - A WOMENS CONCERT

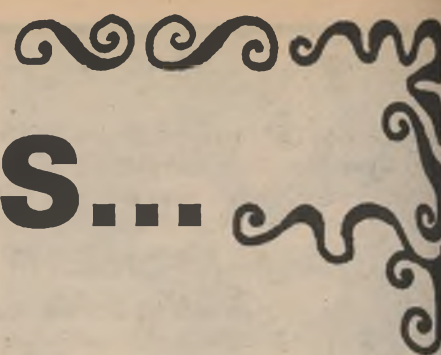
An exhibition of womens photography will be on display in the foyer of the Maidment Theatre June 15th to 20th.

For any further information or enquiries phone Jenny on 30789 ext 70 372,412 or ring the Mercury Theatre 33869





BRING ON THE DANCING GIRLS...



Women in New Zealand Theatre

Initially, I was asked to write an article about women in theatre, but after giving the matter some thought, it became all too clear that what I was writing would be better entitled "women not in theatre". For the sad truth is that women are extremely poorly represented in the professional theatre in this country.

To begin with, apart from in two or three specific and often very limited areas, the numbers of women employed in theatre are very small. Where, for example, are the women running theatres, making financial and policy and planning decisions? Where are the women directors? Women designers are a less rare breed and of course there are dozens of women in props and wardrobe departments - but where are the women in set-building workshops, the women lighting designers, sound and lighting technicians, stage managers? One can, of course, point to the exceptions, but the fact remains, they are exceptions and women in any of these areas are few and far between. Women, not surprisingly, make up the large bulk of front-of-house and office workers, serving both the public and the decision makers, as women have always done. And there are actresses - hundreds of them. At a guess, there are probably about three talented actresses for every one talented actor looking for work in this country. Yet women performers rarely make up even 50% of any professional theatre company. They rarely (and this brings us to a second area of discrimination) get to act in any play that centres around the lives and concerns of women, that forgotten sex. How many all-women (or even women-dominated) plays do we see on the professional stage in New Zealand? How many *Moby Dick's* and *Bent's* and *Foreskin's Lament's*. The list of male-dominated, male-oriented plays seems endless - remember *Privates on Parade*, *Glide Time*, *Royal Hunt of the Sun*, *State of Revolution*, *Comedians*, *The Club*, and, of course, the greatest and most obligatorily performed of them all, the Shakespeare plays with their male "casts of thousands" and their meagre sprinkling of women.

Shakespeare did at least provide some good roles for women (he originally wrote them for males, remember?) but all too often women on stage provide merely a foil for the first sex of the theatre. Roles that portray women as intelligent, individualised, thinking, feeling, active human beings are rare indeed.

In cast lists men tend to be described in terms of their occupations, personalities, etc., while women are all too often described in terms of their physical characteristics and their relationships to men. Blonde and busty, slender redhead, tall brunette, somebody's wife, ex-wife, girlfriend, secretary, mistress - what scope is there here for the able and intelligent actresses that find work upon New Zealand stages?

It is clear that men cannot be relied upon to write plays that genuinely utilise women's talents - so where are the women playwrights? Ngaio

Marsh, Jennifer Compton (who lives in Australia) and more recently, Rachel McAlpine, Lauris Edmond and Margot Hilton are some of the very few New Zealand women whose work has been performed on the professional stage. A quick flick through "On stage this month" in *Act* magazine reveals, time after time, one, possibly two, sometimes no productions of plays by women - this in a listing of between twelve and twenty productions a month and at a time when there has been an enormous upsurge of interest in women's writing, women's art and women's issues in general.

Theatre directors may (and do) protest that they receive few plays by women for consideration and that the quality of those they do receive is poor. The latter point is debatable - there are some terrible plays by men appearing on stage and some good ones by women that never see the light of day. However, the small number of plays being written by women is a problem. Unlike the areas of novel, short story and poetry writing, there is no tradition of women writing for the theatre (undoubtedly a result of the conviction - not long dead - that the theatre was no place for a respectable woman). This trend may be further encouraged by the fact that nowadays, for the woman writer of fiction, poetry or non-fiction, there are feminist and/or women-run publishing houses sympathetic to a woman's point of view; the woman writer of drama is all too often forced to deal with what is essentially a male-dominated institution. Women writers may also feel (quite justifiably) that while men's concerns are supposedly of interest to everybody, women's concerns are seen to be of interest only to women, and that therefore writing about themselves, their own aspirations and problems for an almost inevitably mixed-audience theatre is doomed from the start. (The apparent prejudice against women as subject matter is all the more disturbing when one looks at the increasing number of plays being staged that deal with the rights and problems of other oppressed or misunderstood groups - male homosexuals (*Privates on Parade*, *Bent*), Maoris (*Songs to*

the Judges), South African blacks and coloreds (*Cell*, *Statements*), criminals (*Jack*, *Johnny Muscle*), Roman Catholics (*Once a Catholic*), quadriplegics (*Whose Life Is It Anyway?*), etc. True, Bruce Mason's *Blood of the Lamb* dealt not only with women but also - dare I mention it - with lesbians - yet even here the real object of Mr Mason's interest seemed to be the one character who dressed and lived as a man and who, somewhat surprisingly in view of the bizarre nature of her situation, seemed to have resolved all problems and with her more feminine mate, created a life of complacent and cultured comfort.)

Furthermore, any woman writing for the professional theatre must realise that the chances of her work being directed by a woman are almost nil. Indeed, the possibility of mounting an all-woman production and/or getting together an all-woman production team exists almost solely in the amateur theatre where women directors, designers, technicians, production assistants and managers in various areas abound in high proportions.

For, unfortunately, it is in amateur theatre that many women with theatrical skills are forced to remain. And it is not for lack of ability, training or experience that such women continue to offer their skills for no pay. The fact is that they are undeniably discriminated against in terms of the professional theatre job market. The majority of graduates from the theatrical training courses offered in New Zealand are women; yet male graduates inevitably find it easier to get work at the end of their training. A quick survey of those students who have passed the Diploma in Drama at Auckland University shows that between 50% and 60% of male graduates are working in theatre or related areas, most of them full time. No more than 20% of the women graduates are working in theatre or related areas, about half of them on a part time or casual basis. Most, if not all, of the men became employed as soon as they graduated, unlike the women, some of whom had to wait up to two years before finding any job related to their theatre training. With this kind of history before them it is little

wonder if women lack confidence about their ability to make it in theatre and often feel defeated before they start.

What can be done about this problem? In my opinion, it requires an attack that is at least two-pronged. First, women must try to change the state of affairs in existing professional theatres. For, despite their limitations, they do provide a training ground where women can acquire skills and experience; they have for the most part an established audience, if not a "captive" one, which will see and absorb, however unconsciously, changing images and evidence of greater involvement of women if these are placed before them; and there is evidence that some change can be made. At one stage in its career Downstage Theatre had a policy of employing an acting company of 50% men and 50% women; this is a policy which could be adopted and extended by other theatres if sufficient pressure was brought to bear upon them. Last year, for example, the casting of women in some television programmes was heavily increased as a result of complaints from actresses who felt they were getting a raw deal in this respect. Theatre workers have a union - Actors' Equity - with a substantial number of women members; this union must be pressured to recognise and act against the discrimination against women that undoubtedly exists.

Second, committed women must look at setting up a specifically women's theatre (or theatres) in this country, a theatre controlled by women and speaking for women. For, however much "equality" women achieve in the established professional theatre, however many women's festivals and programmes appear there, its very structures and attitudes towards art and life in general cannot allow women's art or ideas to flourish. Indeed many women, particularly those with a feminist awareness, would not and do not wish to involve themselves in any enterprise that is so rigidly hierarchical in structure or in which male ethics are so firmly entrenched. Too many women are aware that "since men assume that their view of reality is the 'real' one, they measure our perceptions against theirs and, because they are dominant, validate our point of view only to the degree that it corresponds with their own" and furthermore "... if women's work is studied as a side issue, then it cannot challenge the fundamental dominance of male world-view."* And until that fundamental dominance is broken down, separate women's theatre is not only justifiable but necessary. There is a wealth of talent available - the Mercury Theatre's season of women's drama and music will undoubtedly prove that, if proof is needed. So, let's take off the dancing girls and bring on the women!

Priscilla Pitts

* Judy Chicago, *Through the Flower: My struggle as a woman artist*, Anchor Books 1977. Pages 159 and 185.



Outwardly the changed little si of a public appe keep the buildin wondering as I piece of archite

The old Custo of the Old Auck which is headed Mr Hulbert is dingy office-like and crafts cultu spoke to the ma history and his

John Hulbert when he stayed across the way business trip to involved in build

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To this end h dollars necessar House and has Government Lif other half of the feat, for in orde (ie. big business carry out a lot o viability (profitab to come up with day visit a galler central business geographers out visit an arts or c healthy market i investigation pe artists and craft Nambassa was a response - as w registered crafts alone (not to me or working at h talent in this co the Customs Ho coalescing of th small" of alterna

The first floor with artists and people working this way 200 pe

The lower floo will house a boc entertainers will floor will contain foods store plus mezzanine above restaurant and ju store.

The second (t kingdom, where adult size with a



Outwardly the Old Customs House building has changed little since early last year when, as a result of a public appeal, money was raised in order to keep the building standing. If you have been wondering as I had, what is to become of this fine piece of architecture, read on -

The old Customs House is now under the control of the Old Auckland Customs House company which is headed by an American Mr John Hulbert. Mr Hulbert is presently involved in transforming the dingy office-like interior of the building into an arts and crafts cultural centre. Last week I went and spoke to the man about this huge undertaking, its history and his aims for the project.

John Hulbert first saw the building in April 1980 when he stayed at the South Pacific Hotel (just across the way from the Customs House) on a business trip to Auckland. He was, at that time involved in building the Hyatt Regency Hotel in Fiji.

The sight of the "beautiful, old" building standing vacant caused five years of dreaming to become closer to a reality. Over this time Hulbert had conceived of a place where crafts-people could come for a short period of time to a centrally located place to demonstrate and sell their wares to a large urban audience that may not otherwise come in contact with such people and goods. A centre where a variety of performances could be held, where people could meet socially, and be entertained.

To this end he will invest half of the \$3 million dollars necessary for renovating the Customs House and has persuaded the Government-owned Government Life Insurance Company to put up the other half of the money. This in itself is no mean feat, for in order to persuade "the Establishment" (ie. big business) to invest in the venture he had to carry out a lot of research as to its economic viability (profitability). So he got Heylen Research to come up with such facts as - 17 000 people a day visit a gallery or exhibition within Auckland's central business district (C.B.D. to all you geographers out there!) and 4 000 people a day visit an arts or crafts supply shop in that area. A healthy market indeed! But also over the 6 month investigation period he had to find out how the artists and crafters felt about the project. Nambassa was visited where he got an enthusiastic response - as were individuals and with 5000 registered craftspeople in the Auckland district alone (not to mention those people not registered, or working at hobbies) he sees a huge pool of talent in this country able to be exposed through the Customs House. So the project is to be a coalescing of the "Think Big" of Govt. and "think small" of alternative lifestyles.

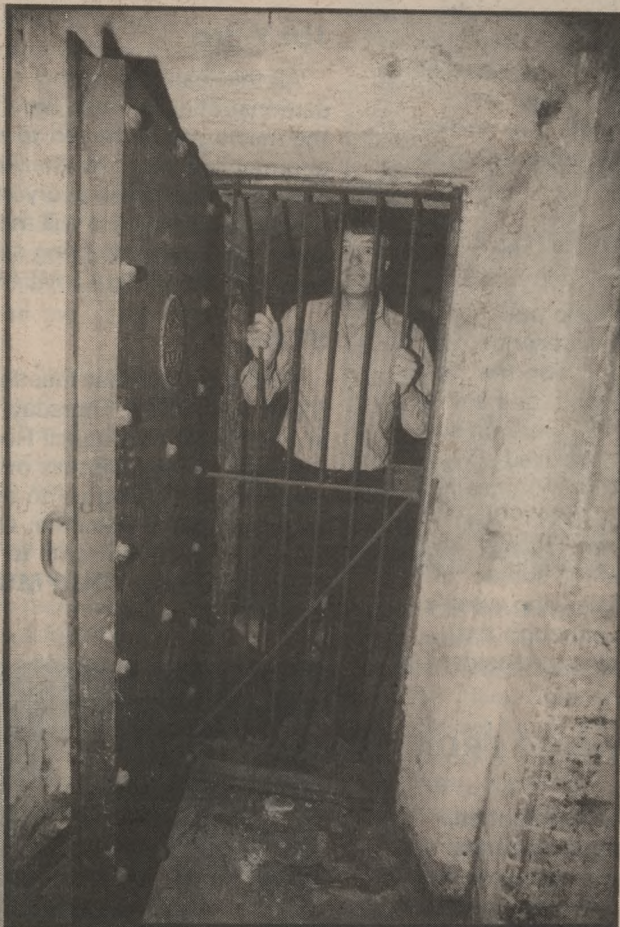
The first floor of the building is to be taken up with artists and 'crafters' on display with up to 10 people working at once in a 10 day rotation. In this way 200 people will be exposed a year.

The lower floor (now a dungeon-like basement) will house a bookshop, music shop and cafe where entertainers will be able to perform. The ground floor will contain a licenced restaurant and natural foods store plus a studio theatre seating 300. On a mezzanine above this will be a bar over the restaurant and juice bar above the natural foods store.

The second (top) floor will house a childrens kingdom, wherein will be a childrens store, 3/4rds adult size with all adults having to be



A Custom House Title



accompanied by children. (This could lead to a bit of kidnapping on the part of desperate grandparents wanting to buy for children but with no ready children at hand). Hobby and toy stores where facilities and supervisors will be provided to start children off on hobbies; a pet shop & a story telling area. Also on the top floor will be meeting rooms (for the many clubs & organisations needing a regular meeting place) & the administration area.

John Hulbert and the Customs House Company are at present engaged in opening out the poky spaces previously used by Govt. Depts by knocking down interior walls in order to let light into the building and make the space more utilitarian.

Structurally the building (originally constructed in 1888-1890) is extremely solid vertically. But horizontally it is very shakey by today's earthquake - conscious standards so in goes enough steel tie rods to build a new six-story building on the same site (remembering that this one is only 4-stories high). After this work is complete it is estimated the building will then have a 50 year life span ahead of it, at least.

The opening date for the complex is November of this year. By that time it is estimated that the company, which will own and run all the business within the building, will employ 60 to 70 people. In order that they have the right sort of employees (loyal enthusiastic) the company will operate a 50% profit sharing plan with them.

For John Hulbert sees this not as another business venture - he has a real feeling for and caring about the building and the activities promoted inside it. He is not however, anti-money. He realizes that the venture must be profitable in order to succeed. "It's not money that bad but your way of looking at it that's important." He wouldn't be able to undertake such a project if he had not first constructed such buildings as the Hyatt in Fiji. But money in the Customs House instance is of secondary concern. This complex is being created out of the love of it. He sees it as an on going project, with the company evolving as the building evolves. He and his family now have residency in New Zealand and will probably make it their base. Hulbert sees the restoration of the Customs House as part of a larger move toward interest in the downtown/Wharf area. The Harbour Board have acknowledged the need for more recreational and entertainment oriented facilities in that area. After Customs House - maybe the Ferry Building?

It's coming - the Waterfront cafe is superb!! folks. With 2 theatres planned for the Herald Building he hopes that the downtown area will become identified as a theatre going centre.

P.S. Those public monies raised by the Customs House Trust Board have thus far been spent on such maintenance work as scaffolding & fixing roof leaks. No decision has yet been made as to what to use the rest for but talk is of scholarships in the performing arts centred upon the building.

Next move is lot 16 the central less aesthetically pleasing and historically important part of the complex*. The Trust would like the building to stand and be converted into a centre for the performing arts. Hulbert would like to pull it down to make way for an open courtyard and garden restaurant and theatre. This will be resolved later in the year.

Shirlene

STUDENT BIT:

In conjunction with Professor Bartlett of the Architecture School 3 prizes of \$100 each will be offered later this year to senior students to come up with an exterior colour scheme for the building.

HINT a) Not battleship-grey
b) Keep it classsey - not 'pubby'

8.0pm. **Acoustic June 9th** Blues Concert

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UNDERSTANDING THE BIBLE TODAY

Of all the books that have shaped our civilisation, none is more significant than "THE BOOK" - the Bible.

For hundreds of years the world's "best seller" (except one year when it was eclipsed by Mao Tse Tung's "Little Red Book") the Bible is little read by many today, and often misunderstood. Yet from most it receives respect if not veneration.

To help us understand where the Bible stands in relation to today's world, and how modern scholarship has helped to unfold some of its mysteries a course of lunch-hour lectures has been arranged in the Maclaurin Chapel on the first five Wednesdays of the second term - June 3, 10, 17, 24 July 1.

Dr J.J. Lewis formerly principal of Trinity Methodist and St John's Anglican Methodist College, will introduce the series, speaking on "The Bible and Modern Scholarship" June 3 at 1.10pm. There will be opportunity for discussion.

The following week June 10 Father Ambrose Loughman O.P., Catholic Chaplain to the University will speak about "The Bible and Vatican II" how the Roman Catholic Church currently understands and interprets the Scriptures.

The A.C.C. Chaplain, the Rev. John Ker will take the book of Amos as an introduction to Bible Study on June 17th transposing the prophet's message into the present day, as we hear what God is saying to us through this book.

Mr Paul King M.A., B.W. the Tertiary Students' Christian Fellowship Secretary will share with us his disputation on "The Gospel in Acts", and introduction to hearing the Gospel "Beyond the four evangelists" on June 24.

And the Rev. W.J.W. Roswiane of St John's College will conclude the series on July 1 under the title "The Book which demands a verdict", inviting us to put together a meaningful process of interpretation for our times.

We invite you and your friends to share with us in this exercise of "Understanding the Bible today" and opening up the store of light and help it offers.

Each speaker has been invited to present his case in about 30 minutes, leaving 20 minutes for discussion.

John M Ker Kevin J. Sharpe
A.C.C. Chaplain Maclaurin Chaplain



MARCH DAY MAY DAY

On May 1st, more than 2000 students joined a demonstration aimed at stopping the proposed Springbok Tour. By the time the marchers were ready to leave Q.E. Square, their numbers had swelled to more than 25,000. Around the country 75,000 people took to the streets to voice their opposition to the Tour.

WHAT DID ALL THIS ACHIEVE?

For those of us who marched, it was a galvanising experience, which reinforced our conviction that the Tour must be stopped, and showed us how many people were on our side. This was emphasized a week later, when Pro-Tour marches around the country gained only a few hundred supporters. The size of the demonstration was the subject of comment at the following week's Cabinet meeting, although the Government remains intransigent in its stance.

WHERE DO WE GO FROM HERE?

The Anti-Tour movement still believes that it is both essential and possible to force the Government to call off the Tour. In order to do this, they have instigated a programme aimed at putting more pressure on the Government. The first part of this programme is the continuation of the petition to Mr. Muldoon - if you have not signed this yet, please do so. The second part is the picketing of individual National Party M.P.s. The object of this is to try to convince them that they have a responsibility to their electorate to press for the Tour to be called off. In June there will be a nationwide speaking tour by Donald Woods, ex-editor of a South African newspaper, and author of the

book "Biko". He will be appearing on campus on June 17th at 1.00pm in the Rec Centre.

JULY 3rd

All this leads up to the demonstration on July 3rd. This time, the media will be forced to admit the enormous support for the Anti-Tour movement, because everyone who marched on May 1st will march again, and they will bring someone else with them! THAT MEANS YOU!!

STAC

This term, the first meeting of STAC will be this Thursday, 4th June at 1.00pm in the Council Room at Studass. We will discuss our programme, leading up to July 3rd, and everyone is welcome. Come along and give your time to this campaign - THE TOUR MUST BE STOPPED.



TOWARDS THE LOVE DIVINE.....

In India, in 1960, an historical and very important event took place. A young man of 36 went to Varanasi, the centre of literal wisdom of scriptures in India since centuries, and delivered seven speeches which was to make all the religious scholars of that time speechless. The young man was Kripalu Mahaprabhu. Thunderstruck by his brilliance and complete command of the Divine theology, the pundits could think of no greater honour than by accepting him as the supreme Jagadguru of this age. Jagadguru meaning 'the supreme spiritual preceptor of the whole world'. It was an historical event because prior to him, only 5 Divine personalities had been given the title of Jagadguru within the last 5000 years. Thus he became known as Jagadguru Kripalu Mahaprabhu, the sixth descension of the Divine-love power.

In 1973, with the order and grace of Jagadguru Kripalu Mahaprabhu, Swami Prakashanand Saraswati, his foremost disciple and a realised Master, came into the world.

Author, lecturer and Founder/President of the International Society of Divine-love, Swami Prakashanand has a background that will seem strange to most people. It is one of discipline and application, where under the guidance of his supreme Master, he spent many years in India studying, experiencing and absorbing the truth of our ancient scriptures; the path of Divine-love and God realisation. This exacting and demanding life has made him well qualified to fulfill the wishes of his Master, which is to pass onto others the understanding of human life.

In the hearts and minds of his students, Swami Prakashanand develops divine-love-consciousness, which is not a technique but a natural process of evolving love for God. He explains that just as a mother feels a natural flow of love for her child, similarly lover for God should be something natural. No training or technique is necessary because love is instinctive. For this purpose, he reveals a process he calls divine-love-meditation. He explains that it is not a new process but one which has been taught by all the true prophets and Saints. Simply it has been presented in such a way as is suitable to modern day society.

For two to three months each year Swami Prakashanand visits New Zealand. He has established a centre in Remuera where facilities are available for interested persons. He has also trained a few of his disciples to run workshops in the community in his absence. These workshops he has called 'Nimai Workshops'. 'Nimai' having significance in that it relates to the supreme power of Divine-love.

Beginning next week, Monday 8th at 5.00pm in the Executive lounge 1st floor block A, Nimai Workshops will begin its first class at Auckland University. These will run throughout the second term with an occasional weekend intensive. You are invited to attend because regardless of your concepts or personal religion, there will be something of interest for you. A working knowledge into the nature of yourself in relation to the world, your soul and spiritual phenomena will be given and, because there is a lot of confusion, the relativity of psychic powers (clairvoyance etc.) and astrology to the path of devotion, love and God, will be clearly shown. At each session meditation will be given.

Each session will cost \$1 with the 1st 5 weeks payable in advance.

SC

Air New Zealand Revue. This is the Mercury Theatre 14th with the p... funding a thera... disabled at Roy... aesthetically lea... and laughter th... worth a sidewa...

Theatre of a kind is starting 2. Potiphar's V... Margot Hilton v... (played by Don... of today strugg... and her emotio... to have the ma... Akersten is suc... this could be a... theatre.

Shuru Cherl... piano recital in 10th of June. T... concentrates on... with pieces by... Schumann and... played.

The New Ze... Orchestra will... concerts in the... and 20th of Jun... be conducting... and Shura Che...

Do you reme... Zealand films;... Carbine's Herit... Love and The T... few, that sixty... hearts with joy... been lost and t... Zealand Film A... be in Auckland... his search. He... lecture on The... filmmaking as... 1952 N.Z. featu... For more inform... 876-189.

The Arts in Ne... of Wednesday... starting on Jun... An exotick and... entertainment... given by Profes... come....

Open Day a... Gallery is to be... June 6. For all... will give a uni... both the artwo... this gallery. No... will be open an... Gallery will be... wander through... will be the renc... now underway.

The Studen... three tours pla... of this term:- A... German Stud... prints; a tour o... maori poets a... tour by the Aus... company, the l... Dance Compa... More to come.

At the Town... June is a conc... Kammermusil... concentrates on... contemporary r... instruments - o... cor anglais and...

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SOON

Air New Zealand Cabin Crew Revue. This is being performed at the Mercury Theatre on Sunday the 14th with the proceeds going towards funding a therapeutic pool for the disabled at Royal Oak. If you aesthetically lean towards blatancy and laughter then this could be well worth a sideways glance.

Theatre of a different one woman kind is starting on June 9 at Mercury 2. **Potiphar's Wife** is a play by Margot Hilton with one character (played by Donna Akersten), a woman of today struggling with her realities and her emotions when she is unable to have the man she wants. If Donna Akersten is successful in her portrayal this could be an excellent piece of theatre.

Shura Cherkassky will be giving a piano recital in the Maidment on the 10th of June. The concert concentrates on the works of Chopin with pieces by Mendelssohn, Schumann and Stravinsky also being played.

The New Zealand Symphony Orchestra will be giving two concerts in the Town Hall on the 19th and 20th of June. **Piero Gamba** will be conducting with **Peter Schaffer** and **Shura Cherkassky** as soloists.

Do you remember the great New Zealand films; Charlie of Onehunga, Carbine's Heritage, Maori Maid's Love and The Test, to name but a few, that sixty years ago filled our hearts with joy. These films have all been lost and the Director of the New Zealand Film Archive, Mr Dennis, will be in Auckland this week to continue his search. He will also be giving a lecture on **The History of N.Z. filmmaking** as well as showing the 1952 N.Z. feature **Broken Barrier**. For more information ring Alan Clark 876-189.

The Arts in New Zealand is a series of Wednesday weekly lectures starting on June 17. The first is titled **An exotic and irrational entertainment. Opera in New Zealand** given by Professor Tarling. More to come....

Open Day at the Auckland Art Gallery is to be on the afternoon of June 6. For all those interested this will give a unique opportunity to view both the artwork and the working of this gallery. Normally restricted areas will be open and every aspect of the Gallery will be available for you to wander through. Of particular interest will be the renovations and extensions now underway.

The Students Arts Council has three tours planned for the beginning of this term:- An exhibition of **German Student Printmakers'** prints; a tour of **five pakeha and maori poets and musicians**; and a tour by the Australian modern dance company, the **Human Veins Dance Company** from Canberra. More to come.... (again)

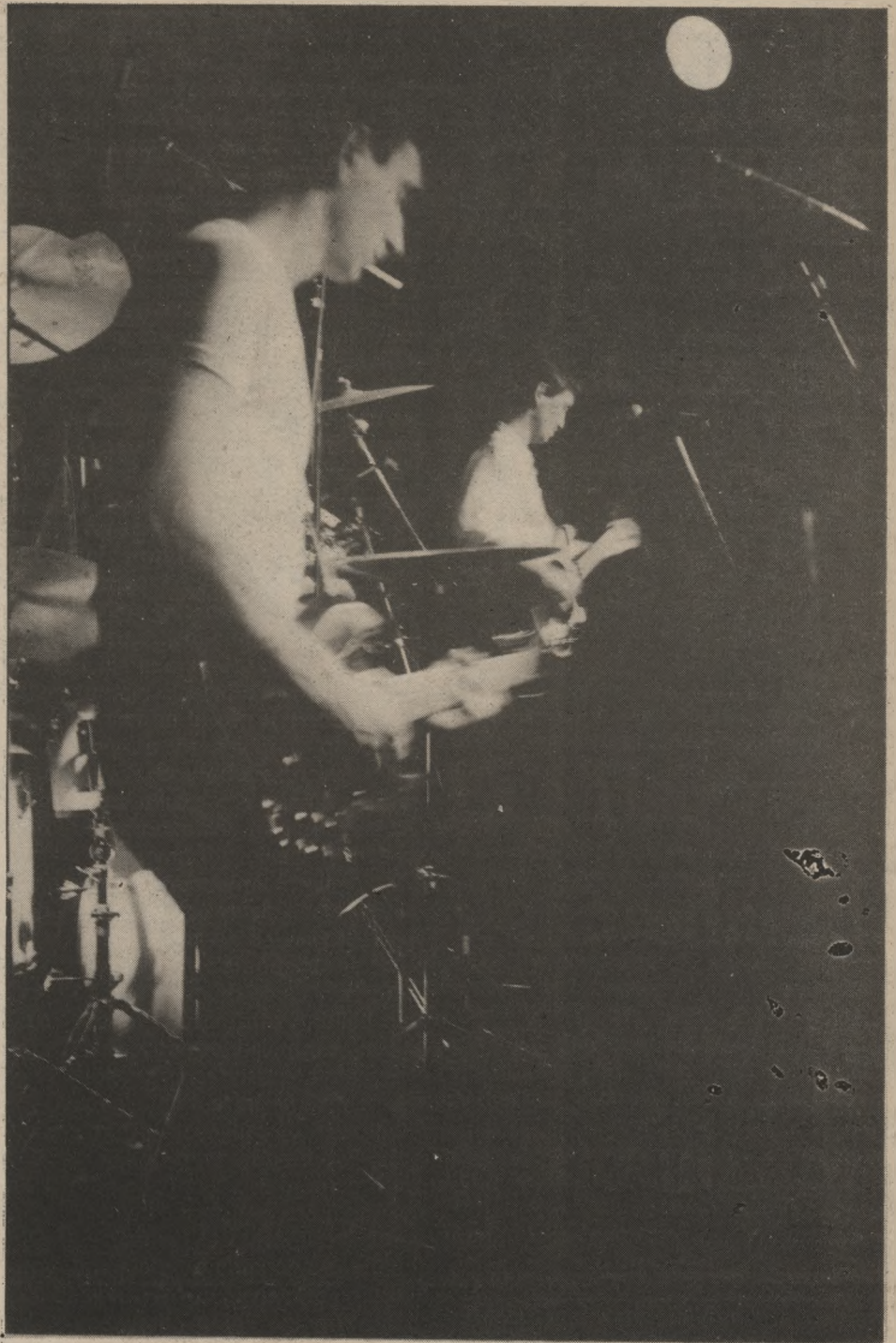
At the Town Hall on the 6th of June is a concert by the **New York Kammermusiker**. This group concentrates on playing early and contemporary music on four wind instruments - oboe, oboe d'amore, cor anglais and bassoon.

Blind Date?

Blind Date formed at the start of 1981, consisting of three excellent musicians playing modern, upbeat danceable music. Mike Caen (guitar and vocals), and Andy McDonald (bass and vocals), are both ex-Street Talk members with experience to match their talent. Drummer Lyn Buchanan played with a band called 'Think' before joining Caen and McDonald in February to form Blind Date. Lyn has recently been working with Jan Preston (ex Coup d'Etat) on her new album.

Blind Date's music is more modern than Street Talk's, yet still described as 'straight-ahead no-nonsense rock'. They play some of the old Street Talk favourites, including Andy's 'Feminine Minds' and Mike's 'She's done it again'. The material is almost all original, although they do a good cover version of The Shadows 'Apache'. Most of the songs are written by Mike who also does most of the vocals. Andy McDonald too is now doing vocals, something he is new to since his days of playing with Street Talk and the Hammond Gamble Band.

Recently the band has been playing the Auckland pub venues like the Windsor and the Gluepot, and also in Hamilton. Although they enjoy doing live work Mike sees the band moving into recording. Blind Date enjoy doing their own recording, with the freedom of financial independence, and they have recently been recording at Auckland's Mandrill studios. Mike's philosophy on recording is that a good night playing in the pub is great, but that having a track set down on record is more lasting, like having written a book. The band don't expect to be doing a



nationwide tour until they have a record released.

In spite of a preference for recording, Blind Date are still an incredible live band. While many bands are very much into presenting a visual act, Blind Date are talented musicians who enjoy playing, and

good ragey music is the emphasis. Blind Date are playing at a dance this Friday in the Cafe. The dance starts at 8.30 and is \$3 to students with I.D., and \$4 to others. Don't forget your I.D. card!!!

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BOB MARLEY DIES IN FLORIDA

BOB MARLEY IS DEAD. AFTER A SEVEN MONTH BATTLE AGAINST CANCER, BOB DIED IN FLORIDA ON MONDAY (MAY 11, 1981). HE WAS 36 YEARS OLD.

It is almost ironical that the disease that has become a modern voodoo should claim the life of the musical Rastafarian leader Bob Marley. His music, religion, life and love had all come from the ghetto gutter. The Rasta movement is a semi-religious sect formed about forty years ago out of the Marcus Garvey 'Back to Africa' movement. Its main precept is to return the black people sold to slavery back to Africa but more importantly the mother country, Ethiopia. It is here that Haile Selassie, direct descendent of David and therefore Christ, rules over the only black monarchy in the world. The Rastas adhere to the Nazarene code of behaviour; they do not drink alcohol, smoke tobacco, eat meat or any food cooked with salt or any predator fish. They live in communes, share their possessions preaching the brotherhood of black men with their greeting of 'Peace and Love'.

Bob Marley in his career which stretched over a decade produced nine albums each individually significant. Bob Marley lived in Jamaica all his life except for periods in his Miami home and when under the care of Dr Josef Issels in Bavaria. In downtown Kingston ghetto the police are there to hassle and with his money Marley built an uptown ghetto. His backyard was his ghetto to be shared with his brothers.

Before Bob Marley the Rasta movement was a small close affair but with his music pushed the Rasta movement into world recognition with Marley himself as uncrowned champion of the oppressed black people. This is perhaps the most significant aspect of his death since the Rastas will now need a new leader. This could change the whole emphasis of the movement if a politically orientated leader arises.

Radiation treatment robbed Marley of his dreadlocks, and cancer was the devil that robbed him of his life. His seven month battle against Cancer was the most testing of his life. "I don't believe in death either in death neither in flesh nor in spirit" - Marley. Marley's estimation was that his life was a gift from God and why "should he take it back?". But this did not change his attitudes and beliefs and in an interview just prior to his death he was stronger than ever before.

Marley is no longer here to lead a movement centred around his music but it is still on record to tell the story of a decade of oppressed black people. He never finished his battle but his legacy will not suffer the same agonizing death and live as long as records exist. Marley was a person whose music was the part so many came to know but it is the evangelist and leader that is lost.



Public Image Limited
The Flowers Of Romance
Virgin

The only reliable element in PiL's former work is their ability to make those unaccustomed to their music squirm. You could always count on John Lydon, Keith Levine, Jeanette Lea and Jah Wobble to empty a room of people you don't like. Now that bassist Wobble has left the corporation one would think a vacuum might remain. Instead it has opened the doors to innovation leaving the other three members to diversify their inventive talent. The first three PiL albums, (including the live set), placed an emphasis on repetitive bass and drum rhythms. There is little bass on "The Flowers Of Romance" and any rhythmic emphasis has switched entirely to the drums. The album has a definite Arabic feel (see cover) and Levine's keyboards, rising hauntingly out of the mix, certainly reflect this. The albums impact, though, can be credited to the loud and tribal drumming, often funky and consistently powerful. There is nothing to match this release on the market for sheer imagination and strength. Lydon's vocals, nor his lyric, don't make listening any easier. He warbles and shrieks in high pitches constantly. Below is an extract from his lyrics which are fractured and stark images;

A bed in the corner. The suffering suffragette. Such an obvious trap. Imagine that a Butterball Turkey. Spread her body naked and silly. A bulbous heap. Batting her eyelids. The lights go down. Erupting in fat the blackwall tunnel. An elephant's grave, a secondhand mattress, come and play. Total commitment. Pre-menstrual tension. Alright I finished. Down in the dark. Tell us a story from the room below. You are an ostrich. Bury your head. Personal Austwisch fermenting in bed.

Simply gross yet most effective. Lydon is generally good humoured but he has a repulsion for many things. Here, it is romance. Romance is a flower, yet is a rotting and wilting one and PiL's point of view has successfully been translated on their latest album. Heavy listening but undoubtedly an essential development in British rock music.

S. McGlashan



Visage
Visage
Polydor

Wadda ya get when you take two parts Ultravox, two parts Magazine, one part each of Steve Strange and Rusty Egan and add water?

(1) A weak broth
(2) Shattered expectations
The Ultravox components (Ure and Currie) are the most influential on this hobby album. Its almost total synthesis is similar to that of "Vienna" if not more plastic. Yet whereas Vienna showed Ultravox's synthesizer expertise and that the group were having a joyful time playing their material, (although the poetic lyrics of John Foxx were sorely missed), "Visage" rarely radiates any sort of mood. Synthetics in rock music are harshly branded as being cold and feelingless yet it often can stimulate a great nostalgia and melancholy. Unfortunately "Visage" does not. If you have seen the film clips of the more commercial songs from this album on television you will know that the group has a preoccupation with appearances, the adoption of 'style'. Regrettably, style can only be distilled from music, not the clothes you wear while playing it. It is most surprising to see John McGeoch and Dave Formula on this venture as there is little room for both their particular styles. "Fade to Grey" has infiltrated the airwaves and is the most pleasing tune on the album along with "Mind Of A Toy". The best songs though are the instrumentals either because any lyrics are crass and stunted or the vocals are swamped by electronic gadgetry. "Moon Over Moscow" is a good disco song and captures a stereo-typed Russian feel. "The Steps" can be quite haunting, coming across like an alter boy falling down a staircase inside a cathedral. Yet like most of the songs, it is unfulfilled. This could have been a good chance for an inventive instrumental album and the musical skill involved has evidently been wasted. No doubt the culprits involved will hide their faces in public for a while. Trendy. Prententious. Already it seems to fade to grey. See you in the bargain bin.

S. McGlashan

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Currently on National Tour, Limbs played to nearly full houses at Auckland's His Majestys Theatre, receiving a very favourable response.

The show started with a piece called 'The Commute' where a commuter goes off the rails. This was evocatively managed with quick costume changes and effective lighting. In 'Swingers', Limbs count the beat in a piece that I suspect is partly placed there in the program to maximise popular appeal in much the same way Shakespeare included the odd brawl in his plays especially to keep the 'groundlings' interested.

'Outside The Fight', choreographed by Mark Baldwin, features the male half of Limbs, in a fairly intricate, lengthy set of manoeuvres that could be tightened up and possibly shortened to keep the audiences

attention, I thought.

Marianne Faithful provides the music, 'Whats The Hurry', 'Working Class Hero', and 'Broken English' for the powerful 'Negaton'.

'Saga' in the second half (don't they get hot wearing those cheesecloth masks?) provides plenty of food for thought as Limbs illustrate their South Pacific experiences about the impact of technology on isolated societies. Limbs are off to the States soon, to Durham, North Carolina for the American Dance Festival, and then other American performances in Central Park, N.Y. and Washington where they will perform at the New Zealand as our cultural ambassadors, and elsewhere. I'm certain their American audiences will enjoy them as much as I did last week.



STARSHIP 1

Starship 1, also known as Cafe Electrique is a rather delightful blackhole under the footpath at no. 10 Vulcan Lane. The walls are embellished with lifesize air brushed murals of Wonderwoman and other farcical cartoon characters. Paul Pattie did the air brush work. The Starship logo was a joint effort between the owners, a firm of architects and Dick Frizell who also did the Superman triptych. Starship features a jukebox with the best of the 50's and 60's plus the very best of local and international talent.

Currently feasting an American menu tabling such exotic delicacies

as the 'Jet Burger', 'Atlanta Landing' and other burger derivatives at prices students can afford. Offering some quality coffees and two cosmic raiders machines to eat your 20 cent pieces, the Ship is fairly popular these days.

The atmospheric decor concept was derived from an avid perusal of old Dan Dare and Eagle comix, plus the overseas experiences of the owners who wanted an ambient rock 'n' roll cafe that was downstairs and offered some visual interest also.

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BETTER

Mother Courage
Theatre Company

Mother Courage is a master play of pathos and humour and dramatic effect. It is an easy play to watch, less easy to understand but Theatre Company is clear, enjoyable script.

Mother Courage is a central figure in Jennifer Dalziel's convincing portrait of a hard-talking, caring, selling brandy woman. Thirty Years War, Katrin, Eilif, and her, she lives on battlefields, ob came it would of her wagon f sings about the little realising, that these para disaster.

The rest of the support to the a difficult time Katrin, who is one of the most play in the drama in bringing the

Fifty-Fifty
Roger Hall
Mercury Theatre

We all know transformed New Good on him. Now NZ audience going to a play whereas before have him to the I am afraid is w of Roger Hall e that such a wri meet the needs What it reveals unconscious is marked lack of need to escape audience can le handed revelation nature in a way coach could. C Springblocks.

About 50-50. production was atrocious - the the home that meant to be at to say had ever central character credibility the v weak and total resembling pre themes between giving a different relevant view o play demands a standard of cre from each of th an equally impo Mercury meets usual aplomb. is weak. John the redundant i deserted husba on stage for te Donna Akersto such that it tot she makes at a pinister Sara. I voice has laste Michael is play

BETTER BRECHT

**Mother Courage and her Children
Theatre Corporate**

Mother Courage is the masterpiece of a master playwright, a work full of pathos and humour, social comment and dramatic entertainment. It is not an easy play to stage, and is even less easy to understand completely, but Theatre Corporate's production is clear, enjoyable, and faithful to the script.

Mother Courage is, obviously, the central figure in the drama, and Jennifer Dalziel gives a strong and convincing portrayal of the hard-talking cantiniere who lives by selling brandy to the soldiers in the Thirty Years War. Her three children, Katrin, Eilif, and Swiss Cheese, with her, she lives on the fringe of the battlefields, observing that if peace came it would ruin her. Sitting on top of her wagon full of provisions she sings about the paradoxes of her life, little realising, or else little caring, that these paradoxes will lead to disaster.

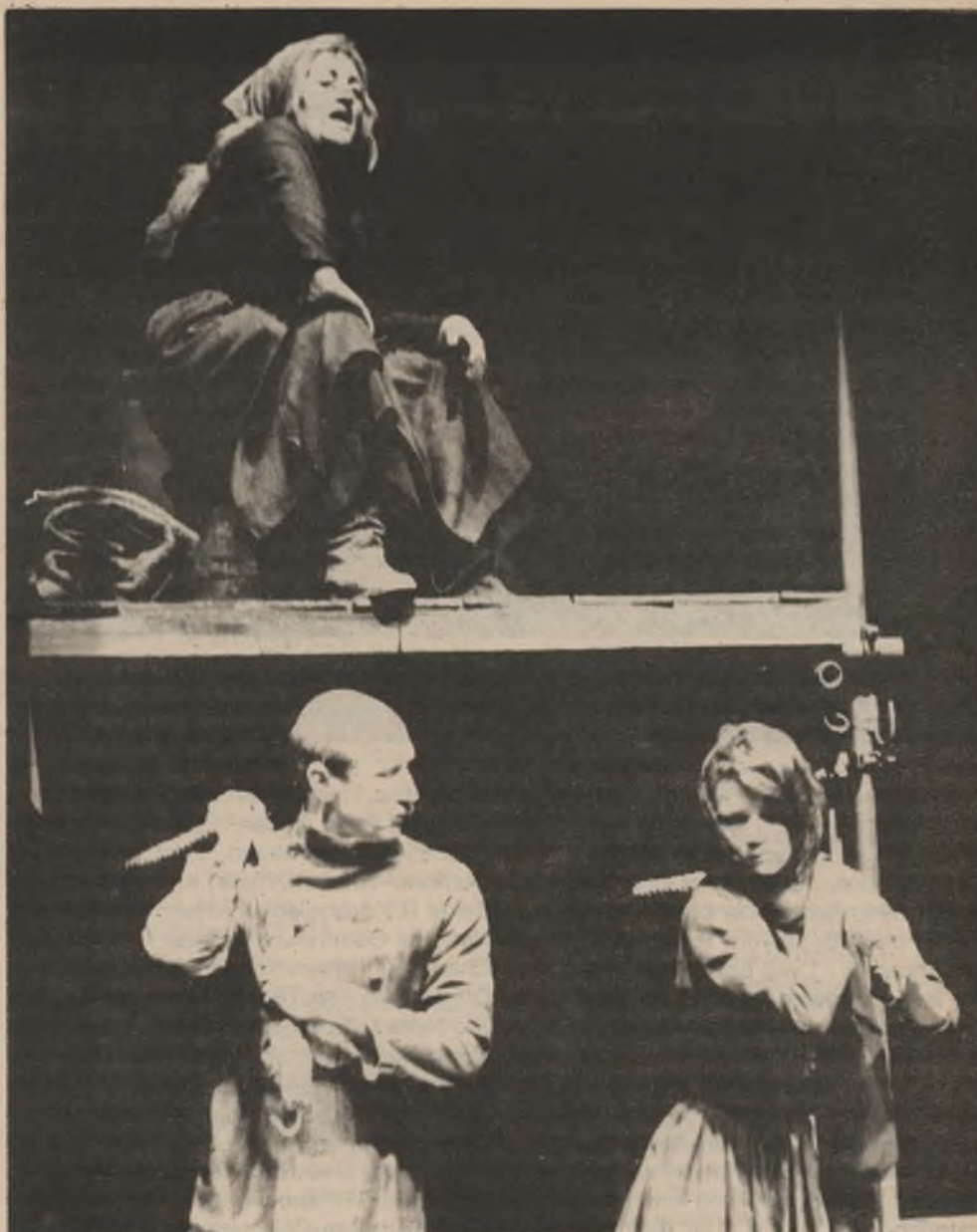
The rest of the cast all give good support to the lead. Mary Joyce has a difficult time with the part of Katrin, who is a mute yet who has one of the most important roles to play in the drama, but still succeeds in bringing the play to emphatic

catharsis. Michael Hurst acts well as the chaplain, a cleric with more of an eye to survival than to his faith, and Lani Tupu and Phillip Gordon as Eilif and Swiss Cheese respectively are good as Mother Courage's sons.

Congratulations to Musical Director Matthew Brown for creating such a splendid atmosphere with the aid of a synthesizer and Paul Dessau's evocative music. Credit also to John Verryt for an innovative stage design. Normally productions of Mother Courage centre around a real cart that is pulled around the stage, but because of the space limitations at Corporate the cart has had to become stylised and made a fixture rather than a mobile prop. The cast manage to convince us of its motion, though, and so the symbolism of the people dragging the cart themselves is not lost.

Too often Brecht is regarded as too intellectual for mass consumption, and epic drama as too full of conventions to be viewed as anything less than didactic, but Theatre Corporate show that not only can his plays be given the intellectual and didactic dignity that they demand, but also that they can be staged as entertainment. There can be few better ways to spend an evening.

Dak



**Fifty-Fifty
Roger Hall
Mercury Theatre**

A WORSE THAN 50-50 CHANCE

We all know Roger Hall has transformed New Zealand theatre. Good on him. It certainly needed it. Now NZ audiences will consider going to a play by a NZ playwright whereas before it was not done. We have him to thank for that. But that, I am afraid is where my appreciation of Roger Hall ends. I am appalled that such a writer can apparently meet the needs of the NZ public. What it reveals of the collective NZ unconscious is hardly flattering.... a marked lack of sensitivity, and a basic need to escape to the degree that the audience can laugh at the heavy handed revelations about human nature in a way which only a rugby coach could. Come on the Springblocks.

About 50-50. The Auckland production was bad. The design was atrocious - the house didn't look like the home that we presume it was meant to be at all. The cast I regret to say had even less to offer. The central character George on whose credibility the whole farce hinges was weak and totally lacking in anything resembling presence. Hall divides his themes between the characters, each giving a different but supposedly relevant view of the action. Thus this play demands a consistently high standard of credibility and energy from each of the characters. All have an equally important part to play and Mercury meets the challenge with its usual aplomb. Each of the characters is weak. John Lee who plays George the redundant insurance man and deserted husband hasn't performed on stage for ten years and shows it. Donna Akerston's personal tension is such that it totally negates any efforts she makes at acting the wistful spinster Sara. It is surprising that her voice has lasted so long. The son Michael is played by Paul Sonne who

performs with such force that all possible though improbable subtlety is overwhelmed. Also of course he is far too old for the part.

Next the daughter played by Denise O'Connell. She has energy, I'll give her that. She was really the only high point in the production although a trifle too strident for me. The trouble is she tries too hard. And finally her husband 'Perfection'. Charles Hambling in this role was overshadowed more than even the script would envisage, by his wife, though he was certainly the better of a bad bunch.

With his vast knowledge of theatre his charisma and the lot, I am reluctant to lay the blame on Ian Mune, the director of this natty little piece. The script isn't what anyone would call inspiring and the actors, well they leave a lot to be desired. I was going to add that the hideous set puts him at a disadvantage. However a glance at the programme reveals that he was half responsible for it. He has after all spent a fair portion of his theatrical life pounding the boards of the Mercury so one would have hoped that he would have some recollection of that whopping great stage which is so difficult to handle. Anyway there is no excuse for what the set looked like in this production. It would have looked much better if they had simply had the generosity to fill the place up with possessions that all houses are full of.

Why oh why does Hall have to cater to his underimaginative audiences by putting yet another play in the drawing room? That was passe in the nineteenth century so what is it now? He would be bound to say if asked that the only place to utter his pearls of wisdom about the wonderfully fascinating middle classes

the middle aged the divorced and the about-to-be-divorced is the drawing room. I would not be convinced. The majority of society who fit into the above mentioned categories would be bound to agree with him I suppose. For me I am simply making a plea for something innovative.

In spite of or rather because of his overwhelming success Roger Hall should look himself in the face and ask himself what he is doing. Apart from making money and copying Ackbourn that is. 50-50 is really atrocious, as if you hadn't already guessed. He throws themes at us in so many words. No-one talks themes, but Hall's characters do. Let us consider the way it seems he writes his plays. First naturally enough he thinks of the point he is going to make. The way a stage one English student would pull a theme out of a play and describe it. He scrawls it onto a piece of scrap paper. Possible examples would be - Barbara (daughter/wife/mother) = lonely.... suburban neurosis." Then he maps out his plot. The planning is always so obvious in his plays. You can almost see the graph he has drawn himself with plot and character all marked in different coloured felt tip pens. Highs, lows and crisis points all carefully juggled. It is so obvious it is embarrassing for a poor actress to have to say - 'I'm lonely' - in the middle of nowhere. It just isn't real. People don't talk like that. Or certainly not with the non-existent build-up that he gives it. That's the kind of fact that a thoughtful audience should be able to glean for themselves. If I'd been the actress I would have seduced the director if need be (hopeful aren't I?) to cut out the dratted line.

I didn't really know what it was specifically that ailed this production

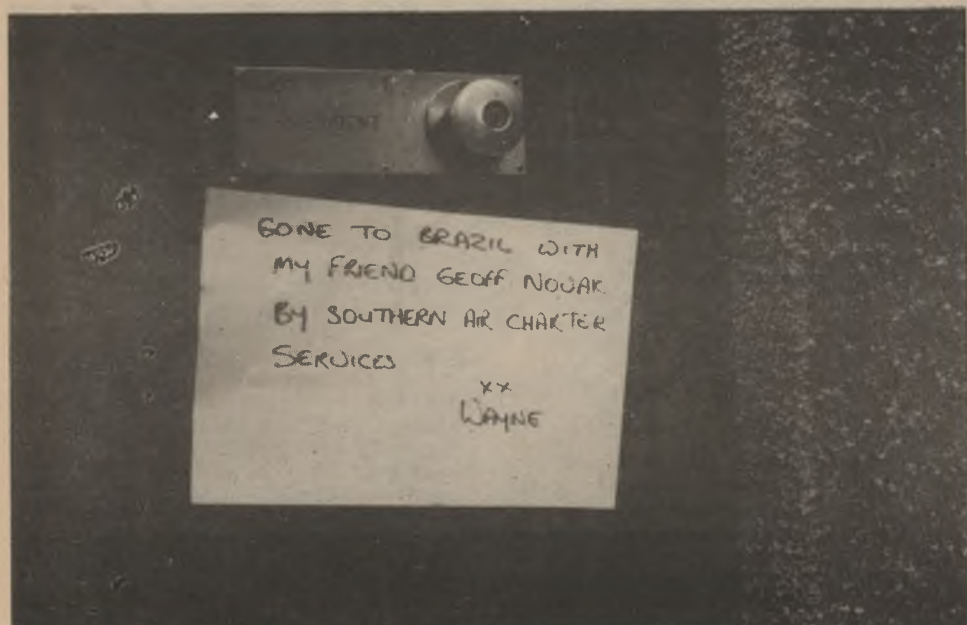
until I saw it at Downstage. Next to that Mercury doesn't count. We can lay the blame at Mune's feet that none of the ever so meaningful lines is given adequate let alone sufficient weight. Downstage played it up, and drew out the humour through gesture. And also discernable were highs and lows. The play is full of the laugh passages for example the inevitable judicious placing of the word 'wank' to bring the house down (which it did), and the message passages and the Canterbury plains in between. But at least with Downstage it had emotional shape - it had its quiet gentle poignant moments and the excesses. They made quite a convincing play out of a washout. They filled it out, gave it body the way a company should (under good direction that is) compared with the confusion and hysteria which reigned at Mercury. The two productions were so different as to be barely recognisable. The Wellington cast had strength and they were directed with conviction.

The difference was most apparent in the interpretations of the ending. Mercury's production ends with George going to the door all set to invite out the bosomless Akerston. Downstage ended equivocally. George is still pondering on his existence alone and one suspects that he is not ready yet for the dating game. One twee, the other subtle.

The sickness that Mercury's production of 50-50 reveals is worse than I would ever have imagined. I thought it had got as bad as it could but it hasn't. It can only be described as terminal carcinoma of one of the innermost regions of the body. How about the duodenum for starters.

Catherine McGeorge

serious entertainment



Diversions

Welcome back to Term II. This is generally the period when the bulk of the years course work is done. As the term has only 10 weeks of teaching it is usually an extremely busy time. So all the best for all your tests and assignments - I will be sitting a few for law professionals - and good luck to the Engineers who face finals soon.

CAPPING

At the end of last term the capping week was enjoyed by many students. Graduated enjoyed some excellent catering by A.U.S.A after their ceremonies and congratulations must go to Jo Howard Catering manager, Jill Cable Functions Manager and their staff for organising the receptions on Thursday and Friday evenings.

On the University's side there was an enormous amount of organisation involved in the capping parades. Brian Crimp (Academic Registrar) and Ray Stark (Deputy Registrar-Academic) and the Registry staff managed the proceedings flawlessly during periods that must have provided some trying moments.

MAY COUNCIL

During the holidays I attended NZUSA'S May Council in Palmerston North. About one hundred delegates and observers from the other University's attended. Lincoln College could only provide one delegate, their President Geoff Bilborough, but Geoff made up for that with a lot of hard work and dedication to each commission. Otago, Canterbury, Victoria, Massey and Waikato all sent delegations to discuss the future direction of the national body.

Our delegation consisted of myself and (Past President-1980) Kevin Hague as Chief Delegates. Tony Reynolds (Welfare Officer) and Ivan Sowry (Education Vice-President-1980) as Welfare

Delegates. Heather Worth (Education V.P) and Peter Shearer(SRC CHAIR) Education Commission, Sara Noble (National Affairs Officer) and Michael Baker (Environmental Affairs Officer) National Commission, Shale Chambers (International Affairs Officer) Ah Tea Toong (Overseas Students Officer) International Commission, Jenny Renals (Womens Rights Officer) and Sue Wynd (Womens Group) Womens Rights Commission and Bob Lack (Secretary) and Jonathan Blakeman (Treasurer) Finance and Administration Commission. As we have been levied and paid \$47,100 this year to N.Z.U.S.A the Commission Delegates have a responsibility to have a say in what (NZUSA) our national student body does. My special thanks to all the delegates for all the hard work and continued dedication that they put into this work.

THE COUP

Many of you will remember hearing on the radio and T.V. and reading in the newspaper about the student "coup". I have to admit that this is David Kirkpatrick's best stunt to date and while it may have sent the chills up some people it was largely taken in the same good-hearted spirit in which it was conceived. My thanks to the southern provinces who offered political refuge and resources to "liberate" the Auckland campus.

STOP THIEF

I am happy to report that in response to a letter to the Editor I wrote to the Works Registrar Rob Nicol requesting additional lighting for bicycle parking areas between the School of Engineering and the School of Architecture, Mr R.K. Johnson Assistant Registrar-Works informs me that flood lighting will be installed off the South Eastern wall of the School of Engineering building.

So if you have a complaint or suggestion please write me a note or send one to the Editor - we can probably do something to help.

THIS WEEK

On Friday to start the term off right Fliss Hope and Heather Worth have organised an Education fund raising dance in the cafe. Ski Club are also having a function that night so if you feel like something different before setting into a term of lectures, I suggest you come along. See you there.

Finally, all the best for Term 11.

Wayne McIntosh



GARDEN PLACE : HAMILTON
'THE IRONIK TEMPLE'

NEW INDEPENDENT THEATRE

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Dir: Charmian Harre

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ADMISSION \$2.00 Includes Soup & Toast.



AUCKLAND UNIVERSITY DEBATING SOCIETY

Parliamentary Debate

Annual Session, Thirteenth Parliament, 1981

COUNCIL CHAMBERS, AUCKLAND TOWN HALL

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MON & TUES, 6.15pm — WED-SAT, 8.15pm

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START THE TERM

With a

**BLIND
DATE!**



AND SKINNY BROTHERS CAFE

8:30 FRI. JUNE 5

STUDENTS - (MUST HAVE I.D.) \$3:00
OTHERS \$4:00

letters

A SCHOLAR SPEAKS

Dear Editor,

I would like to take up the first point made by your correspondent, Mark Povah, in his letter to Craccum, 14 April.

Povah claimed that the exclusion of women from courses taught within the University is justified on the grounds that historically males have dominated over females and 'content' on or about women either 'does not exist' or is 'insignificant'. (I take it that 'significant' in this context was a misprint). I would not wish to argue that courses should be skewed to contain irrelevant or insignificant material but very often courses have been devised which could contain such material if different questions were being asked or if lecturers were more conscious of the fact that women did exist. Examples are the quite recent inclusion of lectures on the women's suffrage movements in courses on political history.

Povah then goes on to ask where are the female equivalents of Da Vinci and other great artists and thinkers. The really interesting question in relation to this, if one accepts that there are no female equivalents, in itself a proposition that has been debated, is why this is the case. Over a hundred years ago John Stuart Mill raised this question. I refer Povah to his work *The Subjection of Women*, 1869, for the answer.

Raewyn Dalziel
Dept of History

TAKE HEED, MINION

Dear Sir/Madam,

At the NZUSA National Executive meeting held on 11 April the National Executive expressed its strong concern over the racist statements made by the President of AUSA over incidents at an Education Fightback dance held on the Auckland University campus.

NZUSA has long standing anti-racism policy which is supported unanimously by all of the seven university students' associations in New Zealand.

As a member of the National Executive of NZUSA the President of AUSA has responsibilities both to his constituent association and to NZUSA as a whole.

Concern has been expressed by university groups that universities are becoming the bastion of the white middle-class elite. Blatant racist statements as printed in Craccum only confirm in the eyes of Maori and Polynesian groups that pakehas who are in decision making positions in student associations are consciously working towards this.

The issues raised both by Des Kahotea, Norman Tuiaasau and Wayne McIntosh are sensitive issues and demand a high level of awareness of people within the university system and society in general.

It is important that universities as institutions in society move towards close links with the 'multi-cultural society' that we live in.

Isolationist policies can only lead to confrontation situations in the future.

Yours faithfully,
Deryck J. Shaw
PRESIDENT NZUSA

AND TELLER TOO?

Dear Dak,

In reply to "AN ARTFUL REPLY" 5 CRACCUM, MAY 5, 1981. I think a few misleading points should be clarified:

Para 4: Indeed, "guys like Isaac Newton graduated with ARTS degrees" and this has been carried on until the present day. The unfortunate part is that some individuals - for example some of the Engineering lecturers are in the unenviable situation of mistakenly being compared to those bourgeois kiddies who have graduated on a decadent shmuck fare at AU.

Para 6: As I understood it, Arts students think that Liberty, Equality and Fraternity come from the barrel of a gun - or maybe only the German and Italian ones think that.

Anybody can use the Municipal or University Libraries. What Realist and I are asking is why some people should be given \$23.00 per week (or more) NOT to do that!

Para 7: Even a Civil Engineer knows that there is no such thing as "the bending moment of a cantilever"; the bending moment is a function of applied loading and position (longitudinally) in determinate cases and of loading, material and geometric properties, position and fixities in indeterminate cases. The preposition "in" should be substituted for "of". Which brings me to the main point of this letter. Why bother to print letters from people who know nothing of either Science (but pretend to) or English grammar?

Tim Fidler,
3rd Pro Mechanical

P.S. Is Teller an artist too?

IN EXPLANATION

Dear Dak,

In reply to the letter by N. Morrison.

I would agree with what this person has to say but I feel I have been misunderstood upon my point, or I did not fully explain myself. I fully accept "that not only history itself but also its writing and interpretation have been dominated by the male sex." N. Morrison also adds further that contributions made by women to history have been ignored "when they have occurred." Here is my point. I did not dispute women's contributions or achievements in society, but the incredible imbalance between male and females in their contributions to society. On the surface I could appear sexist but I was only pointing out that this deplorable situation exists and is due entirely to the sexist nature of man throughout history. It has been virtually impossible for women to make any significant contribution to society, outside the family unit, as the male imposed his domination by enforcing the woman to a straight jacket of social expectancies i.e. looking after the house, family and the man's sexual needs. Women were not expected to do anything more and few could find the opportunity anyway. So for thousands of years history has been mostly a male prerogative, except for a number of remarkable women. Whereas women before were distinctly second-class human-beings, today they are now one-and-a-half. Though in the eyes of the law women may be the equal of men, but in the sub-conscious of the male, the female is still inferior. It is for these reasons that I concluded that the female has not been allowed to make the contribution to society, in regards to their prominence in numbers. N. Morrison mentioned Margaret Mead, Irene Joliot and Marie Curie as at least masterful in their particular field as their male counterpart, perfectly true; but do they not stand out because of their sex in that their proportion to other great men is so little. Appalling? yes, that society deprived itself of the potential talents of so many because of their sex. Finally I did not see "the history of women alongside the history of men" as self-righteous and arrogant but the means and attitudes of the article *Sexism In Lectures* in achieving it, which seemed to me to be very similar to the prejudices the male has had for the female for thousands of years. As I see it two wrongs do not make a right. This letter may seem long-winded but I hope N. Morrison appreciates my point.

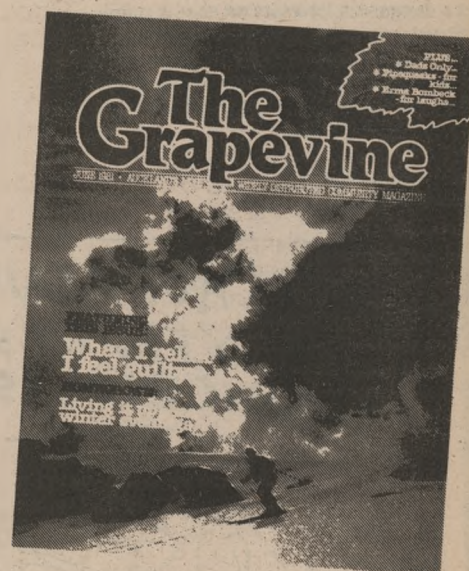
Mark P.

TELL ME HIS NAME

Dear Ed,

I have this problem. It is Agent Grapefruit. He is everywhere. I can't get rid of him. He waits at the bus stop with me, he sits in the bus next to me; he goes to lectures and tutorials with me; he has lunch with me; he sometimes gives lectures; he also discusses the Springbok tour with me. He, however, never provokes me to the same extent as through your columns. I think he is a coward.

Yours "Don't Care Anymore"



Yes, you too, have been chosen out of millions to receive this new family orientated magazine. It does look like the Listener, but its not related. Published in a special limited edition of only 250,000 you'll have to be lucky to receive your very own copy to keep. Distributed free of charge, and paid for by advertisers, The Grapevine, comes to you as positive input in the fragmented society, in which we live.

letters

KEEN OR CONCERNED?

Dear Craccum,

I would like, as a member of the "Anti-Springbok Tour" movement, to reply to "Keen Kiwi's" letter. Although appreciating his or her attempt at a rational argument, I find that the points made are inconsistent and invalid.

Firstly KK says that it "is a basic human right of New Zealanders to play sport with whom ever they choose." True perhaps, but surely with rights comes responsibilities and it is the responsibility of New Zealanders to have nothing to do with a rugby team that represents a nations whose apartheid policies all "Keen Kiwis" should abhor.

Secondly, if KK is so offended by any supposed affront to the nation's dignity over some of Mr Ordia's comments, then I shudder to think of his or her reaction if the tour goes ahead and any dignity NZ may now have gets trodden to the ground on its rugby fields. It will surely be very justifiable criticism that reaches these troubled isles if New Zealand callously and ignobly disregards the Gleneagles agreement it (supposedly) signed in good faith.

Yes, I am forced to agree with some of KK's third point: the only way to influence the political policies of South Africa is to hit them where it hurts - but surely a refusal to play rugby with the Springboks would cause considerable pain to such a "rugby-mad" nation such as South Africa as well as having considerable social and political repercussions.

A paradoxical hypocrite? No, rather a

Concerned Kiwi

TO CHINESE STUDENTS

Dear Sir:

I would like to communicate with a Chinese student who would better either come from REPUBLIC OF CHINA (Taiwan) or come from HONG KONG.

I wish that this Chinese student would give me a guide and an assistance, I am contemplating to study at a university in NEW ZEALAND, but I am encountering some problems.

Please recommend for me and reply to me as far as possible, thank you.

Yours sincerely,
Cheung Chuen Fat

P.O. Box 1-116,
National Chengchi University,
Mucha, Taipei,
Taiwan,
REPUBLIC OF CHINA.

SHAME ON VANDALS

Dear Dak,

I would like to reply to a question raised by Shale Chambers (issue 5), about the "The '81 Tour" stickers on stop signs. "Are they neat?"

This is vandalism and defacement of government property, as well as defeating the cause of the sign. The sign in question, I may be wrong, is on the corner of Margot Street and Erin Street in Epsom. For those who have lived in the area of those streets, they know it is a dangerous intersection as it is poorly lighted and is down the road from both a girls and a boys boarding school and across the road from a Salvation Army home thus busy eyes should be on the road not up in the air, Road Safety Please!!

Yours in concern
Jeremy Painting

BEDBBAD

Dear Sir,

David Bedggood, when apprehended in writing for the first time, inclines one toward a belief that he is justifiably paranoid with regard to whatever specific non-Marxist ideology he chooses to attack, having resolved to write his monthly message as conveyed directly to him by the dotting spirit of Karl Marx.

Is Bedggood a saviour or a cretin a jester or a citophian; or merely another quasi-radical mouthpiece, occupying a status position within the community, and expected (as an inherent part of his duties) to harangue the rest of us, in order to provoke some interest or faith in our system by proffering something seemingly diabolical to replace it?

If Bedggood isn't a fraud of that kind then he will have to be treated a little more seriously!

In his book "Rich and Poor in N.Z." (in which he mentions nothing of the status and incomes of university lecturers, who feign poverty by persistently wearing grubby jeans and beards they cannot afford to have cut) Bedggood offers a novel if not altogether uninteresting and undistorted perspective from which to approach the study of our own society; but I feel his faith in Marxist doctrine may be disappointed, if only because Marxism is nothing more nor less, than aggregation (purely hypothetical) of Marx's original ideas, which by some miraculous device, were comfounded into a system and prostituted for the entertainment of future generations of academics on the lookout for a novel obsession.

When such people get their grubby little maulers on such toys, the toys are fondled delicately, exposed to whim, conjecture, futile debate, and moulded into a form to fit any social context. Afterwards and not surprisingly, the product loses what credibility it ever had as an integrated (composite) scientific system of universal application.

When the Marxists, at the end of their fairy-tale struggle, can't agree about what Marxism is the whole affair becomes even more ludicrous; and the only inference left is that Marxism is both farcical and totally unscientific!

Today, Marxism (or its shadows) claims to exist in many parts of the world, but does Marxism provide the masses of those countries with 'exactly' what it promised; or are its pledges to effect absolute equalitarianism, illusory and impossible?

If we are to conceive of a better existence for humanity as a whole, we must first conceive of a collection of men (and women) devoid of the nasty, brutish components of human nature. Otherwise the exercise, like Bedggood's becomes a kin to the construction of a 'super' vehicle, which has no steering mechanism, and consequently is always and inevitably out of control when in motion.

Set off your hobby-horse Bedggood, turn on your ocular windscreen wipers and clear the mist that distorts your vision.

I. Snowdon.

IMP OF THE PERVERSE

Dear Sir,

I think that the Government should repeal all laws which restrict a person's right to choose to murder. It should be up to the individual to decide whether it is right or wrong to kill someone. Then ordinary people like us could murder children, the elderly, the sick, the handicapped, and all those who cause inconvenience to the rest of us who want to live our own lives, without anyone else getting in the way.

Most of the people who cause inconvenience are not even human beings, because they are

dependent on us in some way. Blind people, for example, are dependent on humans and dogs to show them around, therefore they don't have any rights, and if one of us doesn't want to look after a blind person, then s/he should be allowed to kill that blind person. Disabled people also don't have any rights because they are dependent on others, so we should be allowed to kill them too.

This is really for the best, because if someone doesn't want a certain person around, then life might be really miserable for him or her, so it would only be humane to terminate his/her life.

The Government should provide clinics where these murders could be carried out, and knives, guns and poison should also be provided to make it safe and easy for us to terminate lives without damaging our own health.

Yours faithfully,
PRO-CHOICE

FIERCE

Dear Assholes,

I am writing in shame and disgust. Is it our fate to thunder frantically through a useless degree pausing only to ease our poor liberal souls in the equally frantic pursuit of some noble but empty cause? Do you really feel that the support you are giving to the righteous crusaders of Hart, the earnest but broke groups of posturing Maori "radicals", the conscientious nod given to the ideals of the extremist lesbians, is worth any more than a signature on a petition or your pitiful presence to be miscounted and multiplied on some march down Queen Street?

Why don't we all sit down, indulge in a few choice drugs, maybe fail a few papers, and think about what the fuck we're doing in this place. Perhaps then we'll bother to control our association again, be able to handle the opinions of such as Agent Grapefruit, and put a stop to the abuses of our money by minority groups eager for a handout. Just think the farce of the abortion debate might have meant something, people might take Unifems seriously and Our president might represent more than a bunch of clones. Think about it fuckheads - if you don't drug yourselves and start thinking for a change we might have to do it for you. WAKE UP!

Not yours at all
Doctor Doom

CONFUSED? WATCH SOAP

Please Sir!

Could some kindly genius please explain to me, a poor and simple student, how the results of Motion 1 of the glorious Referendum can be reconciled with those of Motions 2, 3 and 4?

According to my unsophisticated (i.e. simple) logic, the results of Motion 1 and (ii) that AUSA does not oppose the famous abortion laws, and (iii) that abortion should not be "readily available in publicly financed clinics." Right?

Yet the carried Motions (2-4) state that we: (a) reject abortion laws and legislation. (b) actively support anti-abortion law lobbyists. (c) support the establishment of abortion clinics.

Am I just thick or does a paradox really exist? Are us poor students caught in a cleft stick? Ouch! Am I just confusing myself by missing something blatantly obvious? Help! ...please.

Yours befuddledly,
Confuseus.

TUMMY RUMBLE

Dear Craccum,

re: Kevin Hague's recent token hunger strike.

Doubt must be cast on the sincerity of the beliefs of the person in question. Such a token effort makes a joke of such a serious issue. If Mr Hague is truly committed to his beliefs his strike should continue until the tour is called off or until the aforementioned ex president is dead. This course of action would be wholeheartedly supported by the majority of students, as would alternative (less agonising) protests, such as self immolation which, we believe is popular overseas.

Yours,
the Comatose Kennedys

P.S. We're on holiday in Cambodia.

FROM THE STREET

Dear Dirk,

Yesterday I spied Wayne MacIntosh without his Hugh Wrights suit on. Instead he was swathed in a pair of dungarees. Does this mean every student on campus should follow his esteemed example or do we continue to wear 100% Nylon 3-pieces in pursuit of cleanliness, health and decent living like Real citizens are supposed to.

Stan Ogden

P.S. I have also spied some deviants with uncombed hair. Did you know that Araldyte keeps your hair in perfect place as a guard against deadly gusts of wind.

EH, SHERLOCK?

Dear Dak,

At this point in time Colonel Igor Riphurheddoff (the most excellent, always) remains anonymous. This letter sets forth an idea for unmasking the good Colonel! Should this idea work I will expect at least part of the reward!

I suspect that the name he gave in the last issue of Craccum - Christopher Masscheer - may be closely related to his real name! So I suggest a computer check on all students enrolled in physical science courses - Physics, Geology, Chemistry etc., looking for (and compiling a list of) students with first name Christopher and a surname containing nine letters.

If 'Masscheer' is a simple anagram of his real name then a further check of students ith the correct total of letters (eg. two S's) should be made. Track him down this way and the few students who suit these qualifications, once grilled by the razor sharp journalistic wit of Craccum staff, should yield OUR MAN.

Failing this, an attempt must be made to see if any of the names of students so far compiled resemble "Masscheer" in any other ways.

Finally, who the hell is David P. Fellows? Should Masscheer turn out to be a completely random surname then: SHAME ON YOU COLONEL! I WOULD HAVE EXPECTED MORE OF YOU!

Yours sincerely
Christopher Harrod

P.S. Although I am a Chemistry Student my surname has only six letters, Whew!

