

UNIVERSITY OF MICHIGAN





# NOTICE BOARD

## NOTICE TO ALL NZUSA MEMBERS DELEGATION TO ECONOMIC CONFERENCE IN IRAQ

The Asian Students Association (ASA) is holding an Economic Conference in Iraq from 1-5 April 1980. NZUSA, as a member of ASA will be sending two delegates to this Conference. Applications are now being called.

Theme of Conference: 'FOR A NEW INTERNATIONAL ECONOMIC ORDER BASED ON AN INDEPENDENT, NATIONAL DEVELOPMENTAL APPROACH'.

Dates: 1 - 5 April, 1980

Venue: BAGHDAD, IRAQ

Any person may apply to be a delegate. Selection will be made on the basis of the applicants' interest, experience, ability to represent NZUSA and potential to benefit NZUSA on their return.

Travel, accommodation and associated costs will be paid for.

Applications should be made in writing to:

The President  
NZUSA  
Box 9047  
WELLINGTON

Applicants should state their name, address, and any particulars which they think will be of relevance to their application.

APPLICATIONS CLOSE on WEDNESDAY 5 MARCH at 5 pm. Applicants may be asked to appear before the Selection Committee on Saturday 8 March.

## CONTRIBUTIONS FOR THE 1980 AUSA LITERARY PUBLICATION WILL BE ENTHUSIASTICALLY WELCOMED:

- poems
- short stories
- graphics

Drop into the Pigeonhole at Studass, or send to the Editors, AUSA Lit. Mag., Auckland University, Private Bag.

## FRENCH CLUB

First meeting, Weds 5th March, 1.00, Rm 002.

## THERE ARE CARPENTERS AT THE BOTTOM OF OUR GARDEN

### SPECIAL GENERAL MEETING

Notice is hereby given that a Special General Meeting of the Association will be held in the Main Hall of the Recreation Centre on Thursday 13 March commencing at 1.00 pm. The motion for discussion is:

THAT the Rudman Garden developments be completed.

As this is a Special General Meeting no other matters may be dealt with.

### DISTANT MUSIC

Radio Contact, at Waikato University, will be broadcasting during the period March 3 - March 15 as part of Waikato's Orientation programme. Listen during the hours 7.00 - 9.00 am and 2.00 - midnight on 1440 KHZ, or write to us c/o Waikato Students' Union, Box 13020, Hamilton.

## AMNESTY INTERNATIONAL

Orientation meeting, Tues 11 March, 1.00 pm, Little Theatre  
Speaker Michael McGill, Vice Chairperson for the Auckland region.

A.I. Display, Little Theatre, March 10 - 22.

For further information phone Paul Robertson, 874-503

## COUNSELLING SERVICE

The following groups will be run at Counselling this term.

Therapeutic Group - first meeting April 3  
Human Relations Group - first meeting March 18

Assertion Training - first meeting April 15, 1 - 2 pm

Public Speaking - first meeting March 11 1 - 2 pm

Study Skills - two workshops, Mondays and Wednesdays 1 - 2 pm first meetings March 31 and April 2

These groups are free and students and staff are welcome. For further specific information on these groups please ring Counselling Service, 792-300 Ext 595 or 596.

## FRENCH CLUB PARTY

Weds 12 March, 7.30, Old Grad Bar.  
Vin et fromage gratis.

**FREE TICKETS:** There are free tickets available at the manager's office for students to take part as an invited television audience for the programme 'Radio Times', 1930 era clothes to be worn. Date 7th March 1980, 7 pm.

**FRONT-OF-HOUSE:** Students required for T.V. audiences at the Maidment Theatre over the next few months. Wages could reach \$100 each student. Call manager Ext. 46.

The Kenneth Maidment Theatre is available for hire 7 to 10th April also from 24th May to 1st June.

## LIBRARY TOURS

The General Library is running introductory tours daily, March 3 - 7, at the following times:

- 11.10 am
- 12.10 pm
- 2.10 pm
- 3.10 pm
- 7.00 pm

Tours depart from Library Foyer

## PHILOSOPHY CLUB

Our main activity is weekly meetings at the Big I (Intercontinental) where we discuss philosophy, politics, or the weather - we also have regular socials.

P.S. We are not a bunch of mummified intellectuals, we are real - blooded humans who believe in enjoying life as well as thinking about it.

If interested in our activities phone Steve: 468-346, David: 438-397

## UNIVERSITY SOCIAL CLUB

We are a student social club: our sole reason for being is to enjoy ourselves, ie parties and functions on this campus, or anything else that grabs us.

If you want to join us or would like information about our 'doos', phone Ross: 588-999, Steve: 468-546, Richard: 438-595.

## CORSO

Trade-Aid goods sale, eg tea. S.R.C. Lounge, from Wednesday March 5. Ph. 874-503, Paul Robertson.

## APOLOGY

The 1980 Orientation Handbook Editor would like to apologise profusely for the Handbook credits. A large number of the photos printed in the Handbook were taken by Elizabeth Leyland as Craccum photographer in 1979. Sorry, and promise I'll never do it again.

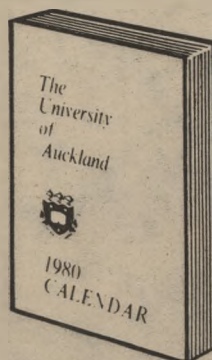
# FREE AUCKLAND UNIVERSITY 1980 CALENDAR



## Now at the University Branch of The National Bank

We're in that lovely old house just opposite the Registrar's Office. But we want you to know us for the ways we can help you and not just as an Historic Place. That's why we're offering you, while stocks last, a free 1980 Calendar when you open your account with us. So — even if you don't want to open an account and get a free calendar... and even if you're not going to be famous one day or one of our biggest customers... come in anyway. You can have a peek at our calendars anytime.

Alan Reid, Manager  
29 Princes Street, Auckland

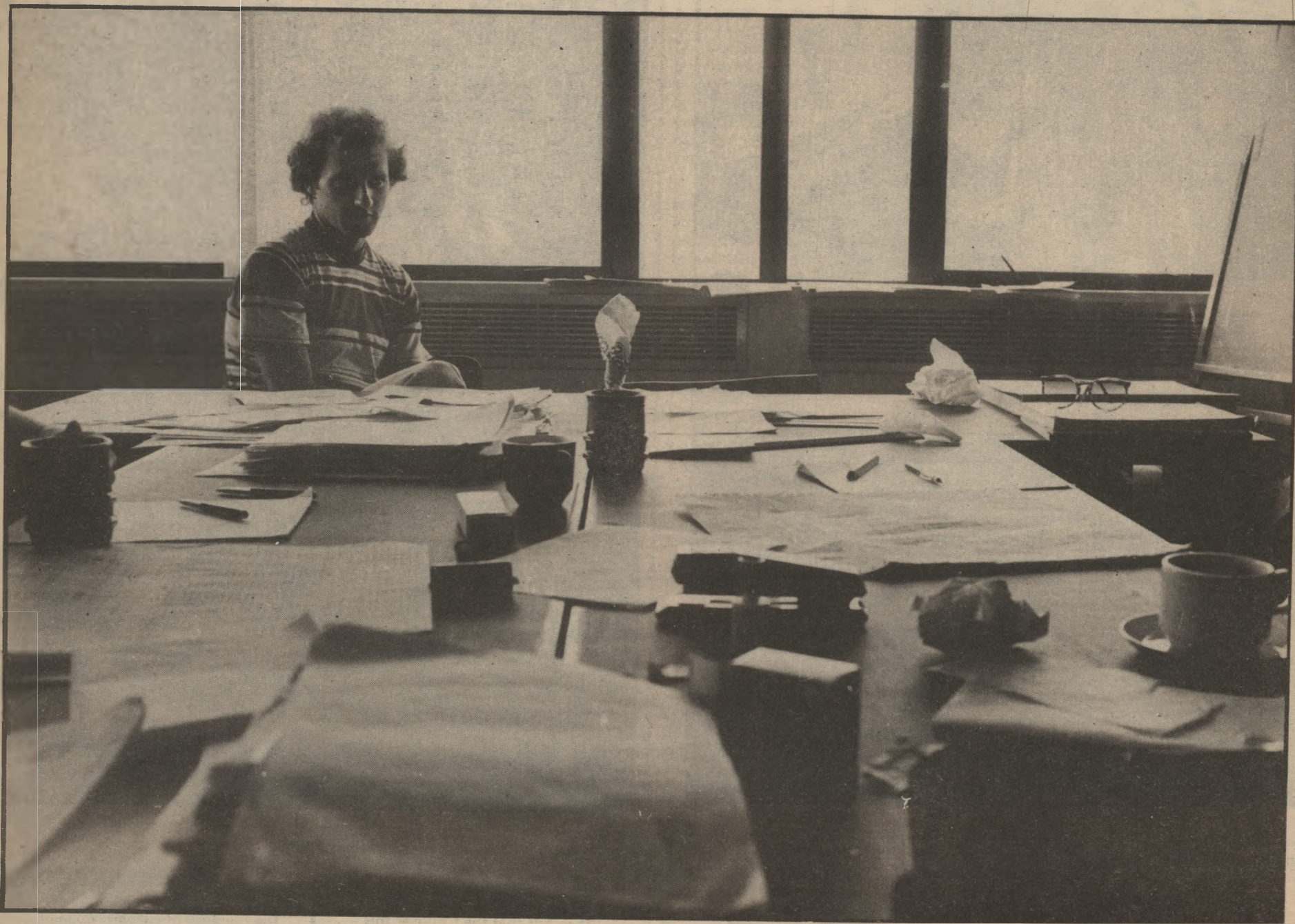


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# WHAT I DID IN THE HOLIDAYS



**Fiona Cameron reports on the Student Community Service Programme.**

**Elizabeth Leyland took the photos.**

When the Prime Minister first announced the new tertiary bursary scheme, the TSG in the budget in 1979, it was stated that students were expected to supplement their bursaries with earning from vacation employment over the summer holidays. However because of the reduction in the basic grant to students, many students at the end of 1979 found themselves facing the prospect of less money in 1980. Because of the reduction, it became essential for virtually all students to seek some form of vacation employment.

Recently the rapid increase in the number of unemployed has been paralleled by the even greater increase in tertiary student unemployment during the long vacation. Financial assistance from the Government for students unable to find work started in 1967 and has progressed to the present day with the implementation of the Student Community Service Programme in the 1977-78 study break.

The SCSP was established to create jobs for tertiary students unable to find employment over the summer holidays and to minimise competition between a tertiary student looking for a short-term job and school leavers looking for more long-term employment. Especially this last year, when the problem of people leaving school and having no prospect of finding a job has been highlighted greatly in the press, the Government was keen to channel the tertiary student unemployed

into a separate group from the normal unemployed. The main idea of the scheme is to assist local authorities and community organisations to create jobs which are then funded by the Government. This 100% subsidy of wages, and in some jobs materials means that community organisations or organisations without the funding available normally are able to undertake jobs and projects that otherwise would not have been done. The Government has always emphasised the fact that the jobs undertaken under SCSP are for community benefit, jobs that otherwise could not have been done.

Uncertainty about the SCSP's future has always hampered the running of it slightly. Organisations can never know from one year to the next whether the scheme will be in operation, or if it indeed does go ahead, what form it will take. Students, who in some ways tend to rely on the scheme to find vacation employment, are faced with this uncertainty as well. Well, the Government was kind enough to run the scheme during the 1979-80 vacation break, but how well did it work? And indeed does the scheme have any lasting use, other than to keep students in jobs during the holidays, jobs that it is argued they would be able to find anyway?

Some of the main organisations who employed SCSP workers on projects over the 1979-80 breaks gave us their opinions on how they thought the scheme had run,

and whether they thought it was useful.

Shirley Jackson, the Recreation Officer with the City Council has been involved with employing SCSP students for the three years that the scheme has been running. This year the City Council employed people to build 3 playgrounds, open up and supervise school swimming pools so they could be used during the holidays when the schools were closed, as well as other jobs compiling resource material. One group of students formed themselves into a band that played in city parks, whilst another group built a walking track through bush in Glen Innes. Her feeling about the scheme is that it is very good. 'It enables us to get jobs done that would have been impossible to fund otherwise. We have reached a point during the year, that we plan ahead to having the student employment available, and would be quite lost if the scheme was not continued. Overall she found the students good workers although, she said, this year we've had to fire students from jobs for the first time. But this was only a fraction of the 100 students that the City Council employed. As far as the City Council work schemes went, liaison with the Labour Department has been good this year, although they found there was an initial delay in getting schemes approved. The scheme was only known about quite late this year, and prior warning would be appreciated from the employers' point of view, as regards to planning schemes.

Another large employer of students was the Auckland Regional Authority, who had students employed on schemes ranging from work in the Parks and Reserves to creating a resource file on Maori Land. The difficulties encountered with the scheme that were found here were the problems of creating jobs. The way the scheme works, each job must have a specific task and more especially be of a specific duration, otherwise the workers can find themselves in a job of 6 weeks, faced with a project of unlimited duration. Disappointment with the workings of the Labour Department was the main disappointment encountered by the ARA. They felt that projects took far too long to get approved. In one case a project was sent in November and not approved by the Labour Department until the New Year. But they were very impressed with the calibre of the students that had worked with them.

By far the largest employer of SCSP workers, the University employed approximately 395 students on 213 schemes. Mostly involved in the areas of research, the students were employed on an enormously wide range of projects from a research job into the effects of airborne pollens on asthma sufferers to a group of students that were employed to re-paint O'Rorke Hall.

The University felt that the scheme worked far better this year than it had last year. They had heard about the scheme





Parnell Drop-in Center, run by students on S.C.S.P.



Ponsonby Street mural, painted by students on S.C.S.P.

relatively early, about late September, and were therefore able to administer the sending in of projects to the Labour Department to be approved in quite good time.

The anomalies that appeared in the scheme seemed to be the main problems. Pay rates caused a great deal of confusion at times. The ARA used a special rate for all their jobs, where pay scales were based on whether the student was 1st year or 2nd year. This agreement, the ARA Officers Collective Agreement seemed to work well, and they had no complaints about students as to pay rates.

Where an award applied, students were placed on this award. But some jobs didn't fit under a particular award, or were sufficiently diverse or vague to be classified under an award that in itself gave way to anomalies and misinterpretation. In the case of a student being employed in a job that wasn't covered by an award, a pay rate was negotiated. However this negotiation of rates seemed to leave some students with a minimal pay rate for the job they were doing. Although discrepancies did appear in pay rates for some students, very few complaints were made about pay rates. The general consensus being that

the pay rates overall were quite good.

As far as the Labour Department is concerned, the scheme has run very well. The number of jobs approved and the numbers of students employed under the scheme was greatly increased from last year. The Auckland office reported large increases in the numbers of students registering for jobs, an indication of the need students had to find work.

Total Applications Received	1978-9	387	1979-80	631
Total Applications Approved		373		580
Total Students Placed				
	m.764	f.433	m.1124	f.756
	64%	36%	60%	40%
Total Student Enrolled male and Unplaced at 20/2/80	33	female 39		
Total Unfilled Vacancies	17.			
Monthly Placements (percentages)				
	78-9.		79-80	
Nov	16)	36)		
Dec	30)	46%	36)	72%
Jan	45		24	
Feb	9		4	

At the end of December approximately 30% of the students enrolled with the Labour Department had found their own work according to Labour Department

figures. They felt that the turnover this year had been greater earlier. The presence of an SCSP office on campus had helped a great deal with ease of management of placing students. Unhappily the reports that we have had do not exactly match up with these figures. Most employers had said that they had found a great delay in getting schemes approved at first, and that the Labour Department were very slow at times in approving schemes and administering payments.

But is the work the Labour Department is doing as regards the SCSP and indeed the scheme itself, enough?

The overall impression is that the Labour Department are doing very well, with the job that they have of co-ordinating schemes and students at the same time. Anomalies that occur have no easy way of ironing themselves out. However the Labour Department has brought up some very disturbing ideas for the reform of the SCSP — more of that later as we get more information. The politics of the situation enlarges any problems that do occur in the scheme. The Government has cut the basic grant, therefore making students more reliant on vacation earnings. But the Government has always been a bit grudging about the scheme.

The numbers of students unemployed over the holiday break rose sharply from last year. Figures released by the Labour Department in December 1979 showed that 2906 tertiary students were unemployed, nearly double the previous years' figure. By November 30 of last year 8.2% of the student population of New Zealand was unemployed. At the same time the previous year only 1519 students had been out of work. The situation was worsened later when it was made known that the supplementary grants for students would not be paid out until about April this year. Thus a student who couldn't get a job over the vacation is faced on enrollment with a large fees bill for the first time, books and other enrolment expenses and the prospect of no bursary or supplementary hardship grant until well into the first term. The SCSP has become essential for students if they are to find jobs but there are still not enough jobs available for all the students who need them. These students face the situation of not being able to afford to come to University. Any student without a large amount of savings from vacation earnings will find it hard to live anyway this year. If indeed the Government, for some reason, does not bring in the SCSP in the 1980-81 break, 1981 is going to see University students in an even worse situation.

Fiona Cameron





# Bursary Blues

In May 1979 the New Zealand University Students' Association initiated a campaign called Education Fightback in anticipation of cuts in government spending being announced in the 1979 Budget. NZUSA action in initiating this campaign was vindicated by the actual Budget announcement. The worst fears of students were confirmed. Cuts were made, in real terms, to almost every sector of the education system. Universities were singled out to receive particularly severe treatment by the pruning knife. With no more than the comment 'There's too much fat in the universities' to excuse himself, Muldoon undid in fifteen minutes of his Budget speech most of the advances in financial assistance for tertiary students which had been achieved only after years of student pressure.

The Standard Tertiary Bursary, which in concept at least, was the type of financial assistance scheme that students wanted, has been scrapped and replaced by the Tertiary Study Grant. The TSG is a scheme full of anomalies. To get any more than a basic \$23 per week students are subjected to a means test, which is a gross intrusion upon individual privacy. The TSG requires students to prove that they would suffer extreme financial hardship before they are eligible to receive a Supplementary Hardship Grant. The level of the SHG is at maximum \$17 per week, so the most any (single) student can expect is \$40 per week. This is the amount that all students would have got as of right had the Government heeded the recommendations of the Department of Education on the level of the Standard Tertiary Bursary. Instead the Government gave us the TSG, in which students must subject themselves to a means-test to get any more than \$23 per week. For students under twenty the situation is particularly

grim. The Minister of Education Merv Wellington, the author of this moronic scheme, has announced that these students are expected to be supported financially by their parents. So the parents of students under twenty, as well as the students themselves, are subjected to a means-test. Few have any prospect of getting much more than the basic \$23 per week.

Muldoon's 1979 Budget also announced the abolition of the 100% fees subsidy. Students with satisfactory academic qualifications have, in previous years not had to pay tuition fees. This year is different. Most students will have paid, as they passed the cashier at enrolment, twice the amount that students paid in 1979. The reason: the fees grant now covers only 75% of tuition fees. Without student opposition this will get worse. A Cabinet document leaked to NZUSA has shown that Government intends increasing tuition fees by 15% a year over the next five years. It is also much more difficult to retain a fees grant now than last year as a result of the academic requirements having been made stricter. By 1984 many students (those who do not meet these academic requirements) will have to pay about \$300 in tuition fees. Most, not being able to afford this, will have to drop out of university.

The other announcement in the Budget of major significance to the universities was a \$3 million cut in the operating grant for the next year. This cut is now filtering its way down through the chain of the university bureaucracy. Students are at the end of this chain, so it is students who will suffer. Student welfare services have been placed under severe financial pressure. In some cases Studass will have to subsidise these services from your Studass fees to keep them going. Staff are not

being replaced as they leave, placing those who remain under increased pressure of work. As if these enforced cutbacks are not enough, further savings will be necessitated by the implementation of the recently announced quinquennial (five-yearly) grant to the universities. Apart from a slight increase next year (a blatant election bribe) the level of university funding will decrease markedly in real terms over the next five years. Again it is the students who will suffer.

Education Fightback is an ongoing campaign of opposition to government attacks on the education system. In its university context, Education Fightback means fighting the cutbacks outlined in this article. Education Fightback is mass action, pressure on Government and publicity campaigns. Last year's Education Fightback action has, I hope, persuaded Government not to use the Tertiary Study Grant scheme as the enormous savings measure that they at first indicated. Students may, as a result of the campaign, get slightly more than Government initially intended. But we will have to wait for the first SHG payments in late April to find out. There will be much effort required in 1980 to get this iniquitous scheme scrapped entirely. We will also have to work hard for the reintroduction of the 100% fees subsidy and vigorously oppose further increases in fees.

The first Education Fightback action of the year will be centred on this issue together with cuts in university funding. It will take the form of a forum with guest speakers from NZUSA in the Quad this Friday at lunchtime. At 1.00 pm we will leave the Quad and march downtown to demonstrate our disgust at Government's attitude to university education to the public. Be on the march, both for the sake



of education and for your own sake. You may be one of those who cannot afford to return to university in 1981. If you are interested in getting involved in the organisational or fundraising aspects of Education Fightback, see either Kevin Hague, Chris Gosling or me at the Studass office.

Ivan Sowry,  
EDUCATION VICE-PRESIDENT

## FEES PROTEST

friday march 7  
quad 12 noon



SUPPORT 100%  
FEES SUBSIDY

NO FINANCIAL  
BARRIERS TO  
STUDY

## APPLY NOW FOR THE FULL STUDY

## GRANT GET AN SHG FORM FROM THE REGISTRY

Fill it in. Then phone the University 792-300 Extension 224 to make an appointment for an interview.

## IF YOU GET THE TSG YOU SHOULD APPLY



# BRINGING IN THE SHEEP



Claudia Perkins looks at us.  
Elizabeth Leyland took the  
photos.

The chances for a first year student passing his papers while holding only U.E. is 20% less than for a first year student holding Bursary. The odds are worse if he holds Higher School Cert.

This poses the question of whether U.E. is sufficient qualification for admission to these hallowed halls. Would it be better to raise the level and require an extra year at school? But is it a question of academic excellence, or that the extra year gives added maturity to cope with the often dramatic change from the closely monitored school existence to the relative freedom of varsity. Certainly many overseas universities, eg. Oxford and Cambridge require that there is a gap between finishing school and beginning university. Presumably the hope is that one is less likely to be pressured by one's peers and/or parents into attending, nor as likely to drift into it because one hasn't thought what else one might like to do and University procrastinates any decision making.

Unfortunately statistics have shown that the extra year is no guarantee of success — Higher School Cert holders have shown at Auckland University to have fared less well than their U.E. holding counterparts. So to some extent that rules out the 'added qualification' criteria. Liason Officer, Mr Segedin holds that the extra year is useful — but — it is important that the year is used and one progresses; ie. remains stimulated and doesn't just numb one's bum.

The figures break down to this effect. Unless one has a B grade Bursary or higher you will do far better if you are female. Women holding U.E. as their maximum qualification did 40% better on the Commerce course than their male counterparts.

U.E. holders consistently do better than Higher School Cert holders — up to 13% better as in the case of architecture. This is not a particularly true figure for for most of the first year architecture students have other experience. But Higher School Cert. holders do 41% worse than U.E. counterparts in both Commerce and their Law Intermediate.

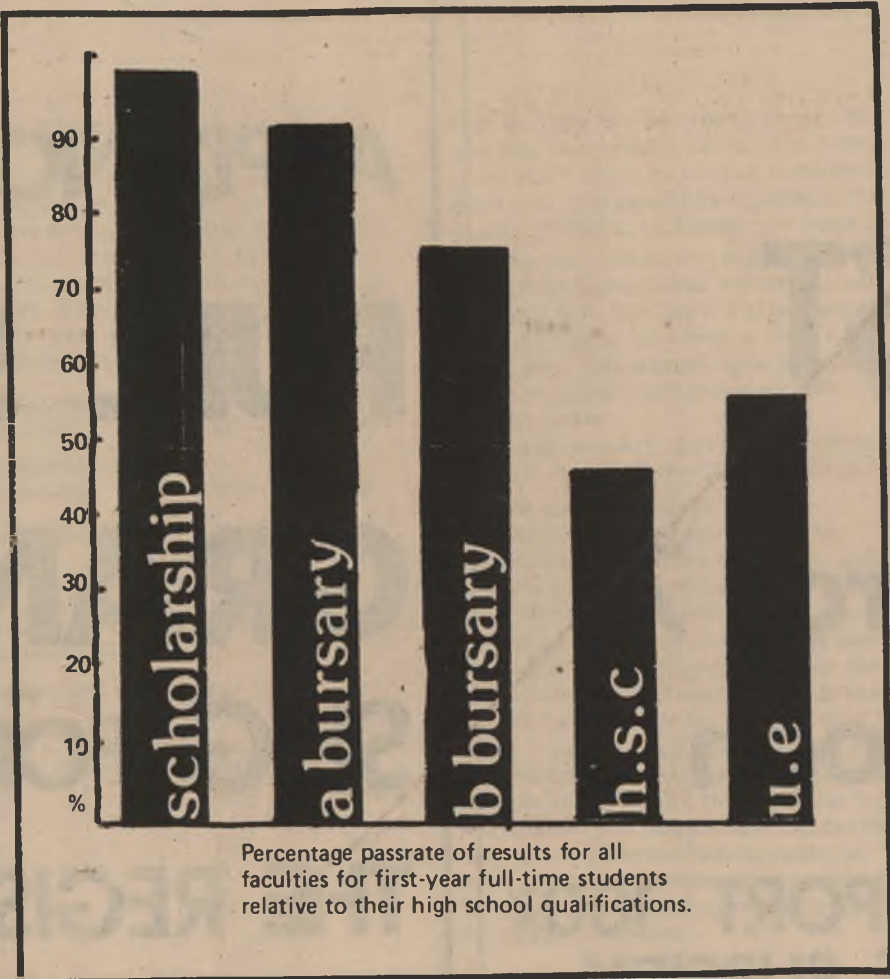
B Bursary holders do far better than their U.E. or School Cert counterparts. Even in the Arts courses they did 27% better than U.E. holders while in Science

they did twice as well, 36% better than U.E. holders.

And if one decides to fail all ones papers the best faculty to choose is science — 16% of all their students failed all their papers. Engineering Int. is the second most fallible paper with 15%, followed by the arts with

14% total failure. The only faculty nobody failed all their papers in last year was Engineering. I always knew they had no style.

If on the other hand you are a scholarship holder, rest assured you have a comfortable 100% chance of passing all your papers.



However students who have survived the first year can look to far more optimistic figures, with a close to 90% pass rate when taken over all the departments. It breaks down thus;

## 1979

Papers taken by full time students 48,995  
Papers taken by part time students 8,856

Terms obtained by full time students  
Papers taken by full time students 48,995  
Papers taken by part time students 8,856

Terms obtained by full time students 46,878  
Terms obtained by part time students 7,809

Papers sat by full time students 42,720  
Papers sat by part time students 6,802

Passes obtained by full time students 37,624  
Passes obtained by part time students 6,020

Passes in relation to original enrolment  
Full time ..... 77%  
Part time ..... 69%

Passes in relation to original enrolment  
Full time .... 77%  
Part time .... 69%

Passes in relation to papers actually sat  
Full time .... 88%  
Part time .... 89%

It has been suggested on occasion that School Certificate should be abolished. Whenever such a suggestion is made there is an outcry from employers and suchlike as to what basis they could then use for their selection of employees. School Certificate provides a convenient measuring stick. With the increasingly competitive job market, university degrees have become a similar measure of potential utility. Has university become a vocational training rather than an education?

The growing 'schools' rather than faculties would seem to indicate so. I talked to several lecturers from the Arts faculty as

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to how they envisaged the role of the university. The general consensus seems to be that university should stimulate the students to think and understand the world. It should provide them with a more sophisticated understanding, promote their ability to make rational and well informed choices so that they suffer fewer post-decisional regrets and can contribute to a happier, more intelligent social society. Essentially, by improving students critical faculties and illustrating alternatives it helps to provide some basis for judgement and decision-making. It is not a process for producing 'Mastermind' candidates, ie. the instillation of quantities of irrelevant information, but rather as one lecturer illustrated - university is similar to a warehouse of car-parts, full of people who can teach one how to assemble those parts when the old car falls apart, instead of having to buy a new, ready assembled one. Above all it is a self-fulfilling, self-sustaining process from which students should be gaining personal satisfaction.

The reality is somewhat different. The lecturers interviewed feel that university reflects its environment, in Auckland's case it is crassly materialistic. Students attend university to get a piece of paper which will enable them to get better jobs and their first mortgage sooner. This attitude is reflected in the students' own attitude towards their work, they want to know what they can get away with not reading, what they don't have to know and what is in their exam paper. The pass/fail mark is all important, they are only interested in meeting the standard of adequacy. The whole thing becomes a compromise. But the lecturers feel that the student's attitude cannot be entirely blamed on the student.

It is partially the fault of the university, and partly the fault of our environment. The environment via the stringent economic situation means that most students must



get their degree as soon as possible, those students who can afford to attend. Race, wealth and background are eliminating a continually enlarging 'class' of student, while establishing a middle class bourgeoisie elite. An empirical register in the form of grades is an added spur to meet only the criteria specified and eliminates diversification, curtails curiosity.

To some extent the university kowtows to its environment, because grades are an empirical register, effort and signs of improvement cannot be rewarded unless they also comply with the set standards.

To some extent the university kowtows to its environment, because grades are an empirical register, effort and signs of improvement cannot be rewarded unless they also comply with the set standards. Dialogue between students and staff becomes very mechanical, as illustrated by the stilted nature of tutorials, innovation cannot be encouraged. The system of internal assessment also allows tutors to keep the screws on the students so there is unremitting pressure on them to conform and complete.

All this would seem to narrow down the alternatives, the basis of the rational judgements conducive to an intelligent society. Is it bringing university closer to the polytechnics, is there a need to close the gap? There was an article in the Herald, November 1979 arguing that the BA degree is selling itself. While a large proportion of BA graduates become teachers, they are also becoming increasingly popular in the commercial world. The careers advisor, Mr G Nash points out, 'Although a graduate may not be able to use his specific subject skills in a commercial job, he has been trained in problem solving and is a versatile thinker.' It would seem there is scope for the university to rethink the policing of its degrees.

Claudia Perkins

## A Room of One's Own

We all know about the effects on the price of petrol of the energy crisis but how is the energy crisis effecting where people live?

For as long as anybody cares to remember students at Auckland University have lived around the university. Inner city suburbs and areas along major transport routes such as Freemans Bay, Ponsonby, Herne Bay, Parnell, Grafton, Kingsland and parts of Mt Eden, Sandringham and Remuera have been associated with students. In the late 1960s and early 1970s the construction of multi unit dwellings or flats boomed in an attempt to meet the demand for housing of a non-traditional 3 bedroom type. Much of this demand arose from the growing number of students attending a rapidly expanding university.

Typically students were attracted to areas that have become degraded, areas where anybody with sufficient finance would not be found. For the last 80 years these areas have been in and around the city centre in the vacuum left as Auckland expanded at the edges.

Such a location suited students down to the ground. The university was within easy and cheap travelling distance, city services such as shops and pubs were close at hand, and most importantly rents were cheap. Student communities developed in many areas.

It is clear however that since 1973 things have changed. Inner city locations have become appealing to a wider range of people. The wealthy, the pseudo rich and the young professionals are being attracted to inner city suburbs. Parnell has become a fashionable area.

As a wider range of the population realise the advantages of living near the city centre, advantages which are becoming

ing even more crystal clear with every petrol price rise, they are also shifting into areas traditionally known as student flatting areas. For example, in my Mt Eden street 18 houses have been sold in the last six months, all of which had been rented. Fifteen were conversions into 2 or 3 flats, yet without exception now all have their new owners living in them. The boom in the late 1970s and early 1980s is the reconversion of converted houses from flats back into single family houses. Even multi-unit housing built as blocks of flats are being bought and lived in rather than rented out. It is clear then that the annual February/March rush for flats by students is going to get worse. Every year there will be more students and less flats with flats in the convenient locations extremely rare.

Where will students go? Given that inner city locations are more popular generally any future city development will be in these areas, leaving a vacuum in the outer suburbs. Suburbs like Massey, Te Atatu, Onehunga, Mangere and Otara. The houses in these areas may be converted to flats, but I doubt this as their design does not permit it. A cheap Beasley or Neil house does not have the versatility of a Mt Eden villa or a Balmoral bungalow. It would seem therefore that students will live in groups of 3 to 4 in small three bedroom houses long distances from the university.

What will happen? Will the government reverse the trend and purchase land and buildings suitable for student accommodation near the university; will the university pick up sticks and move to a new location; will an efficient and cheap transport system extend to these areas, or

will nothing be done leaving students to manage as best they can. Whatever happens it will mean changes in the life of students - no longer will city services be so convenient, commuting times will be longer and some form of motorised transport will be an expensive necessity. Students will continue to be part of the poor in society but the cost of living in far flung suburbs will degrade their standard of living as compared to present locations. Student communities with their beneficial communal and supportive nature may not occur because students will be interspersed

among the other poverty stricken groups of society.

In the future then it may become even more obvious that it is the children of the wealthy who attend university - not only have student incomes been reduced with the cut in government study grants and vacation employment prospects, but the cost of living for students will have increased disproportionately thus removing the opportunity of a university education for many New Zealanders.

Ian Maxwell

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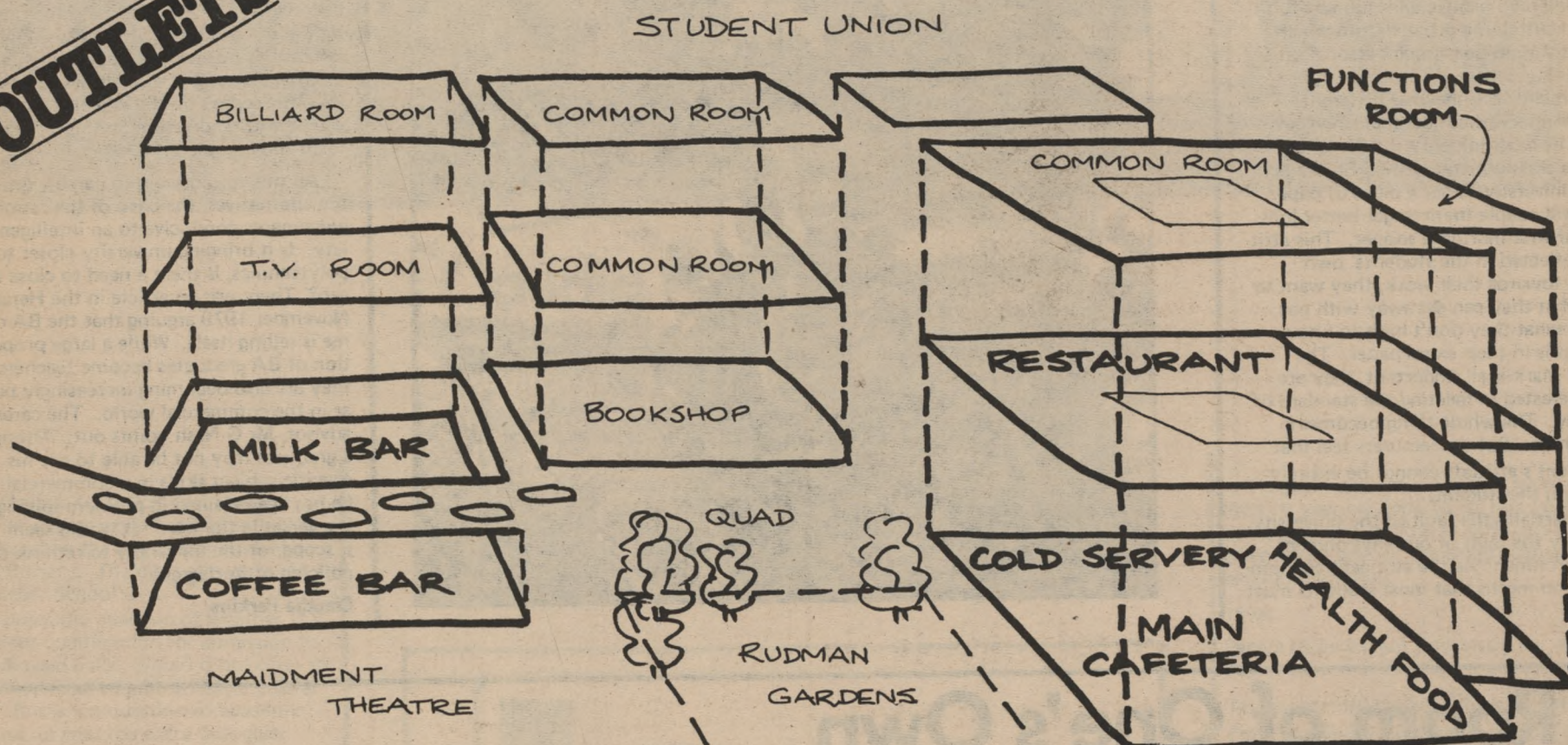


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# PSYCHOSOLUTION

Thomas Szasz spoke at the Social Reform Conference held at Trillo on Feb 16 - 17. This was a conference sponsored by the Church of Scientology of New Zealand, whose handouts I quote from.

We had been waiting for Thomas Szasz all morning. The conference was behind schedule anyway. Journalists from the Star and Hauraki who had vanished during the earlier speeches returned to listen to this famous writer.

When Dr Szasz bustled onto the stage and began to talk that inevitable fast but seemingly coherent speed I was immediately reminded of Illich. The style is similar although the focus different. Here, with the subject of psychiatry Szasz is obliged to soften the blow and/or seduce us into his way of thinking with millions of anecdotes: jokes and real life but fantastic stories from the U.S. press, and an infinity of word play. I did not like it at the time, but on reflection it seems as though it is the only way he can do it. The mysteries of the human mind and society, and the complexities of what man does in the name of human rights and justice are vast. In his presentation of his viewpoint on these matters the issue is clouded with jargon. Apparently his aim is to reveal the inconsistencies and consequent injustices of our 20th century society, as manifested through psychiatry and its uses and abuses. The complexities are infinite and generalisations abound.

Thomas Szasz, professor in psychiatry in the State University of New York, has been a maverick on the U.S. psychiatric scene for 25 years.

Dr Szasz is a fellow of the American Psychiatric Association; a member of the American Psychoanalytic Association; a member of the Board of Consultants of The Psychoanalytic Review; a member of the International Editorial Board of The International Journal of the Addictions; and a consultant to the Committee on Mental Hygiene of the New York State Bar Association.

In addition to authoring seven books (listed at the end), he has written numerous articles and reviews for professional and popular journals, including: American Journal of Psychiatry, Harper's, National Review, New Republic, The New York Times Magazine, and Yale Review.

In 1970 Dr Szasz, with a group of colleagues, founded the American Association Against Involuntary Mental Hospitalization (AAAIMH) and is now Chairman of its Board of Directors.

His speech is entitled 'Law, Liberty and Psychiatry' and he begins with what is right with psychiatry. Mental hospitals were formerly asylums he says, (a term meaning place of refuge) and before psychopharmacology (the use of drugs in psychiatry) it was a good place to be left alone, or more recently, to take a holiday and be well cared for. Psychiatry is also, he says, a matter of listening to people and talking to them. It performs much the role of the clergyman - the discussion of life's meaning and absolution. Now drugs can make people feel better.

Enough of the good points. What of the bad? He attacks it by asking the question - Does mental illness exist? Szasz believes the term to be a metaphor.

'The term 'mental illness' is a metaphor. Trying to cure people with sick minds in hospitals with drugs is like trying to cleanse people with dirty minds in laundries with detergents. Hence, it is hardly surprising that everything under the sun - from conversation to convulsion, from love to lithium - has been acclaimed and accredited as a cure for mental illness; and that, nevertheless, mental illness has remained the most common and most incurable affliction.'

The logical conclusion of this is the literalisation of the metaphor - that is treating mental illness with drugs. Mental illness is a power game, he says. Someone behaves in a way you do not like, you have more power than he has and so you say his behaviour is a symptom. Of what? Mental illness. The problem may therefore be defined as a social problem rather than

a personal one. The definition of schizophrenia a la Szasz goes like this - you go to church on Sunday and talk to God. That's OK, that's religion. But if you go out of church and tell a policeman you talk to God, he says you are nuts. Man obviously likes to beat down his fellows. As long as you don't offend anyone's sensibilities, someone in power that is, you're OK, one of the good guys. But in the process the issue becomes one of individual human dignity and freedom. It is alright to play the game as long as you don't hurt a person's dignity in the process. We talk about equality with regard to human rights, but the nutcases are shut away. That is hypocrisy - as long as you conform you are acceptable to society he says.

'Before scrutinizing the concept of mental illness, we must be clear about what we mean when we say that a person is ill and when we call him a patient. We usually mean that he is suffering from an abnormality of his body and is willing to accept medical help. Strictly speaking (or literally), disease can affect only the body. Moreover, having a disease and being a patient are quite distinct and separate matters: in fact, most sick people in the world are not patients, and many patients (in advanced societies) are not sick. Ordinarily and typically, a person enters the sick role voluntarily and leaves it voluntarily.'

The next question is - who pays for the psychiatric game? Whose agent is the psychiatrist? According to Szasz psychiatry began with massive buildings which locked people away and didn't let them leave. They were not simply prisons and they were earlier than prisons. So historically and legally the mandate of the psychiatrist is not to take care of the patient, but to take care of society, by locking up the patient.

## 'Mental illness is a power game.'

'How, then, did the metaphor of mental illness attain its present status. It did so, in part, because it is possible for a person to act as if he were sick without actually having a disease. How should we treat such a person - as ill or not ill? Until the second half of the nineteenth century, healthy persons who acted like patients were called malingers and treated as such. As a result of the influence of Freud and others, this perspective was radically transformed. After the turn of the century, persons who imitated illness - for example, who had 'spells' - were regarded as genuinely ill and called hysterics; those who imitated physicians - for example, who 'hypnotized' - were regarded as genuine healers and called psychotherapists. That is how 'spells' became 'seizures', and 'quacks' became 'psychoanalysts.'

As it is decided that the psychiatrist is generally the agent of the society rather than of the patient, attention turns to law - constitutional law. Does a person have a right to be mentally ill? Nowadays he says, it is not thugs who get punished, but the people who carry the money. Some guy in America was caught begging with \$24,087 in his briefcase. Judged mentally ill rather than wicked he was sent to mental hospital, where he died two months later due to tranquillisers. He uses newspaper clippings to 'back this up'. Involuntary mental confinement is contrary to the constitutional rights of the individual in Britain and the United States he says.

'As for the phenomenon of involuntary mental hospitalization, its legitimacy rests not on the medical model of illness, but on the pediatric one. The mental patient is considered to be a child, with the psychiatrist acting in loco parentis, protecting him and 'treating' him without his consent. Consequently there must be appropriate authorities - doctors or judges or juries - with the power to classify some adult citizens as irresponsible children.

He goes on to talk about the diminished responsibility of the mentally ill. Responsibility, he says, is a moral and religious concept rather than a scientific one. In law psychiatrists examine people to see if they are responsible for their actions. One who is not insane and not responsible for his actions is said to be unable to stand trial and is sent to a mental institution. On the other hand, one who is found to be sane and therefore responsible for his actions goes to prison, if found guilty. The point is that of appealing society's conscience. The former is so-called care and the latter - punishment.

'No one should be deprived of liberty without due process of law and, to me, due process includes the concept that the only justification for loss of liberty is the commission of an illegal act. In other words, if someone is suspected of law-breaking, he should be accused, tried, and if convicted, sentenced. If the sentence calls for loss of liberty, he should be confined in an institution that's penal, not medical, in character. I don't think doctors should be jailers. That's what hospital psychiatrists are now. I say a man who locks up someone is a jailer, even if he has an MD and wears a white coat. If jails are bad, and of course many are, they should be improved. Placing law-breakers, or suspected lawbreakers, in mental hospitals against their will is not a proper substitute for prison reform.'

Szasz is against people who are irresponsible. Government and the law which support psychiatry he says, like to think of themselves as liberal and concerned. The fact is they do not like to take the blame. Szasz claims that under the guise of liberality the state nowadays is just as judgemental as the Inquisition was.

'The contest between theological persecutor and witch is closely paralleled by the contest between institutional psychiatrist and involuntary mental patient. The former is always the victor, the latter forever the vanquished. The concept of mental illness and the social actions taken in its name serve the self-seeking interests of the medical and psychiatric professions, just as the notion of witchcraft served the interest of the theologians, acting in the name of God. As the theological game was the 'opiate of the people' in past ages, so the medical-psychiatric game is the opiate of contemporary peoples. By draining interpersonal and group tensions, each game fulfills the function of social tranquillization.'

Mental illness is the pivotal concept of institutional psychiatry, just as heresy was of inquisitorial theology. That both heresy and mental illness are thought-crimes rather than act-crimes, helps to explain the repellent methods used to detect or detect them.'

He quotes the case of a woman who burnt her child in the oven, with grandmother looking on. When interviewed, the mother is quite lucid - says it was exorcism. If the mother is not responsible who is? She was declared insane and therefore not responsible. But as he says - it shows society's unwillingness to apportion blame. It is Liberalism gone wild he says. Insanity in this case was used to mitigate punishment.

Historically it seems that the more humanitarian we are, the less capital punishment is used and the more psychiatric participation there is. Psychiatry is a tool of the law. If someone is crazy the psychiatrist says he is unfit to undergo trial and if you are insane you cannot be executed. There are political abuses of psychiatry in Russia. But there he says, the whole system is an abuse and by definition the whole country is a jail. What about Ezra Pound then? He was charged with treason, said to be schizophrenic and unable to stand trial, and he spent thirteen and a half years in mental hospital in USA. In Russia schizophrenics are called dissidents and are sent to Siberia he says. In America schizophrenics go to mental hospital.

From law we are drawn to the hypocrisy displayed in Drug Control in United

## 'I don't think doctors should be jailers. That's what hospital psychiatrists are now.'

States. The issue is labelling. There is a new disease in the government list - tobacco use disorder. Before World War I - the mental illness most talked about was masturbatory insanity. He says that masturbation is now not a disease but a cure. The crowd gets excited. Before World War II homosexuality was a way to get out of the services. Why you had to be heterosexual to be killed is not clear, he says. In 1973 the psychiatric association of United States voted on whether homosexuality was a mental illness. By a narrow margin it was ruled not to be. Thrilled laughter from the audience. A new disease was needed according to Szasz so tobacco withdrawal syndrome was included. And of course now compulsive gambling is on the list, pathological gambling from which 3.3 m people in USA suffer. Senator so-in-so is a former pathological gambler and now that he is cured, look what a success he is. Take up gambling and lose. Keen applause - reminiscent of the tape-recorded type in its unanimity and uniformity. Of course a gambler would not be ill if he got rich from it he says. It is a more of a gamble these days to put your money in a bank than into a casino. He is appealing to the audience. Naturally he says, the Inland Revenue Service does not consider gambling a disease because that would make it tax deductible.

Psychiatry according to Szasz is a religion that is intimately tied up with the machinations of the law. Last year in Salem USA, a brother and sister were taken to court for marrying (they had been adopted out at an early age). Both were ordered to undergo court controlled counselling. This is the union of the psychiatric church with the state. They could not have been ordered to go to a priest or a rabbi. The judge would have been impeached, as the church and State are separate. He believes a new model of the relationship between psychiatry and the State must not be equated with either religion or gynecology (or any other medical speciality) - approaches which have resulted in aberrations in the function of psychiatry. In his opinion if the self-perpetuating solution to mental illness was done away with the illness would go. Psychiatry is entirely supported by the government, according to Szasz - tax supported and law supported. It is a particularly malignant form of the religion called medicine.

A conclusion is in sight. Methods of treating patients aim ideally at improving experience or quality of life. But there are two opposing images, he believes, of what a good human being is. There are those who are maximally self-responsible and self-controlled and there are good followers. Human beings are social beings dependent on each other, so any talk of unqualified maximization of independence is not talking about people. After all, he says, if you shut a person off from all contact with his fellows he will go mad. The individual exists only as a political ideal. Respectability is the religion of our society and associated with this is the human tendency to abrogate responsibility and stigmatize others. He alleges that society finds it more palatable to call someone ill and place him in a mental institution for treatment than to send him to prison and admit that lawlessness is prevalent and that society has failed.

As he leaves, the seemingly rehearsed applause is thunderous.

Catherine McGeorge





# LOLLYWATER 1980

## A FESTIVAL OF ENTERTAINMENT AND PROFIT

The third day. A few thousand people, smashed on booze, dope or just on the oppressive humidity sprawl over the hillside in front of the main stage. More manic bodies are skanking to the aggressive punk sounds. The band finish to scattered cries of mooore, but the singer doesn't have the self confidence needed to encore. Seeing that the band haven't stoked the mystical boogie-need of the populace to an appreciable level, the T-shirted stagecrew prepare for the next act. The stagefront crowd thins out as the local hip hick dj-type starts to groove to the mike.

'I'm rilly so glad you people out there are having such-a-wunnerful-time at this the greatest-rock-festival-of-all-time.' Pavlovian applause. 'All right then, lets do something about the rubbish here. Keep Sweetwaters green 'n' clean yea .....' Scattered applause. No response. It's real nice just lying here in the sun and who's

going to walk halfway down that fucking hill to the nearest bin anyway maaan.

The taped music oozes on out of the best sound system in Australasia, the crowd loll round in attitudes of ennui, and the T-shirts do incomprehensible things to drum stools and mike stands. Our hip dj friend comes forward again.

'Remember what I was saying about rubbish, yea, well now we have something from the public awareness and technology people. You may not have seen them but they're part of the festival. So here they are people .....

Some of the crowd look up. Some don't. Where's the music? A rhythmic thumping is heard, and the crowd clap in time. Suddenly a ragged looking bunch of protestors burst onstage, chanting in Maori and banging placards on the floor. A speaker from Te Matekite O Aotearoa steps forward and gives a brief summary

of the causes his organisation is currently fighting, before shouting 'Stop ripping off Maori land.' The rest of the group echo him; 'STOP RIPPING OFF MAORI LAND.'

He is followed by the rest of the party (though not paaarty), all heavy activist types with a short punchy statement and a slogan: SAVE OUR NATIVE FORESTS .... SAVE THE WHALES .... 245T KILLS BABIES .... KEEP THE PACIFIC NU-CLEAR FREE .... Another person from Te Matekite comes forward to mention the most important current activity .... BOYCOTT WAITANGI DAY.

She steps back, and Tim Shadbolt comes forward to explain.

'We are from the Valley of Public Enlightenment. Think about these issues. Come and talk to us about these issues.'

Another chant, and they leave the stage.

The crowd is stunned. This wasn't on the programme. For three days they've been lying in the sun escaping from this

reality shit. Grossing out on sex'n' drugs 'n' rock'n'roll. And now these shaggy 'protestors' come crashing into their thrash talking about things they vaguely remember having seen something on the telly about sometime. Aah shit. It's all too much. Some cheer and yell for mooore. A kid in front of the stage screams 'bullshit bullshit bullshit ....' Everyone looks at him. A few nervous titters. People look at each other, embarrassed, not knowing what to say. One kid mutters 'they looked like intellectual types.' Another group starts arguing about the whaling industry.

But the feeling doesn't last. Beer cans are ripped open, sluggish hands grope in stashes, the crowd await the next band.

And the man on the hill looks down through his telescope, and the helicopters circle overhead, and the workers groove to the crackle of their walkie-talkies, and all is just hunky dory.



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The Org the main st (double bar the best sou hands on. A things flow acts, usually keep the pe Everything passive ente een in this heir big cha if hours bet eels for an



The occupation of the main stage was no isolated incident. It was the climax of the conflict between the active participants in the festival, the political, cultural and alternative groups, and the organisers (hereafter called The Organisation) with their policy of catering for the lowest common denominator. Let us not forget that the Anniversary Weekend festival is now as much a part of the New Zealand summer as weekends at the beach and gin on the verandah. Or idealism and active protest.

The Organisation had heeded criticisms of the Nambassa organisation, and from the time you left Ngaruawahia and became enmeshed in the excellent traffic control system you were going to get organised till you left. At the gate Eden Security were efficiently collecting and recycling tickets, their fortuitous miscalculations obscuring the audience figures and any profits or losses.

Once down the hill and into the sprawling campsites, miraculously transformed from swamp during the incessant rains of the past four weeks, the ordinary New Zealanders came across their first pratfall, because they asked for it. Heeding criticism of the Nambassa army style slit trenches, which have served mankind well for as long as there has been enough mankind squatting in one place to warrant them, The Organisation sent their man to the haemorrhoid capital of the world, Minneapolis USA, where he grabbed as many Tufway rent-a-loos as he could carry home. On the field though they didn't look quite as sharp. At least with the old design, queues don't form outside empty cubicles, nor does something as minor as a beer can or watermelon rind, cause them to crap out when they can't pump the crap out. And you can't tip over a slit trench, slopping the contents round in the one piece molded interior or out through the venthole. The perfect shit will have to wait till we all have plastic colons.

The toilets were kept in use by the large number of foodstalls. As there were enough stalls to feed 75,000 stomachs, the supposedly low turnout left many with large surpluses of rotting foodstuffs. The only criteria for running a stall seemed to be ability to pay the rent. Fast food ripoffs were the norm. Despite a warning not to bring cans or bottles in the gate canned drinks were readily available, and a large Zap stall with its saturation advertising and non-stop Live Rust played through a very loud P.A. This sparked the folks from Epicentre to hold a protest meeting Sunday lunchtime. The stall just turned the volume up, leaving the demonstrators with a bad taste in their mouths. (Though nowhere near as bad as if they had been drinking the stuff). The stall stayed open, competing with the Simple Cottage stall across the way for the most objectionable muzak prize. The Krishnas, complete with a timeclock for their workers, constantly played one meditative, i.e. totally bland, record for four days. (Available from your nearest Hari Cashflow dealer).

The only stalls contributing to a good festival spirit were the hippie 'let's give the people a good deal and maybe make lots'n'lotsa money' outfits. A couple of commune fruit and vegetable places undercut everything else if you felt like making the effort to prepare a meal yourself. The Taura Co-operative, who run Sprouts Restaurant, sold cheap filling vegetarian meals. The only place to sit around in the shade for a couple of hours was the Alex James Chai House, selling tea, coffee and ambience, with its 'The management wish to remind patrons that the smoking of ganja and what have we is expressly encouraged' sign. In the best Family Dogg tradition it lost money.

The Organisation's pride and joy was the main stage, raised and barricaded (double barricaded for Costello), and with the best sound system they could lay their hands on. An efficient stagecrew kept things flowing smoothly, with enough duff acts, usually in the early afternoon, to keep the pessimists and hippies happy. Everything was laid on for the biggest massive entertainment spectacular yet seen in this 'man's country'. The acts got their big chance on stage, going in a couple of hours beforehand and kicking their heels for an hour afterwards before being

flung back into the anonymity of the crowd. By 3 am on the Tuesday morning the stage was being dismantled and the gear flown back to Oz in time to collect the deposit. The Organisations' masterwork.

And the man on the hill looked down through his telescope, and the helicopters circled overhead, and the workers grooved to the crackle of their walkie-talkies, and all was good.

Meanwhile back in the valley of public awareness various subversive types were doing a little thinking for themselves. Around the corner was the childrens creche and theatre, a real gem if you were around at that time of the morning. In the other direction was the circus and the Ariel Railway, a small stage level with the audience, with an intimate atmosphere and a wide range of acts collected and held together by Elizabeth Vanderveld. (Some of the best have been transported with no-expense-not-skimped-on for Orientation.) And yet this area, and especially the valley, while widely advertised as the cultural and alternative part of the festival, seemed to have been ignored by The Organisation.

The valley was cut off by swamps and hillsides. There was no power, as if the public conscience could be quietly put to sleep as night fell. But everyone was partying too much to go to sleep, so on Saturday night the valley dwellers gathered around a bonfire and raved about everything under this sun or any other, from the Soviet invasion of Afghanistan to keeping pet gerbils, with Tim Shadbolt spouting poetry and schoolboys telling jokes. In a pre-dawn enlightenment those remaining agreed that the political and cultural groups were getting a cheap deal from The Organisation. A meeting for all interested parties was decided on, and the ravers wandered off for a couple of hours sleep.

At 7 am Sweetwaters was awoken by circling helicopters and five minute Zap commercials. By 9 am representatives of about 20 groups were gathered on a hillside in the valley planning strategy. While it was agreed that they must be more organising future festivals a list of demands for immediate action were drawn up and about a dozen people led by Shadbolt set off up Administration Hill.

Arriving at The Organisations' HQ, a magnificent octagonal building atop the highest hill, they were met by a pretty blond secretary who enquired; 'Can I help you?'

Shadbolt replied for the group: 'We would like to present a petition to the organisers of the festival.'

'Would you like me to take it or do you want to see someone higher up?'

'We'd like to speak to number 2.'

'Do you have an appointment?'

'No but we'll make one.'

The secretary disappeared inside, and reappeared with Mr Daniel Keighley.

'We have come to present a petition. May we come inside?'

'No. I'll deal with it here.'

The petition and list of demands was read out. Danny expressed sympathy with the problems, but explained that all his workers were busy providing entertainment for the masses. Access to the main stage was impossible, as was a stage for the valley. Yes, he would try to improve access to the valley, and get a set of lights. (He came down later with a generator and told the people to rig up their own system somehow). Sharing of profits was a good idea but sorry, not at this festival. And while he would welcome participation of interested groups in future festivals those he had approached about this one had failed to respond.

Danny had been working non stop for weeks setting up the show. He was tired and getting a trifle pissed off with this classic case of post factum protest. A revealing argument on the role of cultural and political groups at the festival began. The purpose of the whole shebang, said Danny, was to make money. Advertising the alternative aspects made the show sound more attractive. In fact The Organisation would prefer to do without those groups, as they caused too much trouble.

He disappeared back to his telescope, leaving the dissatisfied protestors to wend their way down the hill. Stronger action was decided on. The main stage would be taken over. So as not to antagonise an

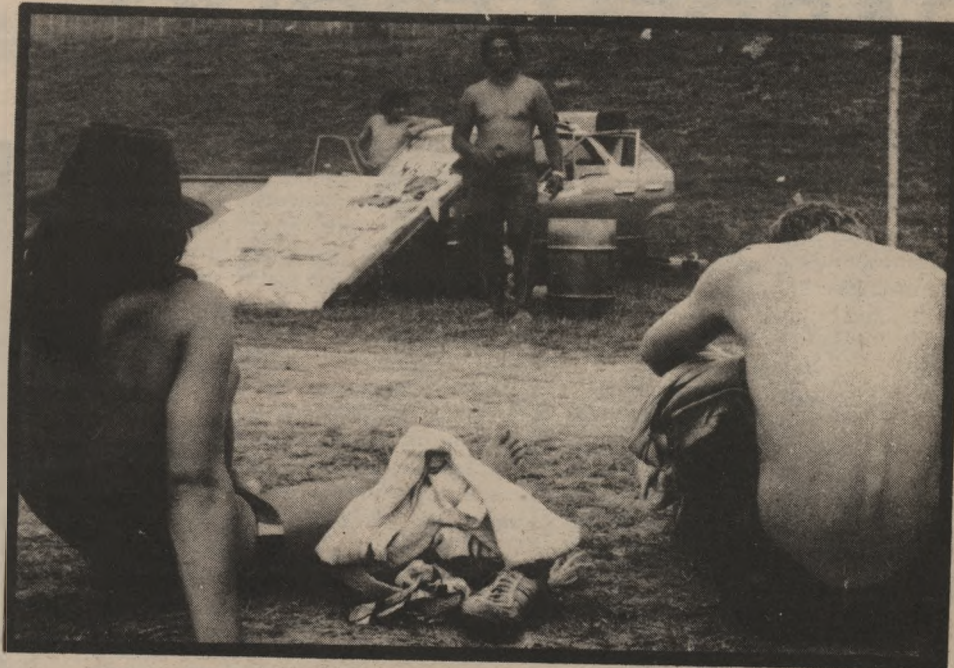


Some kids getting entertained at the main=stage.



Queing for the wonder loos.

'The Valley of Public Awareness'



audience seeking escape from their weekly grind with a weekend of bread and circus- wordy political rhetoric was discarded in favour of the blitzkrieg approach. Shadbolt was charged with teaching the participants chants, slogans and natural rydim. All afternoon he had them practicing on bewildered passers by. When the time came they descended upon the stage.

The rest, as they say, is history. Yesterdays newspapers. But while it was a classic case of too little too late it is still worth reporting. For next year both the Sweetwater's and the Nambassa people plan an Anniversary Weekend bash. Faced with the size of their operations they will be thinking in figures, cars and campers to be accommodated, mouths to be fed,

rubbish to be disposed of, shit to be shat, bands to be signed. The temptation is to organise up their rectums, to simplify things into a Western Springs style rock concert way out in the middle of nowhere. For anyone who still believes in the Festival as being more than the celebration of carnal knowledge Gary McCormack claimed it to be, next summer will be the ideal time to do something about it. By taking an active part in the planning of these competing operations (in plenty of time beforehand) interested groups, or you or me, can have a say in the future shape of summer festivals in this country.

Text: J. Jonah Jamieson  
Pix: Peter Parker



# A Women's Place?

On Wednesday, February 13, the finals of the Miss New Zealand International competition were held in the Maidment Theatre, filmed live by South Pacific Television. But successful beauty queen Denise Nuttall had a close competitor in the media stakes in the feminist picket outside in the lobby; this eighty-strong band of women sang, chanted and hammered on the doors, and a small number of them finally stormed the building. The picket was organised around a nucleus of University Feminists, and spread by word of mouth at a week's notice, so that a diverse band fronted up to the Maidment on a rainy Thursday night, with young, aggressive lesbians ranged beside quietly-spoken grey haired ladies.

As members of the University Feminists explained, their picket was not directed against the individual women involved in the contest, nor so much against the fact that it was held in the university theatre, but against the concept of beauty contests overall. 'They perpetuate the evaluation of women simply in terms of their physical appearance, and of stereotypes of how women should look. You can't compare women's natural attributes, like animals up for sale. Women are being used as decoys by advertisers.'

The objections of the feminists to beauty contests are eminently reasonable. 'Women are not objects for comparison, and our status as women and our identities as people should not be based upon our ability to be eye-pleasers for men' - and are moreover backed up by the policies on women's rights held by both Auckland University Students' Association and the New Zealand University Students' Association. When this is the case, one wonders why on earth the Miss New Zealand contest was ever permitted to go ahead in the university theatre. And the answer to that lies among a tortuous mass of committees, administrative decisions, and matters of money.

The Maidment Theatre is run by a Theatre Management Committee, composed of five university staff representatives and five student representatives, with the Theatre Manager and Artistic Director of



the Maidment in attendance. The theatre is run as a commercial venture, and for most of the year is hired out to outside groups. With high running costs, and an annual turnover approaching the hundred thousand dollar mark, there is no way that students can hope to book it throughout the year. (This raises the question of what the university was doing to construct a theatre which was priced beyond the reach of their own students in the first place.)

Midway through 1979, South Pacific Television made a block booking, to hire the Maidment on a number of separate days during the coming year. This was confirmed over the summer holidays, after an Ad Hoc Sub-Committee had examined the number of outside bookings and their dates, to see if they were warranted. However, this sub-committee did not enquire just what TV2 were planning to stage on each separate occasion, simply because

nobody thought to ask. And, as Artistic Director Rosalind Refroy explained, the Maidment is virtually the only theatre in Auckland where TV2 could have staged it; it is the only theatre suitable for filming in which it is possible to have a studio audience.

So what validity does Students' Association policy have? Is it simply a sop to the middle class conscience, a showpiece of social awareness to be trotted out in public statements, and quietly pushed aside when our own financial interests are affected? Students have actively campaigned against companies which have large financial holdings in South Africa, and against political regimes which are based on the repression of large sections of the population. Yet we have allowed our facilities to be used to promote what is arguably the most concrete example of the exploitation of women in our society.

The Students Association Executive has since passed a resolution that the Theatre Manager 'be requested to provide monthly to Executive a titled list of bookings made during the previous month for the Theatres.' Which at least admits that we didn't know what was happening, but makes no commitment to do anything in the future.

Obviously the Theatre Management Committee cannot be expected to rigorously scrutinise and censor each show that is presented at the Maidment for its political acceptability, but neither should they act as if the university were a solely profit-making corporation. Student politicians should not follow the prevailing trend among their counterparts on the hill, of reading all policy between the ledger lines.

Katherine White

## GARDEN FROLICS

### Rudman What?

Rudman Gardens. No, not that remnant of Victorian pruning and planning over the road but that little rectangle of grass and sprawling shrubs between the Caf and the Little Theatre. It may lack the shady trees and brilliant flower beds of its neighbour, Albert Park. But it and the humps and hollows next to the Rec. Centre are the only two green spaces on the Student Union site, a pleasant respite in the grey monotony of concrete paving and pebble slabs.

But plans have been drawn up to make the Gardens into more of a performance area. In the past when bands and dance groups have used the hollow as a natural amphitheatre, temporary wooden stages were hauled out of storage and the audience sprawled comfortably on the grass. A bit of donkey work may have been involved but no permanent modification of the area. The plans involve the construction of a wooden stage at the Princes St end of the gardens and a multi-tiered seating arrangement on the Quad side of the path. The seating would be fan-shaped, each bench being higher and wider than the one beneath with the last one being large enough to be used as a mini-stage. This necessitates some pruning of the shrubbery bordering the Quad. Some has already been done but a tree and more shrubbery have yet to be removed. Speakers on this mini-stage can then holler at two audiences, one in the Quad and one on the tiers beneath them.

These and other modifications to the Student Union complex were put forward

to Executive late last term, by President Kevin Hague. He believes that the stage and seating arrangements will make the area more versatile. 'The bank as it is, is unusable for at least four-fifths of the year because it's too wet to sit on. The thing about timber is that it dries out about ten minutes after it's finished raining'. Others question such assumptions. Neither the seats nor the stage are covered so bands with electrical gear are unlikely to want to perform in winter anyway. The seating faces one way and its presence makes midnight bonfires, Pooh readings and sunning oneself on the grass difficult, if not impossible. The area becomes less, not more flexible.

The stage at least, was to have been ready for Orientation. But as a result of a special SRC meeting in January, Executive voted to suspend further progress on the modifications until after a special General Meeting of the Association, to be held in term time. There are now doubts about the legality of the emergency SRC because it was held in the holidays, but the issue perhaps illustrates SRC's value as a watch-dog and the inter-action which is possible between it and the Executive. The Constitution gives the latter full power over the finances and administration of the Association. But one would normally expect that matters which are contentious of Exec. level (and the meeting which requested the Student Union Management Committee to provide money for the project from the Special Fund, was; the Chair had the casting vote) to be well publicised among the student body. But few students



knew of the proposed alterations until the gardeners descended on the greenery, shears waving.

The University's architects, Kingston, Reynolds, Thom and Allardice, estimate building costs at \$2,200 for the stage and \$2,800 for the seating. If the firm which is at present working on the Bulk Store modifications is engaged, the cost could be nearer to \$3000. Money would come from the Special Fund, money accruing the rental of the bookshop premises to finance capital expenditures and alterat-

ions of this kind. Even so, as Association fees have been the same for the past four years, one wonders whether with inflation making less money available, some of it should be spent on changing an area which works quite well at present.

There will be a Special General Meeting on March 13, probably with the motion that, 'The Rudman Garden modifications be completed. Kevin expects it to be passed. If you're at all interested - be there.

E. Sage







# ORIENTATION

## THE PROGRAMME

This is it. Each day we will be broadcasting programme changes (ie new events, room changes etc) both on Radio B and on Channel 9/60 at regular intervals (more so on the TV). Listen to Radio B every morning for the infamous controllers' raves where John and Dave talk for a few moments about whats happening, where, when and how.

## STOP PRESS

Due to excessive Radio Frequency emission from Radio B's extravagantly powered transmitter, CHANNEL 9/60 has been forced to relocate (yet again) and now may be found in Rms 143/144 (Behind Television Room).

## STALLS

A number of university clubs and societies and outside organisations will be setting up stalls and exhibitions in the general vicinity of the quad over Orientation. There you can buy anything from watermelons to second hand furniture. If you want to do the same then rage on into the Orientation Office on the top floor of the Union Building and see David Merritt.

## INFORMATION/PROBLEMS/HASSLES

Any of the above can hopefully be speedily sorted out by either going to the Orientation H.Q. (room 237) or the stall in the quad. If all this fails see the receptionist behind the main desk in the Students' Association for some sanity.

## DAILY DOME THING

The dome is located out on the concourse between the student union building and the Science library. This is another one of those fringe events. Everyday something of some description happens at the dome. Card holders only.

## GALAPAGOS DUCK

We did a deal with the Auckland Festival Society for a special student concert of Australia's most popular jazz band .... Orientation Cards gets you in for \$1.50 other students its \$2.50.

## DISCOUNTS

We have negotiated for a one dollar discount off the advertised student price for all Auckland Festival Society events held in the Kenneth Maidment Theatre. This involves the Athol Fugard tragedy 'Statements' and 'The Viennese Classics' a series of classical recitals by Andre Tchaikowsky.

This programme is as up to date as we can possibly make it so in all cases try and work off this one which is in reality an updated copy of the thing you got at enrolment last week. Whew! took a lot to say that.

## FILMS

For all films shown within enclosed spaces (ie walls) you will need a registration card. In order to get our licence from the National Films Licensing Authority for such a large number of films and screening dates THERE WILL BE NO DOOR SALES. For screenings in the Rec. Centre we suggest you bring a cushion (unless you've got a steel bum) and a blanket, for screenings in the infamous Wadi Rudman in the cook of the evening we suggest more blankets/body-heat, 'No-Doze' tablets, a quart of whiskey and lotsa coffee. The outdoor movies are brought to you courtesy of Gung-Ho enterprises, a subsidiary of Pushbutton Paradise.

## ALCOHOL

Firm believers in the gentle art of imbibition to the end, alcohol (beer and wine) will be on sale wherever possible. For most functions as a rule there will be soft drinks, fruit juice, nuts and a splendiferous array of potato chips.

## COMPETITIONS AND FRINGE EVENTS

If it's printed in this programme then its on, God willing. So when you see something odd like the Iron Lung Competition or the Mills and Boone Steeplechase then that, whatever it is will take place. The thing about fringe events at odd times in the day is that they attract a rather devoted audience consisting of people who eventually drop-out. Be warned, the rakes pro-gress lies here.

## SAM HUNT

Instead of Lunchtime on Monday 10, he will now be appearing in the poetry evening of Thursday 13 and again at the Night of the Shades. Which reminds me .....

## WEEK ONE EVENTS

Radio B on air 7am to 12pm daily on 1404 Khz. The 'Big Bog' — a graffiti board for those who like to write in private — by Maid in the quad. Displays and stalls all week, especially Newman Hall second-hand clothes and furniture stall outside cafe. SCM Second Hand Bookstall. . . . Receiving books up to Tuesday March 4, selling books up to Friday March 7, with the payout and collection of unsold books on March 8 and 9. Hours are from 9 am to 6 pm. It's up in the SRC Lounge. T.V. 3. "The Orientation Station" Watch it on the monitors scattered around the Union building or in the Library. Operating 12 hours per day over the Orientation Fortnight. Located in Rooms 202, 204. Major events organised by the PUSHBUTTON PARADISE team are picked out in bold for your convenience. Most require an Orientation card to gain admission or qualify for special discounts.

## TUESDAY MARCH 4

12.00 pm Quad.	Giant Chess Game.
12.00 pm T.V. Room	Tiddlywinks and Knucklebones Society Computer Games Display.
12.00 pm OGB.	Grad. Bar Grovel. Comedians afternoon . . . prizes!!!
1.00 pm Wadi.	MUSIC. Evangelical Union present rock band. White Horse
1.00 pm Exec. L.	Food Co-op's inaugural meeting. All welcome.
1.00 pm Room 202	University HART introductory meeting with guest speakers and film.
1.00 pm Maid.	LIMBS Dance Co. Free for card holders, two bucks otherwise.
2.00 pm Dome.	DDT.
2.30 pm	Frisbee Fling. Government House Lawn. Bring your own frisbee and compete or just watch. Prizes!!!
6.30 pm LCR.	Soccer Club Meeting.
7.00 pm OGB.	Rotoract wine and cheese evening.
7.00 pm B.28	FILMS. An evening of New Zealand film. Features 'Off the Edge', 'Dagg Day Afternoon' and others. Card holders only.
8.00 pm Cafe.	Debate with celebrity ravers. 'Does Life End at Hamilton?'
7.30 pm Dome.	TEXT/& . . . : an unconventional reading of poetry and texts accompanied by slides, sketches etc.
8.00 pm Exec. L.	Environmental Group meeting. Guest speaker.
Midnite Maid.	FILMS. Horrorshow. 'Castle of the Living Dead' & 'Taste the Blood of Dracula'. Card holders only.

## WEDNESDAY MARCH 5

10.00 pm Room 202	Mahjong marathon. Bring your own sets and meet others of a similar ilk.
12.00 pm Quad.	Tramping Club defy the laws of gravity with the annual Quad. climb.
12.00 pm OGB.	Grad. Bar Grovel. With poet Bruce Bisset.
12.00 pm Room 204	T.M. Relaxation Society meeting.
12.00 pm Quad.	S.D.S. stall
12.30 pm Wadi.	MUSIC. From Wellington, the Mangaweka Viaduct Blues Band in concert.
1.30 pm Room 223	Iron Lung Competition. Smoke-filled rooms turn you on? Last the distance and win a prize. Bring a pipe.
2.00 pm Dome.	DDT.
7.30 pm Room 204	Video/film evening with Peter Gibson, Justin Keen and David Coulson.
7.30 pm Exec. L.	Ski Club Open Committee meeting. All welcome (Ital).
7.30 pm	Alliance Francaise Club meeting. McLaurin Chapel.
8.00 pm UCR	Tramping Club slide show.
7.00 pm LCR.	Values Party meeting.
8.30 pm Rec. Cen.	DANCE. An Orientation highlight with two top bands. From Dunedin, TOY LOVE, in their very last NZ gig before going to Ozz. Plus, from Auckland THE PRIMMERS. Free to card holders.
10.30 pm OGB.	THE AFTER MIDNIGHT CLUB. Tonight with Larry's Combo.
Midnight Wadi.	MOVIES. Pat Garrett & Billy the Kid, Midnight Express. Bring something/one to snuggle up to. Sleeping in the Common Rooms for those who suffer from lack of transport.

## THURSDAY MARCH 6

11.30 am onwards.	Food Co-operative distribution of the spoils. Helpers welcomed, since that's how food co-operatives work. Down in the carpark between Chem. block and the cafe.
10.00 am Room 202	Mahjong Marathon ends.
12.00 pm OGB.	Grad. Bar Grovel with band 'Bonnie & Clyde's Government'.
12.30 pm Exec. L.	FILMS. Thrills and spills with 'The French Connection', 'Easy Rider' and 'Fahrenheit 451'. Card holders only.
1.00 pm	Debating Society meeting. See David Kirkpatrick's knees.
1.00 pm B.28	Environmental group film 'Small is Beautiful' plus 'The Other Way'.
1.00 pm Quad.	FORUM. From the wintry wasteland of Wellington we present Simon Wilson in concert with Ms Aikman. Simon is lead singer for that band called NZUSA.
1.10 pm Rec. Cen.	The Great Domain Jog. Fancy a casual 20 minute trot through the domain? Refreshments provided for nix. Watch for the Orientation All-Stars team of athletes.
2.00 pm Dome.	The Daily Dome Thing. With poet Bruce Bisset.
2.00 pm Room 204	Jewish Society.
3.00 pm Wadi.	Holding-your-head-under-water competition. Check your insurance policy and no snorkels allowed. Seals banned.
5.00 pm McLaurin Chapel	Evangelical Union Meeting.
7.00 pm Cafe Ext.	Basketball Club pyjama party.
7.30 pm Room 202	Computing Society. Meeting and social night.
7.30 pm LCR.	Underwater Club meeting.
7.30 pm OGB.	Chess Club Rage. All budding Spaskys may as well come along and get thrashed.
7.30 pm Exec. L.	Navigators meeting.
8.00 pm Rec. Cen.	THE GREAT MUSICAL SPECTACLE. An evening of film and video. Featuring 'Ladies & Gentlemen, the Rolling Stones', the 'Last Waltz', 'The Song Remains the Same' and 'The Harder they Come.' also lotsa video of groups from all over the world — some never before released.
10.30 pm OGB.	After Midnight Club. Muso's night. Bring along an instrument and jam all night. \$1 to card holders.

## FRIDAY MARCH 7

12 Noon	Reading of the entire Homeric works commences. Watch it over at the Old Arts Building foyer.
12.00 pm Quad.	BURSARIES/FEES FORUM. Come and help paint banners, placards etc.
1.00 pm Room 202	Christian Club Meeting.
1.00 pm Quad.	DEMONSTRATION. And so you bloody well should. Tertiary education spending cut, erosion of the Fees Bursary, complete mess over the new Tertiary Study Grants. Be there.
1.45 pm OGB.	Grad. Bar Grovel featuring Divy Anand on acoustic guitar.
2.00 pm Dome.	DDT.
3.00 pm LCR.	Round 1 of the great 1980 'Fingers & Flippers' pinball competition.
3.00 pm Craccum.	'Gin & Journalism'. Craccum welcomes all who wish to work on the paper this year. Free refreshments.
3.30 pm Exec. L.	Gay Liberation Meeting.
7.00 pm UCR.	Navigators meeting.
7.30 pm LCR.	Samoan Students meeting.
7.30 pm Cafe Ext.	Tramping Club Party. Find out why these people need open spaces.
8.30 pm Rec. Cen.	RED MOLE. Fresh from a triumphant tour of the States, they return to New Zealand with their zany brand of theatrics, music, drama and satire. A must to see. This show FREE to card holders, \$5 for everyone else.
10.30 pm OGB.	After Midnight Club. Tonight featuring Hattie & The Havana Hotshots.
Midnight Wadi.	MOVIES. 'Kelly's Heroes', 'Bridge on the River Kwai' and the incorrigible 'Superman'. Bring a blanket/sleeping bag and stay overnight in the common room Hilton.

## SATURDAY MARCH 8

8.30 am	Tramping Club day trip to the Waitakeres. Bus leaves from outside Maidment Theatre.
8.30 pm Rec. Cen.	The New Zealand Students' Arts Council present RED MOLE. Tickets \$6.25 for public and \$3.40 for students.
8.30 pm Cafe.	DANCE. The first Cafe Dance of the year, with the Whizz Kids and the Swingers. Card holders free, the rest of you \$2.50.
10.00 pm LCR.	Final of FINGERS & FLIPPERS Pinball Competition.
10.30 pm OGB.	After Midnight Club. Video evening.
Midnight Wadi.	FILMS. Dusk to dawn. With the 'Pink Panther', 'Dog Day Afternoon', 'Alice's Restaurant', 'Some Like it Hot' and 'Thunderbirds are Go'. For the survivors a champagne brekky and a chance to help out on Super Sunday . . . please!!!

## SUNDAY MARCH 9

**SUPER SUNDAY**  
Albert Park and the Quad environs workshop, folk concert, a frisbee display, Chere Group, a p bike tour, a wrestling display, lightness, a Chilean guitar concert, flea markets, heaveycrafts, mural painting, poem writing, donkey riffs, Army band, theatre workshops, Punch & Judo booths, Mo dancers, puppet shows, a karate girls, mime, stah highland pipe bands, Movement led society acti and heaps and heaps more.

3.45 pm Epic Homeroids Old Arts Bu  
foyer.

## MONDAY MARCH 10

All Week L.T.	Amnesty display.
11.00 am Room 223	'Go' touyou who like mini Chinese it has nothing to d with Viet
12.00 pm OGB.	Grad. Barjon of the gloriou events from instrument.
12.30 pm SRC L.	'The WoGay Rights film.
12.30 pm Wadi.	Poetry Re famous NZ lova drunk.
1.00 pm Room 202	Puppet-
1.00 pm Exec. L.	CORSO discussion.
1.30 pm Quad.	Traditiontitions. Watch ou the ersiv/the road.
2.00 pm Wadi.	MUSIC andah Band in con
4.00 pm Quad.	Mills and Can you knit, chan nappy and out. Prizes!!!
5.00 pm Exec. L.	Food colease!
7.00 pm LCR.	Motorcye tricks. A rage of tall storie's, CB's and AG
7.30 pm SRC. L.	Accounting your calculat
7.30 pm L.T.	Performard von Stummer Peter Gappen.
8.00 pm Rec. Cen.	FILMS. rench Connection Play it A Python & the Ho Grail'. Q a cushion.
9.00 pm Cafe.	AN EV's Chameleon Theatrapp group Night Musique. Free to card hold



# ION 1980

## TUESDAY MARCH 11

7.30 am	Evangelical Union. MacLaurin Chapel Hall. Prayer Breakfast.
12.00 pm OGB.	Grad. Bar Grovel. See the semi-finals of the Prudential World cricket series, including NZ getting thrashed by the Brits.
12.15 pm Wadi.	MUSIC with the Red Flag Bush Band playing their own stuff with a good swag of politics to boot.
1.00 pm	A concert of recorded music in the University Hall, turn left at Old Arts main entrance.
1.00 pm Exec. L.	University Feminists meeting.
1.00 pm B.28	Evangelical Union meeting with guest speaker Dr Helen Roseveare.
1.00 pm Room 202	Rotoract Club Meeting.
1.00 pm	Food Co-op collating of orders. Help!
1.00 pm SRC. L.	Amnesty International with Auckland VP Mike McGill. Slides and tape recordings.
2.00 pm Dome.	DDT. Bring a Monopoly set/cards/etc.
2.30 pm Quad.	Most Bizarre Hat Competition. Anything that you can fit on your head. NO EXTERNAL POWER SOURCES ALLOWED. Prizes!!
3.00 pm Craccum.	Another Craccum staff meeting. Free piss. Masses welcomed with open notebooks.
5.00 pm OGB.	Film Society annual thing with some French words that I cannot read, but there is alcohol and various other short films.
6.30 pm SRC. L.	'Flicks'. The year kicks off with 'I Married a Monster from Outer Space' & 'The Man Who Fell to Earth'. \$1.
7.00 pm Room 202	Sci-Fiction Society Meeting and yahooo.
7.30 pm Cafe Ext.	Basketball Club social.
7.30 pm Exec. L.	'The Word is Out', a rescreening of this Gay Rights film.
7.30 pm Dome.	Poetry Reading. Featuring Karl Stead, Michelle Patterson, Chris Parr, Judi Stout and others.
8.00 pm LCR.	Environment Groups wine and cheese evening. Guest speaker, discussion and screening of 'Environment 1980'.
8.30 pm Rec. Cen.	GALAPAGOS DUCK in concert. Australia's most popular jazz band in a special student concert. Card holders only \$1.50, other students \$2.50.
10.30 pm OGB.	After Midnight Club. Muso's night.

## WEDNESDAY MARCH 12

8.00 am Cafe.	Orientation Controllers' breakfast. Free coffee and doughnuts.
12.00 pm OGB.	Grad. Bar Grovel. Final of Prudential World Cup series (West Indies vs the Brits).
12.00 pm SRC. L.	'The Word is Out' Gay Rights film.
12.30 pm Quad.	Chameleon Theatre from Wellington.
1.30 pm Quad.	'Super Chalk'. Cover the quad with your own 'design'. Chalk supplied c/o the Education Dept.
2.00 pm Rec. Cen.	Sho-te Kai Karate display. Martial Arts Studio.
2.00 pm Dome.	DDT.
1.00 pm Exec. L.	HART films. Get into it
2.00 pm	'Readings from the Phantom Bantam' Don Murchison rambles on outside the Recreation Centre. Look for the gigantic silver chicken.
3.00 pm Rec. Cen.	"NAUSEATHON" ... nine hours of the worst movies known to mankind such as 'When Dinosaurs Ruled the World', 'The Sound of Music', 'Wild, Wild Planet', and a few more. Audience participation encouraged. Card holders only.
5.00 pm	Beer and Bikkies with the Bishop courtesy of the Newman Hall Students. The Bishop is John Mackey. the place? — Newman Hall in Waterloo Quadrant.
7.00 pm UCR.	Tennis Club.
7.00 pm OGB.	Aviation Sports Society.
7.30 pm LCR.	French Club Party.
7.30 pm	AIESEC Barbeque. Outside Milk Bar.
7.30 pm	Ski Club AGM in B.28 followed by a wine & cheese evening in the Cafe Extension.
7.30 pm Room 204	Japan Club Sake party. Hold onto your hats!
7.30 pm Room 202	Friends of Halfway House wine & cheese evening
7.30 pm Exec. L.	Student Christian Movement orientation evening.
8.00 pm	NZ Institute of International Affairs. AGM/Slide show. Old Arts 002.
8.00 pm SRC. L.	Canoe Club slide evening with horrific pictures of rocks and foaming water
10.30 pm OGB.	After Midnight Club with the London Bar Lot.
Midnight Wadi.	Pooh Society Late Night Pooh Readings. Bring blankets, torches and books.

## THURSDAY MARCH 13

All Day SRC. L.	Food Co-op distribution. All help gratefully received.
12.00 pm OGB.	Grad. Bar Grovel.
12.30 pm Quad.	RANDOM READOUT. An open poetry reading where anyone can read anything. Bring some poems or just sit and watch.
1.00 pm Rec. Cen.	The greatest Show on Earth. An Association Special General Meeting. All students must attend
1.00 pm L.T.	MIME. 'River' who gave a brilliant performance at Sweetwaters. Cards only.
1.00 pm	Orientation Service. MacLaurin Chapel.
1.00 pm	Computing Society general meeting. Computing centre.
2.00 pm Dome.	DDT. The 'Primma Donnas' give a lecture on the Social Disease.
2.30 pm Wadi.	Most Dead Object Competition. Preferably non-human objects. Very old prizes.
6.00 pm Exec. L.	Chess Club meeting and games night.
7.00 pm UCR.	Rugby League Club night. Films of Australian league final. Gordon Dryden in attendance.
7.00 pm B.28	Dr Who Movie Special. With 'Dr Who and the Invaders', and 'Daleks Invasion of Earth'. Best come stoned. Card holders only.
7.30 pm LCR.	Photographic Society Party.
7.30 pm	Field Club Freshers Evening. Thomas Building Patio.
8.00 pm Cafe.	POETRY READING. With Herman Gladwin, Jan Kemp, Bob Orr & Russell Hailey. Free to card holders.
10.30 pm OGB.	After Midnight Club. Larry's Combo.

## FRIDAY MARCH 14

12.00 pm OGB.	Grad. Bar Grovel.
12.30 pm Wadi.	MUSIC. Rex Reason and the Rationalists hang it out in the last outdoor concert.
1.00 pm Room 202	Christian Club meeting.
1.30 pm Cafe Ext.	Folk Dancing display
1.30 pm Quad.	Dirty Jeans Competition. Prizes for the most colourful, grubbies!, original, patched and old.
2.00 pm Dome.	DDT.
3.30 pm Exec. L.	University Gay Liberation Meeting
7.00 pm	Recreation Dance at University park in Merton Road. See Recreation Centre noticeboards for further details.
9.00 pm Wadi.	FILMS. To wind up the films we have 'The Chant of Jimmie Blacksmith', 'Serpico' & 'And Now for Something Completely Different'. Sleep overnight if you so desire.

## SATURDAY MARCH 15

11.00 am Alfred St.	Motorcycle Club Road Trial. Assemble outside Coffee Bar. All bikes welcome, (along with their riders!).
1.00 pm	DOMAIN PICNIC. Bring food and frisees. We supply something to drink (and it won't be water!). It's up on Maori Hill.
9.00 pm	THE NIGHT OF THE SHADES. The amazing finale to Orientation. An evening of diverse performance. Featuring Limbs, Th' Snipes, 'River', Sam Hunt, Otis Mace, the guitar Ace, the Phantom Band (Red Mole Orchestra) and much more. Book early. Tickets limited. Non card holders five bucks please. Don't forget those sunglasses.

## THE NIGHT OF THE SHADES

Probably all the stories that you've heard are true. Prebooking is a must to this show and numbers are limited. One condition - you have to wear sunglasses.

## RADIO B

Listen to Radio B for up to date information of Pushbutton Paradise events. There will be Controllers' raves at 8.45 am and 5.15 pm every week day (blah!) as well as lotsa nifty jingles and ads. Radio B is on air 7 am to 12 midnight every night, with good music in every conceivable style (even Mod!). Support them as much as you can by listening to Campus 140 as much as you can.

## CHANNEL 9/60

Simple enough on paper. Buy 1½ miles of video cable, wire it up all over the Union Building and Rec Centre, hire 30 colour tele's, wire them into the cable, set-up our own TV studio in Rooms 202, 204, beg, borrow and steal cameras, tapes, recorders, mixers, films, video cassette/reel machines, portapacks, lights, complicated technology (including blackboxes!), wire that all in, turn the transmitter on for 12 hours per day and see what happens. Over the next two weeks that's what will be happening as Channel 9/60 goes all out in the ratings war to tackle the big ones. Say goodbye to Roger Gascoigne and other sundry drips and when you get the chance, sit down in front of a set, put your feet up and relax.

If you want to help or maybe have an idea for a programme see Justin Keen at Channel 9/60 whenever.

## SOUND

Those of you who went to Sweetwaters may recall (if they can!) the PA used at the Aerial Railway stage (where Elvis Costello did not appear). it's 6500 watts Cerwin-Vager and to get away from that, shall we say, 'rec centre rumble' the place has been acoustically sorted out with panels, drapes, blackouts and other such stuff. A PA will be used for all movies as well.

## RED MOLE

One of the most successful New Zealand theatre groups back from the United States for a tour organised by the New Zealand Students' Arts Council. There are two Red Mole performances over Orientation; the show on Friday March 7 is Free to card-holders.

## LATE NIGHTS

If you need a lift home after something finishes or maybe want to offer some space in your car/bus/van/bike whatever then consult the lifts offered/wanted noticeboard by the Orientation office in the Quad. Otherwise stay at the Lower Common Room Hilton in the luxurious comfort of rubber squabs and Red Cross blankets. Bring your own breakfasts.

## PREBOOKING

Where indicated in the programme, pre-bookings can be made through the Maidment Theatre Booking office, (by the Coffee Bar) between the hours of 12-2 pm. For some events we must pre-book the entire venue capacity, ie no door sales.

The following events will need pre-booking:

TOY LOVE/THE PRIMMERS MARCH 5  
RED MOLE MARCH 7  
NIGHT OF THE SHADES MARCH 15

For all other events we can only advise you to turn up early to ensure that you get in.

## THE RECREATION CENTRE

As you may have noticed by reading the programme there has been a significant shift away from the use of the cafeteria and theatre towards the use of the Recreation Centre as the major social venue. But to get it we had to make a few promises so here they are.

1. NO SMOKING. A big no-no. Ground cigarette butts into nicely polished teak doesn't look good at all. If you want to smoke go outside into the underground car park. That's where the toilets are as well, so have a fag on your way there.

2. NO WANTON RAGING AND DESTRUCTION.

There has been an effing lot of work put into that place and we don't want to do things twice. Leave everything alone and in situ.



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# RED MOLE RETURNS

Red Mole are alive and well, and back in New Zealand. Firstly, on a month's tour with Students' Arts Council, and then for another two months of whatever welcome their old homeland will afford them, before they head off back to America again. Katherine White went along to their lunchtime show at Epsom Teachers College, and after a convoluted trek around the city lunch bars, finally managed to pin them down in the Ideal Grill Cafe.

Mutton chops and chips at three in the afternoon may not be everybody's favourite dish, but Red Mole were eating up hearty, with plenty of tea and white bread to help it down. With a mouthful of bread and butter, and the milk jug and hot water being waved in my direction, I had completely forgotten my first question, so Alan Brunton obligingly began for me, by turning to Sally Rodwell and asking her whether she felt that "as a woman" her position in Red Mole was well established. Sally: Oho no it isn't, Alan, and that's something .... Actually New Zealand is a strongly male dominated society - something which only became apparent to us after spending a couple of months in the States. Over there the position of women is much stronger, particularly in the arts; there are a large number of women who run theatres, bands, agencies and so on. In London, most of the people in theatre, especially the critics, were women. And it was good to have that sense of comradeship. Whereas here, in New Zealand, you don't realise how much things are dominated, at a professional level, by men. There are only three female drama directors in the country; our technical crew, and our critics, are all male. And as a woman, I do feel there is a need to assert yourself, make some stand. The women in Red Mole definitely do think about their position.

Alan: They sometimes get a guilty conscience .... (a comment which is ignored Sally).

- Our fans, and friends, in New Zealand were often feminists. They always liked what we were doing. But in London we were labelled as sexist at one point.

There is a pause while everybody concentrates on their food, and the waiter is sent off for more bread and hot water. I ask Debbie if they have ever gone in for health foods, or vegetarianism perhaps?

- Hell no, she says through a mouthful of chips. We're pretty unhealthy in what we eat, but nobody ever gets sick. Nobody got sick the whole time we were

away, apart from Jan getting flu in New York. In fact, we're incredibly healthy considering the hours we keep and the food we eat. We do drink a lot of fruit juice though ....

- And we're looking for sponsors, Alan puts in hastily. In fact, we're looking for a very rich patron.

Would Red Mole really consider selling out commercially, doing advertising and promotional work?

- Yes; we're sick of seeing a lot of shit, that people can put on just because they've got money. So we've decided to drop our principles, and look for big money. We'd like to try making a movie.

**'If people really don't like us they compare us to university revues.'**

I ask about their shows in America, which invariably seemed to involve a large amount of New Zealand promotion. "We'd go to schools to do a puppet show and discover that the kids all wanted to know about New Zealand; we'd end up taking classes in New Zealand. We showed slides of New Zealand in every show, ones that we got from the High Commission. Actually we should be responsible for a large increase in the tourist season this year."

What about your script writing. Is that a co-operative effort?

Alan: Absolutely no co-operation.

Debbie: A bitter fight.

Sally: We do automatic writing, where we all sit around in a circle, put pen to paper, and just write.

I comment that Red Mole had seven players for their Ghost Rite show in 1978; now they're down to four, plus the band. Did the cast thin out overseas?

Alan: Sure did, fast.

But do they find the present four a good number to work with?

Alan: We'd like to have huge choruses, lines of dancers.

- Travelling with a large group creates a lot of problems, Nancy, their American

stage manager, puts in sensibly.

- You don't go round cabs with large casts, Sally says with distaste, referring to tomorrow's lunchtime show at Carrington Tech. I mean, it's not very civilised, this tour.

Debbie: And Alan shuffles them.

- Writing does tend to come in great inspirational flashes.

- it's either good or its bad.

- Or it's 'unprofessional'.

- Some topics are hard to work with.

You can have a lot more fun with the Shah of Iran than you can with unemployment or inflation. Mind you, we would tend to work a lot of these broader themes into our scripts. Like Alan's ridiculous line about the shoeless Russians.

- You have to keep it entertaining, for most of the time. Entertainment - that's the point.

Debbie: If people really don't like us, they compare us to university reviews. You know, varsity-student-rag-week affairs.

Not that we always get bad press; we've also been likened to some very fine surrealist writers and film makers.

And do you see Red Mole as surreal?

- Absolutely. As the surreal, the futurist.

Alan: And always on the side of the loser.

Debbie: I have always maintained that we were family entertainment.

How about the fact that you often appear topless?

- Well, if kids come along, that's fine.

Obviously, if it's a kids performance, a school performance, then you don't do a topless scene. For one thing, you'd never be invited back. And you'd make it difficult for the next performer - you have to be aware of your responsibility to the next group, in some sense.

By now we have moved on to apple pie and ice cream, and the boy is dispatched for still more tea.

How much do you feel that it is your own personalities that come across as performers in Red Mole?

John: It's definitely you that's there; you, totally you that's coming across. So the more you can see and experience, the more you have to put out. So you have an adventurous life-travel.

Sally: It's one big adventure ....

John: Several. Certainly there are times when you get tired of it, when you just have to stop where you are, and sleep for several days. But I can't see Red Mole stopping or settling down in any one city. Not right now. I thought that I might feel like that when I got back to New Zealand -

but not now.

Sally: I do, I've thought that I might like a castle somewhere. I'd like to remake or redesign most of our masks and props. I'd like somewhere to work, somewhere to store things. Am I a wistful romantic? Heavens yes! Plus I'd like to see those kinds of places used.

**'You can have a lot more fun with the Shah of Iran than you can with inflation or unemployment'**

The conversation fragments into reminiscences of their time overseas. Of playing to the punks in London ('They really seemed to enjoy our show'), and at an Alternative Energy Festival in the southern states of the US. Of street begging in San Antonio ('It was the only way we could get from San Antonio to Austin - we were really broke. So we went round all the ritzy restaurants, and we got lots of money. Then we tried it again that evening and the cops were ready for us ....') Somebody mentions the Leopard pub, which had refused to serve us in their Lounge Bar shortly before. Presumably the four open-shirted accountants already drinking there were deemed by the management to be not yet ready for Red Mole's orange lurex tights and striped jackets. Alan has turned to the little old lady at the next table and enquires how she is enjoying her eggs and chips. Yes, thank you, she replied timidly, she came here most days. And were our party New Zealanders?

- Expatriate, Debbie explains with a wry smile. There's not enough to keep us in New Zealand. We've been disowned. It's a bit like being chucked out of the pub.

*Red Mole (L to R): Sally Rodwell, Neil Hannan, Steve Osborne, Martin Edmond, Jan Preston, John Davies, Deborah Hunt, and Alan Brunton.*





# FLICKS

Alien  
Ridley Scott  
Civic Theatre

Halfway home to Earth the refinery tug Nostromo passes an asteroid from which a message is being beamed into space. The on-board computer, Mother, brings the crew out of hibernation to investigate what is assumed to be a distress call. Leaving the refinery in orbit the tug lands on the asteroid, where three crew members brave a hostile atmosphere to find what seems to be a derelict alien spaceship. Unaware that they have lost radio contact with the tug on entering, one of the crew discovers a huge underground cavern full of large leathery eggs - while back on the tug Mother has partly decoded the message, which it seems, is not an SOS but a warning .....

Having set the scene up to the first appearance of the alien, science fiction takes a back seat as the plot develops along familiar monster/thriller lines, from things that go bump in the asteroid to a creature both invulnerable and quintessentially hostile. There is the classic line, 'The sooner we get out of here the better - this place gives me the creeps' and there is more than a little haunted house melodrama in the way the alien and crew pursue each other down the dimly lit corridors of the Nostromo, but don't imagine you will get off that lightly; the effects, both horrific and scientific are seamlessly produced, the sets are suitably lived-in and the alien and the craft it comes from are disturbingly surreal - a credit here to artists Moebius and Phillipe Druillet from Heavy Metal magazine, whose fantasies are impeccably realised.

If the plot gets thinner, tantalizing shots of the alien, gruesome scenes of the damage it does and superbly paced suspense grip the attention to the end. There are one or two touches that stretch credibility: the alien grows too large too fast, a dummy head is replaced by a live one in a jump cut that jerks badly; but no single inconsistency is tangible enough to intrude on the paranoid trance this film produces. In retrospect the movie raises no important questions in the viewers mind, content to traumatise first and ask questions later (if at all) but for sheer anus-clenching escapist fantasy its the best I've ever seen.

Alex James

Apocalypse Now  
Francis Ford Coppola  
Plaza Theatre

'Apocalypse Now' will always be THE film on Vietnam. Better films, longer films, more political films will be made but none will have the impact and few will have the breadth and depth of conception and grandeur of execution that this film enjoys. It is probably the crowning achievement of Francis Ford Coppola's career; though not consistently his finest film, it represents in terms of time and energy expended, his most considerable commitment to the medium to date.

'Apocalypse Now' is not though, just a film about Vietnam. Nor is it just a war film, or a film about the madness of war. Certainly it is all of these, though less a film on Vietnam than the publicity might lead you to suppose. 'Apocalypse Now' is chiefly concerned with the examination of a moral dilemma. Unlike Joseph Conrad, from whose 'Heart of Darkness', the story's outline is loosely drawn, Coppola has used the dilemma of war - dilemma, because of the problem it poses in the context of an ethic that professes to abhor it - to examine traditional perceptions of man's essentially moral nature and the way in which it governs his behaviour.

The treatment, given the theme, is thus essentially allegorical. Willard's (Martin Sheen) trip upriver to the metaphysical 'Heart of Darkness' is more than just a dramatic device or a geographical convenience. At times, this approach is to the detriment of the film: actors and characterization are subjugated to theme. Sheen appears so often as a witness to events, rather as a participant in them, which, given the nature of his role, is only natural. But it does sacrifice a necessary human element and sense of involvement to a grand - but rather cold - design.

The film is divided, both structurally and thematically, into two parts - the first developing naturally into the second. In the first, up to the stage where Willard leaves the last American base, Coppola looks at the madness of war - again, not just the Vietnam war, but specifically that one because of the moral confusion surrounding it. It is, in terms both of drama and cinema, the most spectacular and interesting part.

In the second half, Willard actually penetrates the heart of darkness, and Coppola becomes more explicit in his



consideration of theme. However, a lack of dramatic urgency, coupled with an inconsistent and at times annoyingly shallow consideration of the themes he is dealing with, makes the second half less compelling, if still stimulating, viewing.

It is in this section that Willard, given at the outset of the film, the task of assassinating Colonel Kurtz, has to come to terms with the forces of evil, embodied by Kurtz, but present within himself.

Moral terror and horror are your friends - warns Kurtz - or else they are your enemies. At the heart of darkness therefore, reasons Coppola, moral judgments and alternatives become not only confused but impossible, due to the overwhelming and totalist nature of Kurtz's own morality.

It cannot be called immoral because there is no yardstick for making a comparison by which the relative morality of his actions might be assessed - that could only be determined in the presence of an alternative. No alternative exists. For us the judgement is easily pronounced. But as Willard is sucked into the vortex of horror, his judgement slips, moral certainty wavers. When he assassinates Kurtz, it is not in the execution of duty, but the response to forces awakened within him that are both beyond his understanding and his control.

The paradox is, that the madness, the horror of war, when seen in the context of the attack on the village, is tolerable, able to be assimilated as experience because of the evidence of humanity. Man hiding behind control panels, behind

eccentric behaviour and obsessions is man coping with madness. Where he goes to the opposite extreme and rejects all his defences (as they are known and assumed to be natural) in favour of an unconditional embrace of this madness it becomes intolerable - the methodical application of horror as a way of life is contrary to accepted principles of humanity. It is the heart of darkness within all of us Coppola suggests, that makes wars possible.

The director has used the medium very manipulatively to reinforce his statement of beliefs. His cinema is stunning. The opening sequence is electrifying. He has used every part of his craft - the camera, the editor, the soundtrack - to further the 'message' and confuse the issues. It has been remarked - 'the picture is so beautiful that at times its immoral' That's it exactly.

There are so many things to be said about this annoying, maddening, contradictory but always fascinating movie. So staggering in scope, in both design and execution is it, that first impressions can be misleading. And the movie is worth seeing any number of times on any number of counts: because it is so exciting just as cinema; because it represents a new type of intellectual commitment in American commercial cinema - even if it is not consistent in this examination; and finally because it is a film that has so much to offer, so much to say, so many questions to ask that any thinking person would be doing themselves a disservice in missing it.

John Carrigan

# ON STAGE

The Taming of the Shrew  
William Shakespeare  
Theatre Workshop  
Old Quad

What, between inclement weather and a noisy and restive crowd of sixth formers, it is a wonder that this years Summer Shakespeare survived at all. It is testimony to the excellence of the production then, that despite all the distractions, Roger McGill's version of the 'Taming of the Shrew' emerges as both rollicking good fun and a keenly observed (if prejudiced) social comedy.

In recent years something of a controversy has arisen over Shakespeares attitude to women as evidenced in this play. Is Katherine's 'taming' evidence of rank sexist sentiment, or is it just a comic device to entertain the plebs of a less enlightened century than our own?

The text it would seem, allows a variety of interpretations. Director McGill in the production notes accompanying the programme outlines one of them - 'Their (Katherines and Petruchio's) conflict is not a male domination of an opposing force, nor a senseless beating and subsequent submission of a weaker sex, but a

building of a relationship between two people of character to a point where both recognize the worth, wit and intelligence of the other .... This production is set in the Victorian era in which women, while under restraint of patriarchy, were strongly establishing their position in society'.

Which just goes to show how many variations can be wrung out of a Shakespearean play. Certainly the idea is novel and the interpretation of Victorian patriarchy, interesting. But I beg to differ. I do not see Katherines eventual submission to Petruchio as being based on mutual respect; rather I see it as the product of a forceful tyranny. Petruchio was attracted by Katherines energy and will power - most unusual qualities in women of the time. Her taming represented a challenge to him. Perhaps he did come to love her but the thrill of the sport only gave way to the pangs of love when Kate agreed to meet him on his terms. When in fact she did, it was not the result of inner conviction but the product of duress. Katherine as an intelligent person, recognized that her husband held the cards and submitted accordingly.

But are we to take Katherine's climatic speech to Bianca and the widow as satirical or slightly tongue-in-cheek as McGill seems to imply? Personally, I think not. If they had grown to love and respect each other, Petruchio would not have felt it necessary to test his wife's devotion in so public a manner. Katherine's 'perception' of her duties and the duties of women in general, stated thus, comprise a virtual manifesto of Elizabethan thought on the role of women. Shakespeare as a product and a poet of his times, wrote accordingly.

Does the intellectual unacceptability of some outmoded thinking reduce the impact or worth of Shakespeares work. Not a wit. Given allowances for the changes in thinking that are inevitable over the passage of centuries, Shakespeares poetry, his psychological perspicacity, are enduring achievements.

McGills tight production (at just on two and a half hours) and an excellent cast, make the most of what the language's greatest poet has to offer them. Although the leads are palyed in fine fashion - David Aston as Petruchio, Sarah Scobie as Kate and Wendy Dicker as Bianca - it is the

small parts that impress most. In particular William Brandt - he of rubber legs and features - as Petruchio's servant, Grumio, and Daryl Wilson as Pedant - a most convincing portrait of age by youth.

But above all else, Shakespeare is language. A poor production succeeds because of it; a good one is a treat for the ear and mind. Even though 'The Taming of the Shrew' is not the bard's best, this production certainly fits into the latter category.

Martin Peters



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# Songs to Uncle Scrim/ Songs to the Judges Maidment Summer Theatre

Mervyn Thompson has generally made no secret of his commitment to the production of locally scripted material or of his belief that theatre can, indeed ought to, work effectively on a political level. Thus, to anyone familiar with his views on these subjects, 'Scrim' and 'Judges' may be regarded as proof of the polemical pudding; and it is a most satisfying mixture at that: smooth enough to pass lightly over the palate yet substantial enough to rest somewhat disconcertingly in the gut, an astute blend of revue techniques and elements borrowed from more acerbic continental cabaret traditions.

Although 'Judges' may well be considered the more urgently relevant piece, or indeed the more courageous for its concern with traditionally sensitive issues, I cannot shake off a sneaking preference for 'Scrim' as the more polished, more disciplined and more unified work - quite simply a better show. This is not to suggest, however, that its essential toughness is in any way compromised: the lyrics abound in down-to-earth solecisms and words and music occasionally sound as if yoked together by the songwriter's equivalent of bush carpentry. The performances too are marked by sincerity rather than stylishness and, strange to say, an actor such as Robert Shannon stands out from the rest of the ensemble simply because of his impeccable showmanship and panache. Here, as in 'Judges', Margaret Blay's rather patrician soprano voice is employed with vividly satirical effect.

Ultimately, though, 'Scrim' succeeds as a genuinely moving evocation of life in New Zealand during the Depression years, largely, I think, because the production in general adopts the tone set by Stephen McCurdy's often arch but always appropriate musical settings and aschews indulgent sentimentality. Thus numbers such as 'Her Little Face' and 'One Day I'll Have a Child' succeed because of rather than despite the obvious clichés in their musical underlay. Exactly the right balance between sincerity and irony, passion and pastiche is maintained throughout.

The issues and events dealt with in 'Scrim' are placed, somewhat safely perhaps, in a specific historical context whereas 'Judges', despite its at times very broad historical perspective, is fundamentally concerned with the more immediate problems arising from confrontation between Maoris and the Courts. The problems are real enough and 'Judges' is appropriately earnest in its presentation of the Maori case; unfortunately the result is that the essentially lightweight vehicle of the 'song play' occasionally comes near to giving way beneath the weight of its undoubtedly solid subject matter. This is far from being a total disadvantage for it elicits an intensely moving and committed performance from Hemi Rapata (as indeed from the rest of the cast) and charges the work as a whole with a very real emotional force. And of course this earnestness is balanced against some extremely witty satirical barbs aimed at and emanating from the Judges of the title, represented in this case by Mervyn Thompson himself, looking and behaving very much like a refugee from a travelling production of 'Trial by Jury'. But the echoes of Gilbert are slight indeed and the lyrics - here more so than in Scrim - exhibit a somewhat embarrassing tendency to strain after a rhyme and, occasionally, to abandon the attempt mid-measure - where, for example, could one find a more resoundingly meaningless couplet than, 'Don't you dare be sceptical; The law is our receptacle.'?

Fortunately, William Dart's music more than compensates in such cases. Clever almost to the point of scurrility, it freely parodies a number of styles both elevated and popular, with often devastating effect (as, for example, in the hymn tunes used to underline the sanctity of 'Raglan's sylvan putting greens'). In this respect it more than equals Stepehn McCurdy's music for 'Scrim' although Dart is capable of penning passages of untempered sentimentality such as are simply not to be found in the earlier piece ('Marlene', 'Ahi Kaa', 'On That Day'). This tendency to self-indulgence effectively establishes the

piece's overall tone and points up the element of pathosmongering which, if it is also present in 'Scrim', is therein much more discreet.

If the term 'political theatre' is to be considered at all meaningful then its meaning must be regarded as two-fold - in the first place it may be applied to works which quite simply deal with political subject matter; in the second it must be allowed to refer to a type of theatre that is conceived as an agent of politicisation, as a form of deliberate propaganda.

In a sense, 'Scrim' and 'Judges' realise only half of their political potential and on this basis I should like to issue a challenge - albeit a rather impractical one - to Mervyn Thompson and the Maidment Summer Theatre company to take the programme onto hostile territory and run the risk of genuine confrontation. Sell 'Scrim' to RSAs and Workingmen's Clubs as a sort of smoke-concert entertainment that shows how the dream of a 'land fit for heroes' turned sour or how the average bloke bore up under difficult circumstances, then throw 'Judges' into the bargain. A real sense of dialectic may perhaps be achieved as the defiant poses of the actors are counterpoised against a barrage of airborne beer cans.

Murray Beasley

Tartuffe  
Moliere  
Theatre Corporate

Some perceptive critic once observed, that of the professional theatres in Auckland, the Mercury tended in its selection of plays to feature American and British commercial successes, while Theatre Corporate relied more on weighty European classics. Corporates latest production, Moliere's 'Tartuffe', proves that just because a play is European and old enough to be called a 'classic', doesn't necessarily mean it has to be weighty.

This production is something of a cause for celebration on two counts - it gives Aucklanders the all too rare opportunity to savor the genius of the great French playwright. And Corporates production is so good, so savagely funny, it becomes a cause for celebration in itself.

Although now over three hundred years old and firmly rooted in a historical context, Moliere's work deals with character traits alive and well today. That is the strength and reason for the durability of his work. Besides, if 'Tartuffe' is biting satire, it is also hilarious farce and grand entertainment.

On a satirical level then, 'Tartuffe' is an attack on puritanical hypocrisy. The play is the story of Orgon who is hoodwinked by a pious charlatan, name of Tartuffe; by beating his breast in public while conspiring to do the rightful heir out of his inheritance, he nearly manages to get Orgon's family evicted from their estate and Orgon imprisoned.

Man's capacity for self deception, his duplicity and the malign intentions of those who appear most noble are the targets of Moliere's lightning wit. Man must have a great sense of the ridiculous for he so often appears in that light.

But the laughter is not bitter or contemptuous. On the contrary, it is warm and ultimately understanding as the works of all great satirists are. Man's capacity for looking ridiculous may be seemingly infinite but he is also capable of nobility and generosity and it is when these better instincts are taken advantage of that man appears in such a bad light.

Of the production, what can one say but that it comes up to Corporate's usual standard of excellence. Director Hawthorne has chosen to place the cast in what appear to be almost a series of tableaux; costumes, lighting and set design are all excellent, the effect colourful and rich without being overly so.

A cast of Corporate regulars and newcomers make the most of this dramatic feast. Deserving of special mention are Judy Gibson as the companion Dorine, and Philip Holder as Orgon himself. Their scene's together, in particular the one in which Orgon tries to explain to his daughter that she has to marry the loath-

some Tartuffe while having to cope with Dorine's running verbal abuse, are masterpieces of comedy. Lovely stuff! Val Lamond as Orgons' wife, Elmire, fares less well; though she looks the part she does not use either her voice or her face with sufficient animation or subtlety.

An excellent choice for an Auckland Festival attraction then. 'Tartuffe' is wonderful fun, scathing satire and all in all a joy.

Deborah Scott



## GALLERIES

'Moment Forms'  
Leo Jew  
Dimensions Gallery

DIMENSIONS, a new art gallery, has just opened at 25 Anzac Ave with an exhibition of photographs and etchings by first-year Elam student Leo Jew (it unfortunately finished last Saturday). Much of the work is structured around the idea of a frame within the actual photograph. Thus, a series of photographs of old houses direct attention to the doors in the centre. This idea comes out more clearly in the series of photographs of windows. (31) for example shows a symmetrical, 4-paned window from the outside, with the view behind the photographer reflected in the window. (28), (29) and (30) show similar windows, this time shot from inside the house: the windows consequently form a threshold to the view outside.

The etchings entitled 'Ingredients of Life' develop this theme with their symmetrical 4-paned windows as a background to the white interior (which is identical in all 5 etchings) of floor boards, rug, gramophone and armchair. One's attention is directed to the different monochrome plant - and leaf forms outside each window. In (32) and (33) the windows appear more asymmetrical, thus breaking up the planes within the individual images. Photos (23) - (27) of Courtville balconies further develops the 'frame' theme.

The exhibition contained works on other subjects: a close-up of a door, was particularly successful in bringing out the texture of cracked paint and pitted wood.

All in all, this was a well-integrated exhibition which deserved all the attention possible. There is now a possibility of future exhibitions at DIMENSIONS in other media as well as photography.

Holly Martins





**Beginnings by Bruce Bisset**  
**Recitals from the Phantom Bantam by**  
**Don Murchison**

Yet another two, self-published volumes of verse by New Zealand poets for the already crowded bookshelves. As Murchison remarks in his preamble, 'we are reaching a very exciting stage in our artistic endeavours as a nation'. Lots of diverse artists, lots of diverse artistry, but such a paucity of commercial backers with any faith in struggling artists that people like Murchison and Bisset have to finance their own productions.

Perhaps it is because of this that Murchison's book has a distinctly commercial feel to it. Beautifully presented, with photographs and linocuts to supplement the handsomely printed poetry, the book is divided into 'sections': relationships, life, humour, environment. This struck me as dangerously close to supermarket packaging. The poems themselves are very readable. There is no lack of sentiment, no lack of imagery; unfortunately it is only rarely that the two coalesce. Occasionally, however, some brilliant lines shine out of otherwise mediocre poems, such as this observation of people from 'Coolangatta':

From a birds-eye view their quibbles  
 within  
 Are lost in a nirvana of platitude

He is at his best when he attempts  
 objective description, such as in the poem  
**Harvest** :

why camp in a night club ?  
 the harvest of all seasons  
 stalks of celluloid crispness  
 herbal remedies  
 succulent desires  
 sordid, erotic flavoured cloves of  
 convention .....

The ten or so poems which deal with contemporary issues like Whirinaki, the Clutha Dam, or the family in the 'rented State house' probably have historical significance in that Murchison has incorporated all the current clichés of each situation. But the political and environmental subjects are, alas, not lifted to the realm of the poetical by Murchison's language. I found his didactic quasi-Romanticism frankly embarrassing:

Murchison is much better when he treats his subject satirically, in the typically Kiwi pursuit of double-edged humour. **A State of Well Fare** takes a poke at the rugby racing and beer syndrome (with a few extras like protest marches and nuclear power !), and balances irony with humour perfectly. The best of the poems work on this level: they represent less than half of a varied collection.

Bruce Bisset's **beginnings** is a kind of lucky dip collection, the poems not grouped in any perceivable order, and the focus shifting quite dramatically from the awesome, aggressive depiction of the artist in 'I am the Knife', to the deceptively trite description of the fate of drug users in a poem based on 'Ten Little Niggers'. Changes in typesetting give the poems added individuality and make the collection easier to read in one sitting. A wise idea, because on the whole the poetry is good enough to make one want to keep reading it, once one has started.

The poems which explore and question relationships contain some beautiful, unaffected sentiments:

.... if you think it's only you  
 this loneliness steals over  
 and that the shoulder only hides the  
 tears  
 remember I hold you inside ....

Poems which hint obliquely at wider-ranging themes and implications are also weaker, falling back on hackneyed imagery at times: the fat satiated exponent of **Greed**; **The Gift** of 'all you've dreamed' from **The Stranger**.

Yet overall, the collection is of a very high quality. The tone ranges from light-hearted to sombre, and the poet moves from introspection, to detachment - when he writes almost anecdotally - to intense personal communication, all of which can be extremely successful. Certain recurring themes link the poetry, but the strong influence of Bisset's personality is also instrumental in giving the book a definite cohesion. Clearly the work of a poet with faith in his talent, this volume must be only the beginnings for Bisset.

Judi Stout

# RECORDS



**The Ramones**  
**End of the Century**  
**W.E.A.**

The immovable object - in the form of the Ramones - meets the irresistible force - in the person of producer Phil Spector - and the result is an uneven mixture of fifties rock'n'roll and seventies rock'n'roll. The former is personified in the no. 1 tracks on both sides. "Do You Remember Rock'n'Roll Radio?" and "Baby, I Love You"; the latter by numbers like "The Return of Jackie and Judy" and "Chinese Rock". It's probably this unresolved tension that prevents "End of the Century" being a really first class album. Spector's influence is most clearly pronounced in the fifties rockers, the sound richer through the use of organ, piano and assorted special effects. They're the best songs on the album simply because they're the numbers producer Spector is most comfortable with. It's hard to reconcile a number like "Chinese Rock" with his aim of a "Wagnerian approach to rock and roll: little symphonies for the kids." The producer in this case seems to be the *auteur*, not the band. Still, it's got some great raging numbers on it and it's always good fun. It's just that Spector and the Ramones are not the ideal partnership.

John Carrigan

**Dennis Brown**  
**Live at Montreux**  
**Thru WEA**

Dennis Brown has been one of my favourite reggae singers since I heard his 'Words of Wisdom' set last year. The release of 'Live at Montreux' confirms my fanaticism. 70 minutes spread over two sides of a great singer in top form. (The Ramones live album is 50 minutes on four sides - sucker bait.)

He has assembled a top ranking band with an excellent horn section and powerhouse rhythm, including Lloyd Parks on bass and Earl Chinna Smith on guitar, and these dreads just cook all the way. Brown explores the vocal and rhythmic possibilities of the songs, stretching the limits of the music. Live, his voice takes on a hoarseness not often seen on his bittersweet studio work, as he draws the audience into the sounds, firing them with positive vibrations. Unlike live rock music there is no self indulgent soloing, interest is sustained by the interplay between vocals and instruments, rhythms twisting in and out of the songs.

Reggae is perhaps a too easy category to put Brown, one of the main innovators

of the genre, into. This is fine Jamaican soul music, skank to it, give thanks. Half of the songs would be familiar to those of you who have heard the 'Words of Wisdom' album, including 'Ain't that Loving You' and 'Money in My Pocket', but there is a new and different energy here. It's not just another live album, it's a valid and essential part of his output.

Adam Gifford

**The Russel Morris Band**  
**Foot in the Door**  
**Mushroom thru Festival**

Russel Morris proves himself to be a stayer with this album, released on the tenth anniversary of his hit single **The Real Thing**: compact well balanced songs, crisply delivered by the 6 piece band. The sound is well mixed - even if the keyboards sometimes get lost behind the rhythm guitar - the musicians are skilful and relaxed, but the vocals are depressingly samey and the lyrics never really bite, either using existing clichés or inventing new ones. The sound on the album is a little too clean: the music showed its true strength live at Mainstreet through 2000 watts of amplification, the rapport of band and audience lending an urgency and depth to songs that the album never quite recreates. Aussie pop at its average best.

Alex James

**Manfred Mann's Earth Band**  
**Angel Station**  
**Bronze thru PolyGram**

British pop is alive and well and living in the Earth Band: the songs are in the great tradition of Ha Ha Said the Clown, with breathless vocals, occasional quiet passages and enigmatic lyrics. Manfred's keyboard style is mature and imaginative, and the band fill out the sound firmly and smoothly. The opening tracks of side two are the best on the album, the first using clever lyrical hooks and marred only by a Frampton style guitar-in-the-mouth solo, the second moody and atmospheric with some vaguely disquieting vocal effects surfacing through numerous overdubs. The closing track, **Resurrection**, is a piece of Randy Newman cynicism involving a promoter praying for 20% of the action when JC comes back to earth. It's a long way from Doo Wah Diddy, but at least its in the right direction.

Alex James

**Jimmy Buffet**  
**Volcano**  
**MCA thru PolyGram**

Caribbean yachting bum Buffet breezes through bouncy, cheerful tunes, his lightweight redneck rock expanding to embrace ballads, calypso and white folk, but his lyric structure disappears under a goo of feminine rhymes and his band seem reluctant to let go and rock on the rare occasions when they have the chance. For a performer like Buffet, one of whose earlier songs has the classic title 'My head hurts, my feet smell, and I don't love Jesus' the album comes as disappointment: a tame potboiler.

Alex James

**Ian Gillan**  
**Mr Universe**  
**EMI**

Like a voice from the past, ex-Deep Purple vocalist, Ian Gillan, delivers yet another sampling of good old-fashioned English heavy-metal, predictable fare safely designed for all those yearning for the halcyon days of the Purple. In fact, most of the tracks sound like off-cuts from some forgotten D.P. album. The first track 'Vengeance', sets the tone: screeching guitar, pounding drums and Gillan's hoarse voice just penetrating the music: heavy metal in the classic tradition. 'Mr Universe' with its keyboards intro is in the Deep Purple mould. And so it goes on, with 'Your Sister's On My List', 'Roller' and 'Sleeping on the Job' more of the same. The music gets stronger, I feel, when the keyboards are given a fairer share of the action as in 'She Tears Me Down' and 'Move With The Times' or when the backing is restrained to give prominence to Gillan's vocals as in 'Puget Sound', but even then, every so often, there is some heavy metal flexing drowning out the subtler elements. Still, the music does improve on repeated listenings; I wish I could say the same about the one instrumental, 'Street Theatre', Colin Towns' pretentious sub-Eno keyboards drooling which grows worse and worse. Aficionados will no doubt be satisfied with 'Mr Universe'. For me, however, it's a bland offering which, despite the volume and obvious energy expended, fails to generate any excitement.

Ian Johnston

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PIC

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# HARD CHEESE

I am continually distressed to read New Zealand railways claim - NZ rail makes every drop of oil go 'miles further'. An oblique reference to the antics of its freight transport division one wonders? Morale must be low if they are advertising their ineptitude. Talking of which, vile rumour has it that in some instances it is actually cheaper to transport goods from the gulf ports of that candy store culture (herein to be known as America) to New Zealand, than from one end of godzone to t'other. I suppose one must take into account the relative risks involved, eg ignorant drivers parking on railway crossings, lost soldiers stumbling up the tracks while in search of Waiouru etc etc, not to mention the inherent responsibility of being the only country-wide carrier for the majority of cargo. No doubt we should be grateful that such an expert body as the government is not only available, but also prepared to run so daunting an enterprise.

Have just read that Britain's foremost thinker wears a hairnet at night. Much speculation as to the identity, although the clues 'personally I do not see anything absurd or unmanly in the idea of sleeping in a hairnet', rather gives it away, as does 'This may explain the clear thinking and wonderful powers of concentration of our greatest living philosopher'. One wonders to what lengths our own 'foremost thinker's' admiration for the iron-maiden alias attilla the hen, will take him? What's the little ditty about imitation being the sincerest form of flattery? It will be interesting to see if he handles the Cook Straight ferries dispute with the same finesse she has shown in handling the UK steel workers. He might of course find it more difficult to deny that the government has a role to play since it is a government department. But then nanny always said there is no such word as impossible. Incidentally it makes my heart sing to see unity of thought and purpose illustrating our egalitarian society.

Today I see that the Trades Council are to send a representative to have a look at Afghanistan; it seems our scurrilous press, nay the entire Western press may not be entirely accurate. Although maybe

its understandable when one comprehends Reuters is effectively an agency for our revered leader. Attractive as this theory may be, it is no excuse to cast hideous aspersions upon our intrepid fact finders and truth seekers. Maybe the more enthusiastic members feel the need for interpretation (of an artistic nature?) to enlighten the poor benighted readers, perhaps add a little moral instruction .... like it doesn't pay to be a ship girl and fly in small aircraft, but their intentions are for the best. And who is casting these aspersions ... none other than the president of the SUP. A party which has failed to explain how it can support a newspaper and staff an office on the proceeds of its 200 odd paid-up members and continually denies Soviet aid. I'm sure that any of the various political parties in these fair isles would be more than delighted to have a course in such effective economics. It seems that SUP is being unduly reticent, modest even. Oh these sensitive Russian souls.

A shit of a day - scudding along the motorway behind a luxury stock-liner - a nervous bovine passenger tips the entire contents of its numerous stomachs onto the windscreen of my car. Partially masticated green matter tinges my every outlook and obliterates all coherent thought for the day. The final straw is the discovery that Rolls-Royces have risen in price once again to \$154,000. The minimum down payment is now \$92,400 and of the total price at least \$61,000 goes to our glorious government in sales tax and duty. No longer should we drag our tattered boot caps along the paint-work, rather give a little prayer of thanks for their continuing support of our nation. Unfortunately, unless they are painted white, they are really the only cars to be seen in, although it inevitably labels one nouveau riche. There are no other sort of riche. For the younger riche, 16 - 20 yr olds a Porsche might be acceptable if a little flashy - but I hasten to warn that the turbo-charged Porsche is no guarantee of turbo-charged virility. And leasing demands at least 50% up front.

Mac the Knife

## KATRINA'S HANDY TIPS



**LANGUAGE** — Language must be suited to the company - that which will pass muster in the smoke-room may offend in the drawing-room. It is wiser to cultivate drawing-room language always; the use of unpleasant expressions, once contracted, is hard to avoid. Do not use slang: it is neither necessary nor attractive, and is too suggestive of the tinsel 'smartness' of the Bright Young People to persons of breeding. The language of the Great War is enshrined in our memories - but let it remain there! Euphemisms and high-sounding words are never smart: never use a three-syllable word when one will do - Saxon, the language of our ancestors, is composed mostly of one and two syllable words. To call a 'spade' a horticultural implement is merely stupid.

from 'Enquire Inside', most generously loaned by Anthony E. Wright.

## ON THE TOWN

... is hopefully going to be a regular feature of these pages. It's a forum in which arts activities can be previewed and through which the student populace can be notified of upcoming events. If you know of something that's happening or you're actually doing something and want some publicity, drop a note to the Arts Editor into the Craccum Box, in the StudAss Office.

**29/2 - 8/3. Alicat Gallery.** 'Domestic Wares', John Farker. An exhibition of the work of one of NZ's most outstanding potters.

**7/3. Peter Webb Gallery.** 'New Works', Colin McCahon. An important show, the first held in Auckland by McCahon for a number of years.

**7/3. Outreach.** An exhibition of paintings by Howie Cook and Stephan Swithyman.

**1/3 - 7/3. His Majesty's.** The NZ Ballet, in 'Cinderella', choreographed by Ray Powell. Nightly at 8pm.

**1/3 - 22/3. Little Dolphin Theatre.** 'Inherit the Wind', by Jerome Lawrence and Robert Lee. The dramatization of the Scopes trial in America in the twenties, is brought to the Little Dolphin Stage with the largest non-musical cast ever assembled there.

**8/3. Auckland Building Centre.** An exhibition of paintings by Micheal Clifford.

**23/3. Mercury.** Alan Ayckbourn's hilarious play, 'Bedroom Farce'.

**22/3. Theatre Corporate's** terrific production of 'Tartuffe'. See it!

**3/3 - 8/3. Denis Cohn Gallery.** 'The Third Eye' - an exhibition by painter Bruck Rickard.

**3/3 - 15/3. Centennial Theatre.** 'Side by Side by Sondheim.' A presentation of the music of Stephen Sondheim.

**3/3. Maidment (6.00 & 8.15) - 5/3 Unity Theatre (5.30 & 8.00)** Film Society. 'The Middleman' (GY)

**3/3 - 14/3 SNAPS Gallery.** An exhibition of photos by the late Gordon Burt, a commercial photographer who worked in Wellington between 1924 and 1965.

**5/3 - 6/4. Auckland City Art Gallery.** The Daumier centenary exhibition. A major event, featuring prints from the collection of Dr. Walter Auburn.

**6/3. City Art Gallery.** The Art Gallery Associates present 'Don Binney on Don Binney'. Though this is a members and friends only event, you can probably sign up for membership on the night, so go along.

**6/3. Remuera Intermediate School Hall.** Auckland Youth Orchestra, conducted by Michael McLellan at 8 pm. Also on the 8/3 at All Saints Church, Howick.

**6/3. Town Hall, 8.15 pm.** Netherlands Wind Ensemble presents a programme that includes work by Dvorak, Seiber and Krommer. Should be an interesting concert by a group that has consistently tried (and largely succeeded) in blowing some fresh air (*pun unintentional*) into the presentation of classical music.

**8/3. Maidment. 6.00 pm.** A performance by Polish concert pianist Andre Tchaikowsky of works along the theme 'The Viennese Classics'. The following day at the same venue, same time, he performs a programme of Hadyn, Beethoven and Schubert.

**8/3 - 8/4. Museum.** An exhibition of drinking vessels from various points in time and space, called 'Cups That Cheer'.

**10/3 - 22/3. Maidment. "Statements"** by Athol Fugard. The acclaimed, controversial apartheid play concerning arrest under the Immorality Act in South Africa. Concession price for students during Orientation.

## PIC OF THE WEEK



**Snapped at the University Restaurant:** Geoff Ring, Peter Houba, Janice Whitaker and Michael Fraser, enjoying a quiet meal after enrolment last Thursday.



# I.W.D.

INTERNATIONAL WOMEN'S DAY –  
MARCH 8

The Origins and Herstory of it:

International Women's Day is a significant day for women's movements throughout the world. The idea of an international day of agitation around the demands of women dates back to late last century.

On March 8 1857, thousands of garment and textile women workers from the slums of the Lower East Side of New York City, marched through the streets. These women had been involved in a series of long and bitter strikes for better working conditions, an end to the 12-hour working day (or "sweatshop hours") and union recognition. As the demonstration left the slums and veered towards the inner wealthy area of New York City, police patrols intervened to suppress the march. Many hundreds of women were severely assaulted or trampled to death by horses; while many more were arrested and imprisoned. Three years later one of their demands came to fruition when they formed themselves into the International Ladies and Garment Workers Union. In so doing, they paved the way for one of the first industrial unions of the USA.

At the Second International Congress of Working Women at Copenhagen in 1910, women from the United States, initiated a proposal that March 8 be set aside as a special day for women. Clara Zetkin, a leader of the German Socialist Party, put forth the motion supporting this. She stated that in view of the exploitation and discrimination so rampant in society against women, it was important to establish International Women's Day as a day for raising the social awareness of women as well as acting as a vehicle for the strengthening of international unity amongst all women's movements. The motion was unanimously adopted along with a call to all governments to recognise equal pay for equal work, the right of all women to work, an eight-hour working day for women and women's suffrage.

The first IWD was celebrated publically on March 8 1911 by a number of countries including Austria, Denmark, Switzerland, Germany and the United States. Study groups, parades, lectures, demonstrations and public dances were organised. In particular, Austria and Germany centred IWD



In the early 1900's, many strikes like the 'Uprising of the 20,000' in New York City's garment district received aid from the National Women's Trade Union League.

around the theme: "The Vote for women will unite women in the struggle for freedom". Special newspapers were printed in both countries to publicise their activities.

In 1913, March 8 was for the first time observed in USSR by a mass meeting of women in the Kalashniko Sock Exchange in St Petersburg. From this meeting the struggle for women's economic and political equality in that country was launched.

By 1914 women in Europe, Britain and America were participating in IWD activities. In 1914 Clara Zetkin and Rosa Luxemburg (a German socialist activist) organised thousands of women in Berlin to march in protest against German's pell-mell course towards the first World War. A few days prior to this scheduled March 8 demonstration, Rosa Luxemburg was arrested and convicted for speeches opposing the coming war. However, the march took place although many deaths, police beatings and arrests took place.

In 1917, striking women textile workers from the Vyborg District in Petrograd initiated a women's demonstration. This demonstration was held in defiance of all organised political groups (including the local Bolshevik Party) who expected the police and troops to be called out

and futile bloodshed to occur. However, the women sent delegations to all women-intensified factories in the city; and on March 8 thousands of factory women and middle-class housewives took to the streets. The women demanded the upgrading of working conditions, the establishment of child-care centres, communal cooking facilities at the factories, the end to food shortages, the reduction of food prices and an increase in the benefit paid to soldiers' widows. They also expressed opposition to the Tzarist Autocracy and a call to the end of the war. The army was mobilised but it did not fire on the women. Encouraged by their success organised a similar the following day rallying male workers but it did not fire on the women. Encouraged by their success, a similar rally the following day was organised by male workers from various factories. A huge and angry demonstration assembled demanding the abdication of the Tzar. Public marches snowballed in the subsequent days reiterating the same demand. The Tzar abdicated in the following few days. In retrospect, the March 8 demonstration sparked off the Revolution.

For the past 60 odd years IWD has been

observed by women all round the world as a day of international sisterhood.

In 1943 women in Italy organised a mass demonstration against Fascism. On March 8, 1971 there was a huge women's rally and march through London. From this, the four basic demands of the Movement (equal pay, equal education and job opportunity, free abortion and contraception and 24 hour day care) was launched. The Women's Liberation Movement in Britain was firmly established on this day. Each year since 1972 there has been a women's march through London as an expression of solidarity with women everywhere. On March 8, 1972 the Belgian Women's Movement held its first mass meeting. Between 4,000 and 6,000 women turned out for the day-long affair. Many well-known feminists attended.

In New Zealand activity on IWD has included a 1973 demonstration by women outside Parliament to change the legislation on abortion, contraception and sex education. In 1978 a mass demonstration occurred again outside Parliament to show opposition to the present CS & A Act and the denial of a "Woman's Right to Choose". Over 3000 people attended.

Since 1965 the Soviet Union has celebrated IWD as a public holiday. On this day women receive flowers by their work-mates as symbolic gestures to emphasise the large contribution Soviet women have made in their society. Women attend meetings etc. where women's issues and problems are discussed and future proposals decided upon.

In many countries IWD has been relegated to the hypocritical debacle known as "Mothers Day" — where as long as you buy and consume as much as possible on the business days preceding it, you can celebrate it how you please, that is, not at all or in a lukewarm and commercial manner. The contribution made by mothers should not be open to such commercial abuse.

However, with the resurgence of the Feminist Movement in all parts of the world, women are reclaiming back IWD. International Women's Day is part of our herstory and should be remembered and celebrated accordingly.

Denese Block  
WRAC CO-ORDINATOR

## Femme Photale

### WHY A WOMEN'S PHOTOGRAPHIC COMPETITION?

In the past women have been under-represented in all fields of traditional art. Photography is no exception. Women have been less than encouraged, and in some cases blatantly discouraged from entering this male-dominated medium.

In recent years the situation has begun to change. This has been due to the growing social awareness that women have an equal part to play in all areas of society rather than be delegated, solely, to the field of domesticity.

Women have begun to challenge the assumption that photography is a male sanction. Many women are treating photography as an important art form; with some choosing it as a full-time occupation.

Women photographers, however, have often had a difficult time in getting their work recognised, even though the standard has been on par with their male counterparts. Unfounded attitudes take a long time to change such as the sexist attitude held by some that women photographers will inevitably produce inferior work because they are women. Women photographers have begun to demand that their work be taken seriously; that it be appraised and appreciated on the same level as male photography is.

The Women's Rights Action Committee (WRAC) of NZUSA in recognising the particular problems women frequently face in entering photography, have organised a nationwide women's photographic competition and exhibition. It is hoped that such a competition will encourage and

provide incentive to women interested in the field of photography. The competition will also educate those of the public who have a male-bias towards photography, the importance and value of women's photographic work. Lastly, the competition will give an insight into, and appreciation of, the type of material women photographers are producing.

The competition is open to all women to enter. The competition in no way suggests that women shouldn't compete with men at other times. It is, however, providing a special opportunity for women to present their work as both artists and women. It also considers the feelings of women who do not wish to compete with men. The Human Rights Commission fully endorses the competition as being non-sexist.

The theme that has been adopted is "Women in New Zealand". Hopefully, the photographic material presented will spark off discussion on the role of women in our society. The theme is flexible enough for the photographer to depict women from almost any angle she so desires.

Here are a few basic dates to remember.

The competition closes on 30 April. All judging will take place in May and from this a number of prints will be selected for exhibiting. In June the exhibition will be launched and touring to campuses and city centres will begin in early July.

If you feel you would like to make a photographic statement about women in our society or share a woman experience with us through this medium — why not do so and enter?

## Women Photographers!

### Women In New Zealand



The Women's Rights Action Committee of the New Zealand University Students Association is holding a photographic competition/exhibition on the topic of *Women in New Zealand*. The competition is open to all women, in order to provide incentive for, and stimulate, women's photographic work. The competition will be judged by a leading New Zealand woman photographer, who will also select a number of prints to be exhibited on campuses. Prints will be returned to entrants after judging and exhibition. If you have been waiting for a chance to have your work recognised, then this is it.

Enter Now! If you have any queries, contact:

Denese Black WRAC Co-ordinator NZUSA PO Box 9047 Wellington

### Rules Of The Game

1. The competition is open to all women, students or non-students.
2. Photographs must be black and white and may not exceed 16" by 20".
3. Photographs must be mounted by entrants on hard white card. This may have any borders which the entrant sees fit but total mounting must not exceed 16" by 20".
4. Insurance on photographs against all risks will be taken out by NZUSA.
5. All photographs must reach the WRAC Co-ordinator, NZUSA, by April 30.
6. The competition is not open to members of the WRAC.

Organised by NZUSA Women's Rights Action Committee.



# HOW TO BECOME VERY FAT

by Joan E. Taylor

1. **Go on a crash slimming diet.** Try one of those programmes that promise 6 lbs weight loss in 4 days like the cottage cheese and banana regime, or a good whacker like the Israeli Army Diet. With any luck your mental stability, physical strength and moral fibre will erode and when you sit down in front of the tele on the second night with your slippers and hooty for comfort and see the ads for cheese, spaghetti, Kentucky Fried and Flakes you will be maniacally driven to lunge into the car and transport yourself at lightening speed down to the nearest burger bar where you will buy a carton of chips, an egg hamburger and a chocolate milkshake to follow. This, being eaten at ten o'clock, will sit undisturbed in your stomach slowly ferrying itself out to the bulgy bits overnight. This process also guarantees grave guilt and indigestion, which in turn ensures a lousy night's sleep - a great way to give you lowered spirits and diminished morale for the next day.

2. **Lowered spirits and diminished morale.** Mild glooms, introverted philosophising and lethargy are the best things ever for getting fat. Deep depressions, however, can have quite the opposite effect so go easy on reading old diaries, ringing up people who hate you, gazing at yourself in the mirror at 3 a.m. under fluorescent lights or reading Herman Hesse. Go for the slow, morose, frustrated moods inevitably brought on by lack of sleep, lack of exercise, lack of sex, lack of money, lack of fun, excess of adrenalin, overdoses of TV, work and boredom. These are A+ material for working up to a truly marvellous gorge and should be extended for as long as possible by looking through old photo albums, playing Leonard Cohen and fantasising about people who you are infatuated with. Anxiety may cause the stomach to signal tension by rumbling, which can be interpreted as hunger, and duly acted upon. Use food as a substitute for emotional needs.

3. **Never exercise.** Physical exertion tones muscles, burns flab, makes you feel more positive and energetic, often decreases hunger and encourages you to eat whole healthy stuff and oranges (see 15) It also burns up masses of nice little calories - an hour of tennis might use 360, jogging 450 and squash 700! Confine your leisure activities to watching TV, talking at the pub, reading, writing letters, making up budgets, cooking and cards. Collect gem excuses for getting out of all exercise like 'I've got a headache', 'I'm too tired' or 'I've got cramps' and ignore people like doctors who say these things can be easily cured with a bout of physical exertion. Drive a car everywhere. Don't stand when you can sit. Wear uncomfortable high-heeled, narrow-toed shoes to further discourage walking and restrictive clothing to hamper movement. Make sure you get every modern piece of machinery to avoid you doing physical work, like a washing machine, dishwasher, electric motor-mower, power rotary hower, electric beater, chopper and blender. These are also great for saving time, which creates free periods for doing more important women's things like lying in the sun with an ice-cream soda or just plain moping around nibbling.

4. **Comfort.** Allow a well-meaning, terribly generous friend to try and cheer you up by taking you to your favourite expensive restaurant. Make sure you not only get your best-loved dishes like juicy shellfish pancakes in cheese sauce with crisped baby potatoes but also attempt to try everything you've never had before. You won't leave more than a mouthful or miss out a course to get full value from the rare opportunity.

5. **Eat whenever you think you might be hungry.**

6. **Befriend anyone taking French, Scandinavian or German gourmet cooking lessons.**



7. **Befriend anyone into wine tasting.**

These people are often throwing wine and cheese parties and the latter has 100 calories per 30g.

8. **Don't drink water.** A glass of water before a meal gives the illusion of partial fullness and a glass of water after a meal seems to expand the contents. If you really must drink make it strong cordial (lots of sugar), apple juice (concentrated liquid applies - 200 cals per large glass), milk (160 cals per glass, but not skim which has only 80 and the same nutritive value) and last but not least alcoholic beverages (one nip of gin or vodka 75 cals, brandy or rum 85, glass of beer 105, wind 90 - 120). However, even then, these drinks just might put you off having dessert which is something you can't afford to let happen. (see 24).

9. **Decide to go on a fast tomorrow.** (similar to 1). The mere idea will have you eating flat out through the preceeding evening to stock up for the ordeal. If you fast for spiritual reasons you are likely to succeed in losing weight, developing peace of mind and calm etc so keep to thinking of it solely in terms of stomach deprivation and by ten next morning you'll find a good excuse for calling the whole thing off and indulging in a cream bun for morning tea.

10. **Hang around the kitchen.** Concentrate all your activities in the kitchen or the dining room. The nearer you are to food the more likely you are to nibble (see 12) and this is further aided by leaving all biscuits, cakes and chocolate bars lying around visible and accessible.

11. **Leave recipe books lying around.**

12. **Nibble constantly.** You'll never notice how much you are really eating.

13. **Try to eat as many meals as possible with rugby players in training or energetic adolescents.** Their voracious appetites are a great encouragement.

14. **Never keep or throw away left-overs; eat them.** If you keep them they just might go off (ignore those who insist on reusing them in innovative ways), and think of all the waste if you just throw them away! Remember to scrape up all the crunchy buttery bits from around the sides of oven-dishes. This way all left-over food goes to increase the body size rather than enriching compost heaps.

15. **Avoid fibre.** Always eat white pastry white buns, white bread, white cakes etc, never ever wholemeal varieties. The foods made with refined flour don't have much fibre to fill you up, whip the food through the system quicker and give the item chewiness. This also goes for fruit and veges - drink their juices rather than the whole thing. Anything chewy takes longer to eat, which leads us on to another important point ....

16. **Gobble all food.** When you eat, the pancreas pumps out insulin, which is a

hormone controlling blood sugar levels. When you've had enough the insulin lifts the blood sugar levels to the point that the brain is signalled that food is no longer needed and your stomach also feels tight. But there is a 10 to 20 minute delay between the point at which you have had enough and when the brain responds. You'll get to cram in more if you down everything quickly before the brain gets a chance to properly register the full mass of the stomach contents. Then you'll sit back and be unable to move with bloatedness (see 3.)

17. **Make all food rather boring.** Eye satisfaction is almost as important as taste in making you feel contented with what you have eaten. For instance, eating a colourful, tasty, well-displayed dish in comfortable, amicable environment (plus good conversation to hinder fast consuming) will result in you feeling full and happy even before dessert! For our purposes it's best to eat hurriedly in noisy surroundings with argumentative people. The adrenalin rushes around and speeds up heart, breathing etc making actions hurried, your actions at this time being eating and chattering, which you tend to combine, thus ignoring the food. Combine this with having overboiled cabbage, fried fish and mashed potato and you're sure to be wanting three servings of the blackberry cheesecake to follow.

18. **Go to parties where you don't know anybody and everybody knows everybody else.** In the corner you will find a bowl of roasted peanuts, sour cream dips with crackers, and a very large bowl of salted chippies. Position yourself beside these. Misery will drive you to rapid consumption. Refills are in the kitchen. These foods also have a high salt content and this, combined with a desire to quell your nerves, will cause you to drink large quantities of punch (calorie-laden of course)

19. **Visit your mother for lunch as often as possible.** She never really believes that you are capable of feeding yourself successfully by yourself and can be relied upon to give you plenty of pie and roly-poly to keep you going. She'll give you seconds of everything to show how much she cares and you won't be able to refuse a thing because (a) it's Mums-cooking-the-way-it-was-when-you-were-a-kid and (b) a refusal of food equals an emotional rejection in your mother's eyes.

20. **Smoke dope.** The ensuing munchies are superb. It is truly amazing what one can put away when the tastebuds are tingling. and the grey matter has passed on to the land of nod. Also, you might feel a bit uninspired the next day (see 2).

21. **Be carnivorous.** Meat and animal products have high fat contents which makes them preferable to other good sources of protein like pulses, beans, cereals and

bread, eggs or rice. If you are a vegetarian eat as many nuts as possible. Try to believe that fat-protein is a zillion times more important and essential than complex carbohydrate and eat lots of it at every meal. With a bit of luck you may find you are consuming 90 - 100 g of protein per day, though admittedly that does seem a little silly, considering we usually only need 45 - 50 g.

22. **Substitute crackers for bread.** A small cracker has, on average, 25 calories. An average slice of bread has 60. As crackers are not as satisfying as bread (especially if it is wholemeal) you'll probably eat three or four. Also, with single crackers people tend to pile more cheese, spread, pickle, butter, salami etc on top in relation to the area than they would on a piece of bread. Which, of course, all results in you knocking back 200 calories instead of maybe 90.

23. **Dump cooking and rely on fast foods.** The one thing nearly all fast foods have in common is grease. Sizes vary from place to place, so hunt out the spots where you can get the biggest of everything and you can rely upon a carton of chips to have 300 cals, a hamburger 400-600, fried chicken 400, milkshake 300 and half a pizza 500-700. Wow, you'll really be on your way with that lot!

24. **Always eat dessert.** No matter how full you feel after first course, try and make it a habit. The best way to ensure you usually have enough room for it is to cut out potatoes - they fill you up without building up the calorie count too much, so you might feel like just having coffee instead of 450 cals worth of ice-cream sundae.

25. A general code: **Be compulsive rather than impulsive**

26. **Remember.** One pound (454 g) of body fat = 3,500 calories. Aim for one pound gain per week and you'll be at least a stone (6 - 8 kilos) heavier in only 3 months, safely, permanently and easily. It means, on average, an extra 500 calories per day. This may sound like a lot but on a fast food diet you'll be surprised at your success.

500 calories =  
2 liqueurs with a handful of brazil nuts or a cup of milky horlicks and some fruit cake  
or a banana split with chocolate sauce  
or a thick welsh rarebit  
or 3 buttered crumpets  
or 17 cucumbers 175 mm long.

27. **A word of wisdom.** Becoming enormous and becoming unhealthy are different things, though with expanding obesity you are 99% sure to put yourself in the running for heart attacks, diabetes, gall stones, varicose veins, gout and maybe cancer, but thin people can be unhealthy too. It is possible, also, to become very fat on so-called health foods like dried fruits, nuts, muesli, health bars. Good food does not equal non-fattening food by any means. The inverse is true too. Coca cola rots your teeth, can be addictive and pumps you with caffiene but a 100g glass has only 47 calories, and sugar has half as many calories as cheese, weight for weight.

28. **A final warning!** Whatever you do, come hell or high water, don't ever, ever  
(a) fall in love and have an affair  
(b) achieve artistic excellence  
(c) get an exciting, demanding career  
(d) travel the globe  
(e) become deeply involved in spiritual growth  
(f) join a group of terrifically interesting people.

Because ... you eat to fill a hollow, and if it isn't physical (and it won't be if you're wanting more than 2,500 cals in a day) then it has got to be psychological. But beware, if you fall into the traps listed above you may as well give up right at the start, because you'll either lose weight through lack of interest in, or time for, food, or you'll lie back with your magazines, slippers on feet, hooty on tummy, horlicks in hand, content just exactly the way you are.



# WORD IS OUT

"This film is a must"  
— Financial Times

"I was disgusted"  
— Frank Gill

"I enjoyed every moment"  
— Jeremy Thorpe

Internationally acclaimed exposé of the Gay World

3 Screenings

Orientation 12.30 pm Monday 10th March SRC Lounge  
12 noon Wednesday 12th March SRC Lounge

Public 7.30 pm Tuesday 11th March in B15 — \$2.00



Auckland's

CHEAPEST AND BEST CONCERTS

## CHAMBER MUSIC

7 Concerts ONLY \$14

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(Adult: \$42.00)

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under 25 years old

Tickets available ON CAMPUS during Orientation

or Phone 478-6913

or Write PO Box 2230, Auckland

or call at Roger Parsons Bookstore

Victoria Street West.

A series including the:

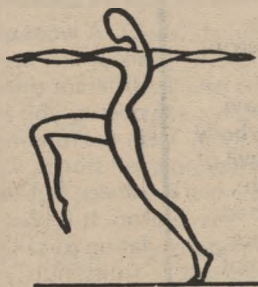
Beaux Arts Trio

Quartetto Italiano

Zagreb Soloists

### MOVEMENT THEATRE

# DANCE CLASSES



Mon	9 - 11 am	Modern Dance Technique
	1 - 2.30 pm	Beginners Movement
Tues	9 - 10.30 am	Beginners Ballet
	10.45 - 12 noon	Modern Dance Improvisation
	6 - 7.30 pm	Jazz Dance
Wed	9 - 11 am	Modern Dance Technique
	6 - 7.30 pm	Rehearsal
Thurs	9 - 10.30 am	Beginners Ballet
	10.45 - 12 noon	Modern Dance Improvisation
	4 - 5.30 pm	Childrens' Modern Dance
Fri	9 - 11 am	Modern Dance Technique
	6 - 7.30 pm	Beginners Movement

#### TEACHERS:

Raewyn Schwabl: Modern Dance, Jazz, Children  
Jill Proudfoot: Ballet  
Jhamahl: Movement

Fees: Students 50c, Non-students \$1.00

AUCKLAND UNIVERSITY RECREATION  
CENTRES DANCE STUDIOS

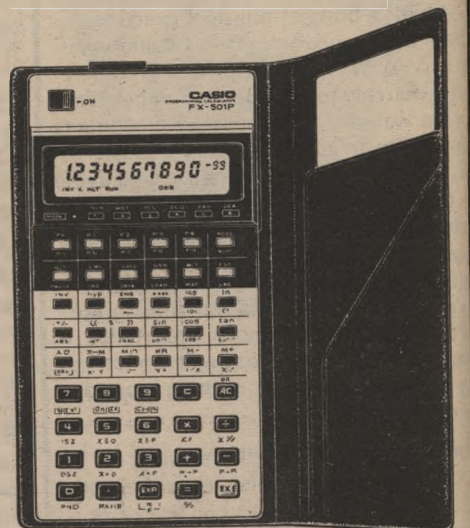
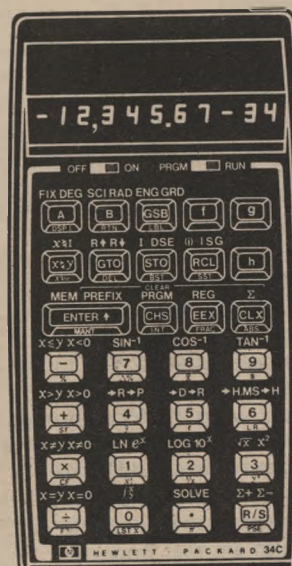
Enrolments 15 mins before classes.

### UNIVERSITY BOOK SHOP

# Calculator Offer

10% discount

on all models



HEWLETT-  
PACKARD  
CASIO  
CANON



# SWIMMERS

All people interested in joining the Swimming and Water Polo Club for a good time and Easter Tournament, read the NEXT couple of Issues of Craccum for details of meeting. Also watch the Rec. Centre noticeboard. Alternatively, you could contact Roger Day (370-258) any evening for details.

**ATTENTION!** Anyone interested in becoming involved in a film-for-TV project, either in acting or production side is invited to write Peter Grant, 75 Naylor Street, Hamilton. Shooting in Auckland, some elasticity re work hours. Acting experience inessential.



## Youth Hostels Association of New Zealand Inc

NORTH SHORE BRANCH, PO Box 33-300, TAKAPUNA

### EASTER TRIP TO EAST CAPE

#### LEAVES AUCKLAND

5.30 pm THURSDAY 3rd APRIL

RETURNS MONDAY 7th APRIL

All transport, meals,  
accommodation \$40.00

Also Ski Weekends at National Park:

11th - 13th July  
22nd - 24th Aug  
5th - 7th Sept

\$32.00



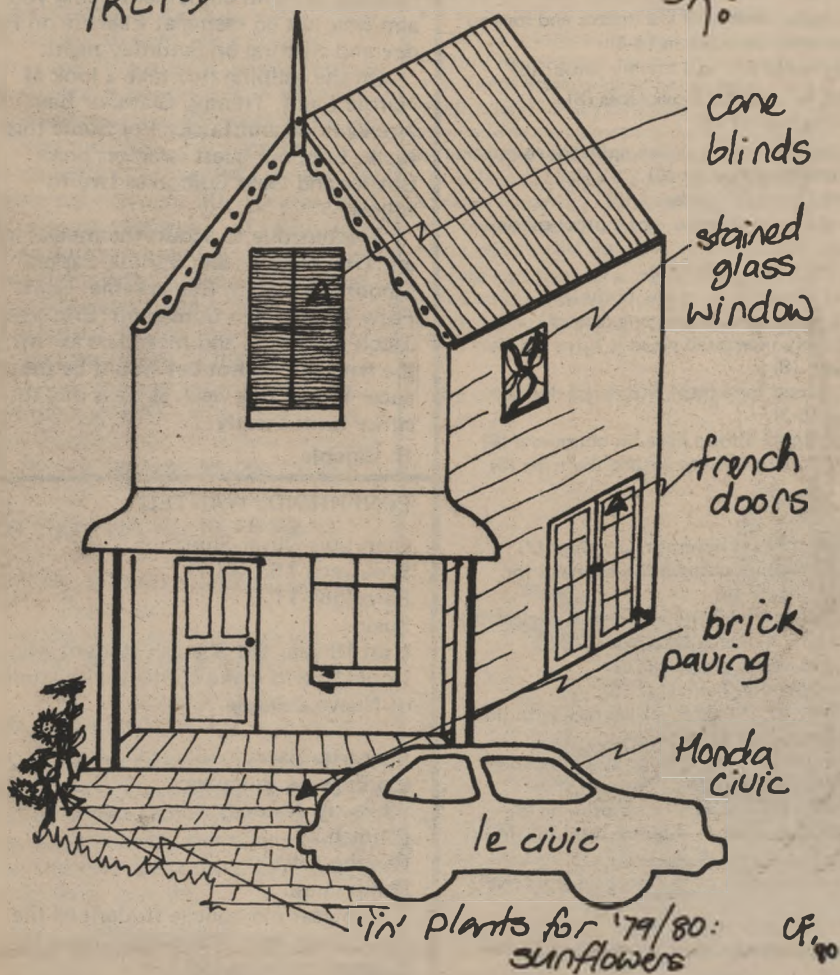
Phone Ruth Wildish 498-237 for information or to book.

### GLAMOUR MODELS ARE SCARCE AND EXPENSIVE!

Undeveloped figure negatives to D & P yourself.

S.a.e. to Box 33-171-D, Takapuna, Auckland 9.

### TRENDS TO WATCH OUT FOR:



# CRACCUM

CRACCUM is registered with the Post Office as a newspaper. It is published by the Craccum Administration Board for the Auckland University Students' Association, Private Bag, Auckland; typeset on the Association's IBM machine; and printed by Wanganui Newspapers Ltd., 20 Drews Avenue, Wanganui. Opinions expressed are not necessarily those of the Editorial staff, and in no way represent the official policy of the Students' Association.

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.....	John Carrigan
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Ahh but it was a hard night. Across the corridor in the Old Grad Bar the Mods were whooping it up at a 21st; wild screams of revelry echoed down the corridors to Craccum where, driven by that inner compulsion and dedication to their craft the frenzied workers toiled on into the wee small hours with scarcely a cuppacaf to revive them. There was Selwyn who came in all the way from Mt Wellington, Mandy who just wandered in mid-afternoon and didn't escape again till 10, Adam who snarled away in the corner creating miracles with the cover, Charles, I Don, Peter waving a video camera, Biddy taking the pics, Shiralee, Kathleen, Eugenie and John who did all the useful bits, Paul who was never prepared to let things fester, Claudia who redrafted madly at the last minute, Victoria who giggled her way through everything, Anthony who finished the ads when he never thought he would, Justin who forgot how to letaset very hurriedly, and Dave our erstwhile guru, who sat in the corner and chortled wickedly as the hours ticked by.

## More Notices

### RENT YOUR ROCK MUSIC

The University Library has just acquired a comprehensive selection of rock music cassettes covering the '60s and '70s and including a wide variety of performers. They range from Buddy-Holly, Beatles, Bowie, Blondie, Van Morrison, Don McLean, to Hendrix, Eno, Enz (Split) Stranglers, Stones, Dylan, Young, Yes, Who - you name it. It is intended to augment the collection according to demand.

You can take full advantage of the Rock Library, as well of course as the huge selection of classical records, operas, plays and poetry, by subscribing to The Record Library at the rate of \$8 a year for students, or \$9 for Staff and graduates. Join now and listen to all the music you can't afford!

### ENVIRONMENT GROUP FORUM Living Simply: A Lifestyle For The '80s.

Speakers: Jeanette Fitzsimons, Values Party Party Spokesperson on Energy; Terry Blade, Sprouts Restaurant, Taura Co-Operative. Come and hear the case for 'Living in a way which is outwardly simple and inwardly rich.'

Tuesday 4 March 8pm Executive Lounge. (1st floor, Student Union). All Welcome. S.C.M. ORIENTATION EVENING Wednesday, March 12, 7.30pm, Exec Lounge. Ph. 685-192, Mitzi Nairn, for details.

### CONTACT MEETING

Friday 7 March, 1-2 pm Exec Lounge. Contact is the welfare group on campus. This group runs the Student Information Office, school visits, blood days, carpool, and maintains an interest in the university welfare services and committees. All welcome.

### CAR POOL

Meeting Monday 10 March, 1-2pm, Womens Common Room. All interested in forming a car pool or just asking questions please come. All welcome.

### SECOND-HAND BOOK STALL:

Run by Student Christian Movement.. Receiving 9-6pm till Tuesday March 4. Selling 10-6pm till Friday March 7. Payout on Thursday and Friday, March 13-14, 9-6pm.

# Recycling

University tends to be a rather gross place. For an institution which claims to be a place of enlightenment it is actually a source of vast waste - over a ton of paper waste is produced here each day and is all dumped at Pikes Point.

To put the university on a more environmentally sound basis several programmes are under way:-

**CRACCUM.** The life cycle of a Craccum is frequently short and violent - many are picked up from the box, scanned briefly and then discarded. Instead your Craccum can be folded up and returned to a Craccum box for reuse by another reader. This means fewer Craccums will need to be printed, saving paper, saving money and saving your Association fees. At the end of each week all the old Craccums and other CLEAN newspaper will be collected and recycled saving still more paper.

To make all this easier we will have a trial Craccum reuse/recycling box outside the Students' Association. Ultimately these will be located all over campus.

**ALUMINIUM.** Aluminium is very valuable in the refined state. It is not so valuable when it arrives as ore at the Bluff Aluminium Smelter, but after immense quantities of South Island power have been sacrificed, it's worth a fortune. Every time we throw refined aluminium away we throw away huge quantities of energy with it and help make the second South Island aluminium smelter that much closer.

Instead, waste aluminium can be recycled. CLEAN milk bottle tops, aluminium pie dishes, aluminium strawberry cartons and tear tags from drink cans can all be left in the aluminium recycling bin outside the Studass building (located at the Chemistry building end). Please do not put any cans, cooking foil, silver paper (such as chocolate wrappers) or any other rubbish in this bin, as it will have to be removed later. This aluminium is recycled and the proceeds go to the Blind Institute. **PAPER.** several students have set up a trial paper recycling scheme for the University Registry. Clean paper - the bulk of the Registry's rubbish - is placed in separate bins, collected separately and then recycled. Ultimately this scheme could be extended to allow recycling of all the rubbish produced at this University.

If you are interested in these programmes or any other aspect of campus ecology please contact me or come along to any Environment Group meeting. A full programme of events is on the Clubs & Societies noticeboard.

**Michael Baker**  
Environmental Affairs Officer,  
Room 111,  
Studass building.

### STUDENT FILM AND VIDEO MAKERS

Auckland Film Makers Co-op (Alternative Cinema) A.G.M. will take place at the Co op premises, 191 Hobson St, just opposite the Police Station, on Thursday March 6th at 7.30pm.

This is your chance to meet some of the great NZ film makers. Watch out for further notices around campus. If you want to become involved, then you are especially welcome..

### UNIVERSITY SOCIAL CLUB

We are a student social club: our sole reason for being is to enjoy ourselves, ie. parties and functions on this campus, or anything else that grabs us.

If you want to join us or would like information about our 'doos', phone Ross: 588-999, Steve: 468-546, Richard: 438-595.

### PHILOSOPHY CLUB

Our main activity is weekly meetings at the Big I (Intercontinental) where we discuss philosophy, politics, or the weather - we also have regular socials.

P.S. We are not a bunch of mummified intellectuals, we are real-blooded humans who believe in enjoying life as well as thinking about it.

If interested in our activities phone Steve: 468-346, David: 438-397.



# HAGUE'S RAVE



For the first two weeks of term, AUSA is running Orientation 1980, or 'Pushbutton Paradise' which comprises a large number of events for absolute free, and several at really incredible discount - IF

YOU OWN AN ORIENTATION CARD. (Available for \$5 at all events). If you don't own a card, you'll probably have to pay at least ten times as much to do the same things. If you don't own a card, you are also STUPID, or dull/boring.

Many students got a real shock when enrolling this year, because they had to pay 25% of their tuition fees. There's worse news coming. Over the next 5 years, the Government intends to increase its income from student fees by 75%. On March 7, there is going to be a demonstration against these increases to student fees. It is important that you take part and show the Government that we are not prepared to take education cuts lying down (although sitting down IS a possibility).

All those people who were involved in EDUCATION FIGHTBACK last year should come along to pledge their continuing support. I am also particularly keen to see first years becoming involved in the fight to save the right to education. REMEMBER - IF YOU DON'T FIGHT NOW, IT MAY BE YOU THAT CAN'T AFFORD TO ENROL NEXT YEAR.

Salutations,  
Kevin.

## CLASSIFIED

Yes! Craccum 1980 will print your Classified Ads free of charge. Please get them to us, typed, double-spaced, by Monday afternoon of the week before publication. Nothing is too obscure or exotic - Bargain Basement Rabbits' Paws, Used Husbands For Sale - we will print it! (Anyone willing to swap 2000 back copies of a certain university newspaper for a good used van?)

### ACCOMMODATION WANTED

A 4 - 5 bedroomed house. Within one zone of the University. Furn. or unfurn. For students. Responsible and financially reliable. Ph. Shila, 607-887.

### FOR SALE

Desk, modern, as new, suitable for sewing or study desk, \$30, ph. 371-429.

### WANTED TO BUY

Couch, pref. large, comfortable, and cheap. Ph. 30-789, ext 66.

## Food Co-op

There are on campus a group of people who obtain cheap fruit, vegetables, cheese and honey. They do this by combining their purchasing power to buy the produce at wholesale rates. They also provide their own time free for the buying, sorting and clerical operations.

As a result of this, fruit and vegetables cost 60% of the retail price with cheese and honey at wholesale rates. Watch the Co-op noticeboard outside the Studass councilroom for the price guide. Order forms are available at the Studass reception desk. Any enquiries, phone Brian Lloyd, 371-718.

## MATHEMATICAL SOCIETY

The objectives of the Mathematical Society are to promote an interest in all branches of pure and applied mathematics, especially among students (it may even help you to keep awake during maths lectures). Our activities include film shows, demonstrations and exhibitions of mathematical models, and informal (ie. understandable) talks given by various guest speakers on subjects of great diversity. Last year, for example, we had catastrophe theory and the origin of life, wall-paper patterns, symmetries of elementary particles and quarks, and tree-ring dating. A social evening is planned early this year.

If you like solving problems you can participate in a series of challenge problems we plan to issue this year, ranging from the very simple ( $1+1=??$ ) to the tortuous (prove Fermat's Last Theorem). There will be meetings to discuss response to the challenges and to see who has found the craftiest solutions. Keep a watch on noticeboards, especially in the Maths-Physics building, for announcements - invariable multicoloured.

Vice-President: Garry Tee, Ph 792-300 ext 9792.

## DEBATING SOCIETY

(or, 'At Last! The New Age of Enlightenment')

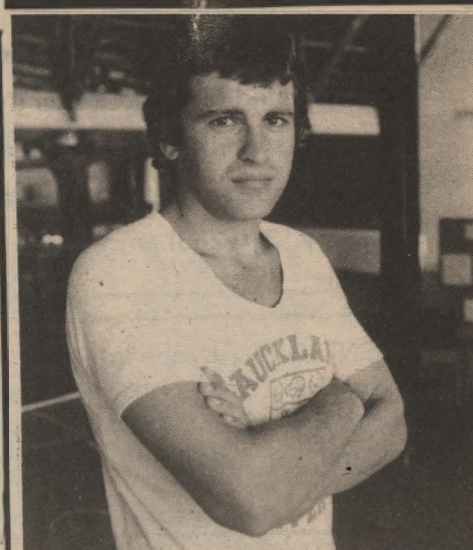
Despite our 'low profile' (i.e. non-appearance) in the 1980 Orientation Handbook, the Auckland University Debating Society is alive and well (if not somewhat inebriated), and living on campus. Indeed, the Society enters 1980 stronger than ever.

Last year we were runners-up in the Athenaeum Cup competition, well represented in the Robinson Cup, runners-up in the inter-varsity competition, and odds-on favourite to win everything in 1980! We enjoyed many illuminating 'club nights', and were entertained by several accomplished orators (who should have known better), including the more literate M.P's and the odd Mayor of Auckland.

We hope to build on 1979 and extend our activities far beyond the sphere of debating. In spite of the fact that we were well represented by 15 teams (number dropping!), competition is far from being our sole raison d'être (language dropping!) Certainly, it is true that members need not be confident, fluent or even coherent speakers. (In fact, if we found anybody who was eloquent, we would probably throw them out of the Society for being too cocky) Debating, and especially University debating, should be entertaining above all else.

If you are interested in the entertainment business, or perhaps even in improving your speaking talents, then, be sure to come along to one of our Orientation functions.

## SCRUM



Wayne McIntosh, our Sportsman on the run.

Well, Orientation is well under way, and this is the first of a series of sports articles that intend to write to keep you all informed as to what is going on around the campus. My aim is to get you all involved in some sport whether it is competitive or purely recreational. Just for fun the first event, planned is an ORIENTATION RUN. This will leave from the Rec. Centre at 1.10 pm, this Thursday, 6 March. The run will be only three miles long and will take between 20-30 minutes at a slow jog. However, it passes through the Auckland domain which is a very pleasant spot for joggers, so you can stop and stroll for a while to enjoy the scenery.

If you wish, you can wear Auckland University colours, which are dark blue and white, or buy a university T-shirt from the bookshop. But the important thing is to come on the run, with or without university colours.

At the end of the run, various manufacturers will have supplied copious quantities of non-alcoholic drinks, free to all of you who take part.

As Thursday is Clubs & Societies Day, from 2.00 - 4.00 pm the Karate, Ladies Keep Fit, Basketball and other clubs will be putting on demonstrations in the Rec. Centre. The sports clubs will also be coming along on the jog wearing their clubs' T-shirts.

See you on the run!

Wayne McIntosh  
Sports Officer

## PUNTING

It's that time of year again when you really enjoy being in the sun and doing nothing. So with enjoyment being your aim why not go racing at Ellerslie on Friday and trotting on Saturday night.

On the galloping turf take a look at Nordic Light, Trendy, Glamour Bay, Wren's Pride and Lucky For Some this week. Eric, our guest selector, picks Bottler and Gold Bullion as two to follow.

Trotters due to acquit themselves well are Trio, Davey's Jill, Sly Lil, Captain Smooth, Natquin, Remarkable, Game Folly and Golden Command. Eric sees Jacob McCandle and Meandios as two for the bank. Longshot bet would be the pacer Pipeto this week as he is due to strike form shortly.

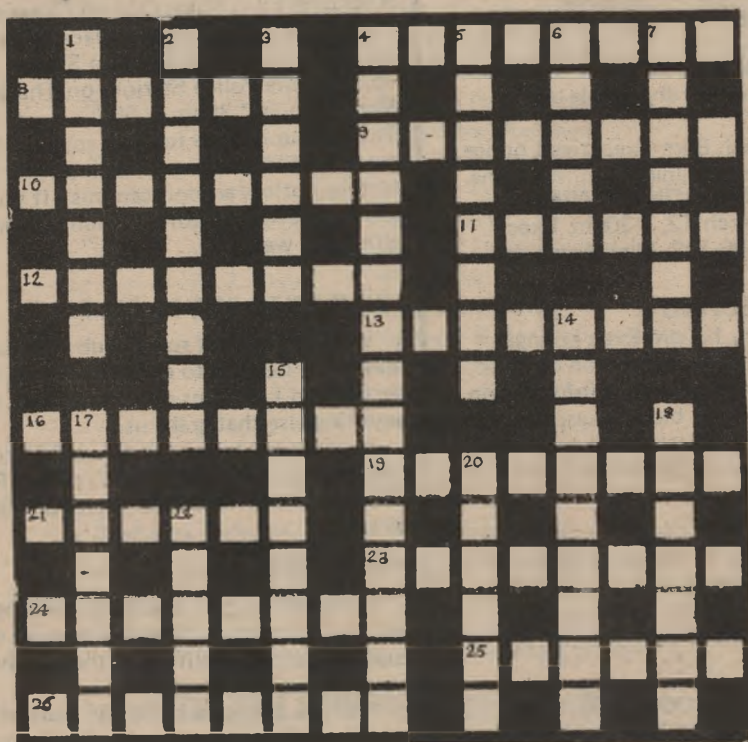
B. Gamble

### PENFRIENDS WANTED

Juan Luis Oliver Short, Sepulveda 153, 3<sup>o</sup> 1<sup>a</sup>, Barcelona-11, Spain. is an 18 year old Spanish student who would like to make contact with students of Nueva Zelanda.

Margarita Banez, c/o Enrique Aldequer, 93 Panay Avenue, Diliman, Quezon City, Philippines. is a 25 year old college student of the Philippines, who would also like a New Zealand correspondent.

## CROSSWORD



### ACROSS

- 4 They reject society of the doctor and love to adopt sulky expressions (4-4)
- 8 Gentlemanly city in a literary sense? (6)
- 9 At rest, he is all for showplaces (8)
- 10 Touching award? (8)
- 11 One departed secret police operator reappears in South-West Europe (6)
- 12 Decided taste for birdsong (8)
- 13 Thought to enumerate: not a practical one, though! (8)
- 16 Well, it's a near-wreck (8)
- 19 Part of the army or of any body (8)
- 21 Half a writer and wholly one, too (6)
- 23 He's barely interested when it turns a different way! (8)
- 24 Goes abroad for a meal, but is not due to change (5-3)
- 25 You'd expect him to have his conquests (6)
- 26 Dramatic hero keen to absorb the tribe (8)

### DOWN

- 1 Shows bottomless beverage container (7)
- 2 What a heavenly observation to make for one's birthday! (9)
- 3 Is the girl able to settle in North America? (6)
- 4 Where confinements take place? (9-6)
- 5 Indeed so wildly partial! (3-5)
- 6 Out and about? Fantastic! (5)
- 7 Get ready for the three-legged race with these dress accessories (3-4)
- 14 They work for a political party with expressions of hesitation (9)
- 15 William the pirate goes in for pruning (8)
- 17 Her shin gets broken - blame it on the drink! (7)
- 18 Makes Brown an international cable receiver? (7)
- 20 Value of a sailor (6)
- 22 Applaud with joy (5)



# LETTERS

Dear Katrina,

As an objective observer (I hope) for the anti-Miss New Zealand protestors, I would like to raise the issue of infringement of 'rights'. Many people have stated their belief that the protestors had no right to try to disrupt the audience and the competitors. It is irrelevant whether the audience and competitors chose to attend the contest of their own free will or not. The really important thing which is rarely understood is that this sort of contest actually lessens the freedom of many, many women, by encouraging ingrained social attitudes of women as sexual objects and not as whole, real people. Because of this women often get little or no credit for having a personality, initiative or strength. It also denies them opportunities in our society by actively discouraging them from using their initiative. So whose rights are we talking about: the rights of the many women suffer under such ingrained social attitudes (held by women themselves as well as men), or the rights of the few people who wish to attend or compete in beauty contests?

If any men are reading this they should try to imagine how they would feel about such a contest held for men. I personally would be resentful and disgusted as it would be considering men as bodies and not as having any intelligence or personality. I can see why thoughtful women become so resentful and militant when these contests are held.

Yours sincerely,  
A male student.

Dear Craccum,

I remember a letter to you last year complaining about the poor lighting in the toilets of the Student Union building, and I notice that still nothing has been done. Who makes the decisions around here? I'm sure it's not such a big thing that it will break the student budget.

Disgruntled.

Dear Madam,

Settling my mind and body at the Kiwi after stumbling dazed and distraught from the last que\* at enrollment\* I dug into my 'Top Secret' bag of enrollment\* goodies. Apart from a new cover on the sexuality booklet the handouts were much the same as years gone by with the exception of the appearance of a "Guide to Simple Living". Reading it over I found the authors to be particularly concerned with food and nutrition. They conclude the consumption of processed foods — sugars, fats, salt, additives etc. leads to a slow form of poisoning and to a variety of diseases ranging to coronaries and cancer to varicose veins. They see such malnourishment\* as a nervies\* problem in the "developed" world leading to death for many people late in their life. However expectancy of 70 years is in fact 20 - 30 years too long. For hundreds of generations before the last two the average life expectancy was only 30 - 50 years and it is due to the application\* of technology\* and science to the areas of sanitary engineering, medicine and food processing that in the last 100 years humans have lived longer. Although we live longer we still lie and I feel the killers of the late 20th century and cancer and coronaries are not the result of processed foods but just old age. Such diseases did not appear previously as we did not live long enough to get them.

ast Food Freak AST FOOD FREAK

These are the author's spelling mistakes, not mine. —Typesetter.

S. Please improve your handwriting next time also, or use a typewriter.

Dear Ms Editor,

I would like to commend the writers of 'Living Simply'. The problem with such a publication is that those who tend to read it are, to some extent, that way inclined anyway, and it is really those who pass it by that it needs to reach.

Yours, Anon.

Dear Madam,

I would like to take issue with the rumour-mongers who proliferate philosophic and liberal waffle in this paper. My main objection is their pseudonyms which are intended to protect their identities and their heads which could be vulnerable to a deliberate and concerted smack. These writers are not prepared to stand up for what they say and indeed it becomes obvious that what they say has no discernible standpoint, and therefore no value, and in fact only seems to serve as space filling.

Yours,  
'Without Substance'.

Dear Student Voice,

Is the Cafe going to serve salads this year? Or are we going to be stuck with the same stodgy unhealthy boring unimaginative bread, pastry etc? I'm sure there are many students who would support a salad bar. You might even sell MORE than you do at present. What's stopping you?

Signed just another student who is sick of the food.

Dear Katrina,

There is a disturbing trend amongst 'perennial students' to invoke nothing but a state of cynical envy in younger and 'greener' students. Obviously this is related to larger social movement but it is nonetheless essentially negative, particularly when purported through the media. Student publications may derive a sense of 'coolness' by employment of a world view that encompasses such total cynicism, although normally the stance taken is one somewhat closer to 'idealism', (dangerous word to use isn't it? Redolent of the Values Party, hippies and all that). Our own AUSA 1980 Anticalendar then, was presented in orthodox style; the customary invitations to get interested in Studass, join a club, be a class rep, roll up to SRC, join those marches, sign those petitions, use the caf, vote, vote, vote ..... and editor John Carrigan has, as I'm very aware, done a ton of work to put it together.

However, the reading matter of Anticalendar is far from being all that affords the viewer an opinion. I think I am also not mistaken in believing that Anticalendar, Handbooks and most other compilations of vellum that a person is given at Orientation, spend much of their lives being flicked through. Either way, the purely visual side is important; graphics, cartoons, photographs and other witty diagrams attempt to provide some light relief, but also aid in the formation of an overall understanding, sometimes indeed, comprise unwittingly the bulk of such understanding. The selection of graphics for the 1980 Anticalendar showed if anything, lack of plan, thought, depth.

Let us examine the graphics on the introductory seven pages: (apart, of course from that Frank Stark original photograph on the inside cover), all are designed to foster cynicism, a sense of hopelessness and helplessness, that all is ridiculous, wrong and beyond comprehension - simplistic funnels supposed to represent society - university relationships, graduation with gattling guns; as negative as possible yet surrounded by an enthused 'get involved' text.

Page five features a graphic berating the examination system, with text that criticise exams for not allowing the student to deliver

the entire mass of his/her range or depth of knowledge of the subject, (surely selection and synthesis of knowledge are more important than the extent thereof), ending in a plea for 'alternatives in assessment'. Turn the page and what do we find but two pages of graphics condemning assessment. With cartoons that go no deeper than self-pity and present the students' workload as a terrifying time and emotional burden. How many students, especially first year, have as much as twenty formal teaching hours per week? Do personal study and library work push it up to seventy-two hours? If students don't want assessment and can't abide exams, then perhaps they should grade themselves (?) Or just pass everybody?

And finally, the front cover. The beleaguered student, crushed beneath heavy volumes, studying late into the night, reaches out for help. Do we really have a student ideal that purports (reluctant?) academic success without examination, exertion, assessment or effort of will? Surely, if individual's study loads are anticipated to be effortlessly easy but are found in fact to be overburdensome and painful, then such people are obviously intellectually incapable of study at this level and should not be encouraged to attend University.

Yours with provocative ire  
Brian Brennan (ageing student of this academy)

P.S. Have you finished with my Virginia Woolf book yet Katrina?

Dear KGBwhoopsW,

I'm just writing to inform of the daring exploit undertaken by a friend of mine, who, contrary to all the laws of varsity bureaucracy, managed to complete his enrolment for 2nd Pro Architecture in the record time of 20 minutes 53.49 seconds. No, he isn't the favourite boyfriend of the Dean, he's an ordinary student, in fact he's the present National Affairs Officer which is about as ordinary as they come. Okay, so he was dressed in running gear, with "Enrolment Record Attempt" pinned on the singlet, carrying a particularly obnoxious sounding bicycle hooter and getting a lot of encouragement and help from students and faculty, but he did it in less than half the time it takes even the luckiest enrollees and only at the cost of a few gallons/whoopslitres of sweat. How about that, huh? Maybe next year someone could organise an inter-faculty competition, with picked teams of athletes competing for a trophy: the Auckland (University) Cup. Maybe the faculties themselves would take enough interest in the prestige involved that they would make their enrolment procedures quicker and easier, maybe even reaching the point where once a student had filled in the forms, all he or she would have to do would be to hand them in to one big bureaucrat somewhere and then be done with it. What bliss! A precious day could be saved for better things than standing for hours in order to see a Head of Department or being shown to be hopelessly bankrupt by a bursaries clerk. True, psychiatrists might complain that making enrolment simpler puts them out of work, but that's a sacrifice that the country will just have to face up to, as my old friend Rob always says.

It's got to the stage where enrolment is tougher than an exam. Some people I met were taking days rather than hours to get through it all, and it would be disastrous if everyone had to sprint to finish enrolling without incurring a late enrolment penalty: I mean the smell of 11,000 students running everywhere, yuk.

A prehistoric person rooting for their roots



We do herein request that letters to the Editor be submitted typed, double spaced, and for this purpose do freely offer the use of the Craccum typewriters, located in our spacious offices on the second floor. We do also request that the aforesaid Letters be recieved by us by the Monday of the week preceeding publication, lest they be put aside through the rigours of Typesetting Deadlines. The Editor humbly advises all Craccum readers that letters which are deemed offensive under the Human Rights Commission Act or the Indecent Publications Tribunal Act shall be published subject to the discretion of the Editor.

That's all for now. Enrollment's all over for another year, but lest we forget the troubled times we have just passed through, let the cry throughout the campus be 'Remember Daryl Carey!' And if you don't want to do that, then remember Margaret.

Cheers,  
Dak.

## STOP PRESS

The AUSA Executive Committee declined to use its authority to grant funds for this year's proposed speaking tour of former Chilean first lady, Ms Allende. Although support for the tour was voiced by several Executive members, these same members questioned the volume of support for the tour amongst students in general. Jill Frewin strongly opposed the use of AUSA funds without reference to SRC, a view endorsed by President Kevin Hague. The question is, are Ms Allende's stories of Chile as it was in 1975 still of current interest? If this interests you, be sure to attend the first SRC meeting late in March, where a report on the cost of the tour will be presented.

Campus Arts North is another possibility for the financial axe. After the resignation of CAN's full-time director, Frank Stark, in April, CAN activities are likely to be scaled down. Cultural Affairs Officer Bhaady Miller hopes that CAN will live on through student participation, rather than as a 'service', which it was never intended to be.

Executive was unanimous in its condemnation of 'sexist and racist literature' being distributed by the Engineering Society. The Society published a particularly offensive booklet of songs and snippets which run contrary to AUSA policy view. Kevin Hague will request the Society's president to refrain from printing and distributing such material.

Also from the last Exec. meeting:

Womens' Rights Officer Annemarie Willie will represent AUSA at the National Gay Rights Coalition conference in Dunedin this April.

Ros Refroy-Butler was appointed Capping Revue Director for 1980. See Ros if you have an activity you'd like to see in this year's revue.

Did you know that hot drinks from the vending machine in the cafe could go up to 25 cents? AUSA's refusal to use non-recyclable plastic cups on campus means that ABM want to reduce our percentage of the profits from 20% to 15%. The only alternative to the resulting \$1000 loss is to put drinks up by 5 cents. (The no-plastic policy comes from a General Meeting of the AUSA — that's you.)

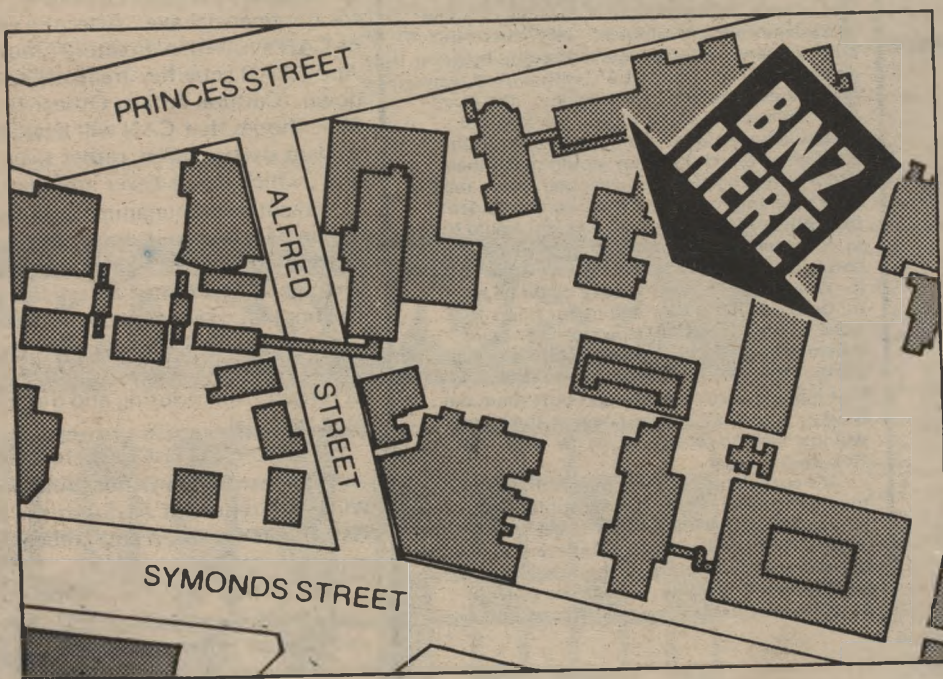
If you think 25 cents on coffee is a hard deal, how about the Carmelite nun who can't gain an exemption from her studass fees. Like successful exemption applicants, she won't be using student facilities (the Carmelites are a closed order), but since her reasons are religious, she has to pay. An exemption, felt some Exec. members, could mean the thin end of the wedge for broad-based, sweeping exemptions in the future.

Peter Maher.



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