OTAGO BOYCOTTS EASTER COUNCIL

Otago University withdrew its delegation to Easter Council because of the capping magazine business.

The Annual General Meeting of NZUSA has consequently been replaced by a national executive.

Easter Council, instead, took the final of the usual consultations that made recommendations concerning the various fields of activities to be undertaken by the students.

On 2 March 1970, the student bodies of all New Zealand Universities and Students' Association decided to inform the other members of NZUSA that financial agreements could not be reached concerning the sales of capping magazine books, which would not be present at Easter Council.

The text of this communication ran as follows, and formal written agreements are received by March 15, 1970, from Auckland, Invercargill, Narrawa, Victoria and Canterbury students' associations guaranteeing that their Capping publications will not be printed...

Largely because of the forthcoming annual General Meeting of NZUSA, the Executive stated their viewpoints, and also because there's a basic difference of opinion between the Students' Association and its activities.

On 23 March, the Otago Student Council met to discuss the implications of its absence from its own organization's executive.

The motion was voted down, but the main issue was the refusal of the council to recind its decision. With such a refusal, the Otago Student Council was defeated by a two-thirds majority. The feeling was strong that Otago students did not have a right to be a part of the other Student Associations and that NZUSA exists for the students of New Zealand, itself involving the finding of a means of expressing a student in the interest of all concerned.

It was clear that the majority of students at the meeting felt that the issue at stake was an important one for Otago, and that if NZUSA was useless to bring Student Associations to agree on this matter, there was very little sense in having a national student body if it was unable to settle differences between member organizations or the ordinary daily living matters which concern students' executive.

The attitude of the remaining Easter Council delegates at Auckland was not unreasonable. At constituent councils, all policy decisions now need ratification from constituent councils. All university councils because of Otago's absence from Easter Council, however, allowed the Council to continue.

That in order to ensure a true representation of student opinion on the National Council, Otago University had previously decided by NZUSA Council or constituent councils indicated that this was not the correct approach, and that a two-thirds majority by Otago's students must be contacted after they had consulted with their respective executives before a public statement may be made by NZUSA on the issue; if such support is not forthcoming, no statement shall be made.

After Easter Council, Otago's Students' Association President, Emil Milligan, explained that he had just returned to New Zealand from the USA, and had no knowledge of the facts of the capping magazine dispute.

"The whole question appears to revolve around sales of CAPPERSKARE in the Otago area and the resulting efforts on the sales of Otago's magazine. Our capping book's sales are affected as no other university's sales of foreign capping books. Therefore, we do not make a large profit from our capping books and despite the many problems and controversy, however, it would be financially disastrous."

Mr Milligan added that "if he had not known what the legislation had to say, he would not judge its action in deciding not to attend Easter Council. He said he would not know what Otago's action was warranted until he returned to Otago. "It seems clear," Dr Milligan, "that the course of action adopted had been fairly thoroughly considered, both by the Executive and at a General Meeting."

Paul Groom, NZUSA President, points out some of the implications of Otago's action:

The "news stories" printed below appeared on page 3 of the 24 March issue of CRITIC. They demonstrate something of Otago's attitude to other NZUSA constituents and to the Association itself.

Otago has wiped NZUSA over capping book row

A row over capping book sale zones has meant the New Zealand University Students' Association has had to face a crisis. Otago has withdrawn from Easter Council in withholding the remainder of this year's levies in lieu of its intention to leave the National Association.

This is the first time Otago has threatened to withdraw from NZUSA, and it is the first time it will not have a delegation at Easter Council. Otago student politicians are concerned about the setting of foreign Capping Books to markets which in the past, by gentlemen's agreement, have been deemed to belong to the local distributors.

Capping Committee and the executive have unanimously declared that the agreement is made legally binding. Otago's attitude to the National Easter Council.

The attitude of the remaining Easter Council delegates at Auckland was not unreasonable. All policy decisions now need ratification from constituent councils. All university councils because of Otago's absence from Easter Council, however, allowed the Council to continue.

The students, sick of marijuana

The big question at Easter Council this year will be that old standby, marijuana. After being talked for more discussions last August, the motion is to be voted on at this session of NZUSA National Commission.

Government to inquire into what the Americans are doing in Woodstock and Mt. Airy, for an inquiry into police actions over Agnew's visit, and call for more sex education.

These are all very laudable efforts, but when are the student politicians of our little world going to realize that no one gives a stuff what they think, especially not our country's leaders, bless their pointy little heads.

If NZUSA would stop making grand idealistic gestures and get down to their business of assisting the 30,000 students in New Zealand, perhaps we would start to get our money's worth out of the organization. Considering the pathetic state of most New Zealand governments, I am sure they'd put the NZUSA as a small elite (this is how they look) will be considerably worth to them.

NZUSA meets in full council only twice a year, this time it is too valuable to be spent in argument about Vietnam or abortion laws. Bureaucracy, rant, decreased funds, course changes and accommodation problems are more deserving of the attention of the national student body.
SITTING IN THE GUTTER GAZING AT THE STARS

In a letter published in this issue, Mr Logan defends his action in the exclusion affair.

It should be reiterated that it is SALIENT's view that Mr Logan acted otherwise than in the best interests of students as he understood these interests. It is simply our view that he misconstrued the function of the Committee of the Council of which he was a member. He adopted his approach by which he sought redress for the imagined injustices were entirely inappropriate. Some students may share my disinclination, at this stage, Mr Logan still, apparently, has the impression that the Council sub-committee of which he was a member had the proper approach. (Mr Logan writes in his letter or letters having been sent out "before the Committee of Council had finally determined the appeal").

Our principal grounds for suggesting that Mr Logan misled students were provided by his Memorandum to Members of the Students' Association. This memorandum

(i) began with the statement "Any student who fails to pass two units in two years is automatically excluded from the University unless he appeals successfully to the University Appeal Committee"

(ii) had been completed and having been resolved by the Council on 27 April 1964

(iii) that no provision for appeals for the Council to be made in the case of the exclusion for the exclusion of unsatisfactory students and this principle having been in no way departed from in the further review of exclusion processes which took place later in 1964;

(iv) failed to mention at any point that the Dean had allowed 183 appeals by students against exclusion after failing to meet the requirement of two units in two years;

(iii) suggested that "the hearing of appeals was not conducted under enough light to make any evidence at all to this effect existed" (the suggestion being clearly rebutted when the Council affirmed its confidence in the work of the Academic Committee);

(iv) complained that "in effect, decisions were made not by the Council's Committee of Appeal but by the Academic Committee on which students are unrepresented" when the Joint Committee of the Council, Professional Board and Students' Association agreed only last year that there is "no need for direct representation on the Academic Committee"

SALIENT has been accused of bias and misrepresentation of the exclusion issue—though none of the facts of our news story was disputed. Our object in reporting the events of the Special Council Meeting and in outlining the background to the exclusion procedures, was solely to present a full, fair and accurate account of this matter.

A letter published in this issue, Mr Logan to me also failed to mention this three times, like a magic spell.

Who else be but you could conceivably think of an accusation of bias and not breaking its ethics of secrecy?

Bill Logan

(To the Editor) 376 words T/W 10.15

Rhodesia

Sir,
The Security Council's resolution to cut all relations with Rhodesia, came into force in May. Sir, I should be a reminder to the pro-Smith regime that the Rhodesian situation is different from what they pretend it to be.

Thus with only Spain remaining, the 15 nation body ordered UN members to immediately sever all diplomatic, consular, trade, military and other relations with Salisbury.

I wonder if anyone of us knows Rhodesian affairs more than the Security Council—the body which believes in majority rule and equal opportunity for both institutions and the majority of students towards the SRC and especially towards the filling of positions on subcommittees of the SRC.

It should not be necessary for Bill Logan to have returned to the SRC to gain a sense of confidence for his actions over exclusion. The students showed their little regard prior to Logan's attack on exclusion. Students, reflected in an even less responsive manner when they allowed the SRC to remain in an agonising place for personality clashes. The SRC is a small part of the organisation which is still on trial. If used responsibly, with enough student participation, it could prove unique in student power.

My second concern, for the administrators, is that it is very difficult for students standing for positions. It should not be necessary for Bill Logan to have gone to an averaging asking people to stand for positions on committees, as he had to on the night that nominations closed for Publications Board. At this time only two people had expressed their wish to stand. It is the time that many people stood at the time of election. This was for a committee where only student interests are at stake. Students and workers unite, and the exclusion is just not the last list; it is only too easy for a strong group on club to go aling to SRC and pass a motion disabling SRC.

R.S. Middleton

P.S. Simon Arnold is a four-moulded Forum Counsellor.

Praise

Sir,
Congratulations on your last editorial "We were mired."

Although the government was only a little better than we were when we come to expect, your use of that original concept—a credible idea reasonably expressed and adequately supported is something that will be new to editorial reading buffs on this campus.

I hope that future editors will demonstrate that this effort was more than a mere cerebral shot in the dark.

Anthony Jagem.

LETTERS TO THE EDITOR

I feel I must tell you about something that happened long before we met when I was swallowing small fishes in the capacity of The Official Taster in an insignificant sardine factory. It was sometime in the early morning when the others had returned with their mosquito nets full of glistening flies. And their tired faces reflected the impossible strain of a night-long apostolic vigilance.

It was sometime after the morning meal of eggs, bacon, cheese and old oat bread. It was sometimes after the boats were washed. It was sometime long after that.

It was . . .

Quite unforgettable.
US student leader scheme attacked

A move to withdraw NZUSA support from the America Student Leader Grant Scheme was tabled at Easter Council.

The move was sponsored by Auckland University, whose Publications Officer, Michael Volkerling, had presented a report to an NZUSA Executive Meeting in February on a request from the US Embassy to withdraw funding for the scheme.

Dr Roger Manwell (above), well-known English film critic, will give an illustrated lecture entitled The New Cinema in England in E006 tomorrow night at 8pm.

APOLLOGY TO COUNCIL

Students’ Association Representative, Bill Logan, has apologized to the University Council for an untutored comment he allegedly created to the effect that the registrar's staff was lacking in integrity in dealing with student exclusions.

In reply to a letter from the University Registrar, Mr Desborough, Mr Logan said at a Council Meeting on 23 March that he had never been impressed by the attitude of any individual or individuals in the University who wanted to get rid of students.

The move was prompted by a letter from the US embassy to the Student Leader Grant Scheme.

Michael Volkerling's report quoted the Director of the Programme, Mr John Ennals, as saying that the programme was an instrument of the government's policy under which US students coming on the programme would become leaders in their own communities. Students would like to understand our country better, for we know that if we help them to do this they will be able to help us in the future.

Mr Volkerling recommended that NZUSA consider withdrawing from sponsorship of the scheme as it now exists.

At Easter Council, a motion withdrawing NZUSA support from the Student Leader Grant Scheme was tabled until Winter Council in August. Continued support for the Scheme will then be evaluated in the light of the comments of Canterbury's Women's Vice-President, Marjorie Logerman, who is to visit the United States under the Grant Scheme within the next few weeks.

ELECTION RESULT: no election

The following candidates have been elected unopposed.

Leslie Jacobs - Woman Vice-President
Denis Phillips - Secretary
Ian Stockwell - Sports Officer
Greene Collins - Publications Officer

As no position was contested there was no ballot.

"Students' policy disgusts me," she said, "but this is not the reason why I took the position. I took the position because I am simple.

And at Victoria

The SRC of 23 March advocated the amendment of New Zealand's narcotic and drug legislation to include the legislation of the controlled use of marijuana.

The SRC also recommended that the Government should be asked to amend narcotic and drug legislation to differentiate between marijuana and narcotics.

At the Waters Council of NZUSA held at Otago in 1969 the marijuana base was tabled for decision at the 1970 Easter Council after further investigation by constituent University Councils. The SRC was set up last year to consider, among other things, the narcotic issue. Its report was received by the SRC of 23 March and formed the basis of the Victoria delegates' submissions at Easter Council.

For the purposes under discussion marijuana means and includes any excretory product from the plant cannabis sativa, but does not include resynthesized cannabinoids.

There is no clear scientific evidence that the effects of non-intensive use of marijuana in the long or short term are harmful or, alternatively, harmful.

Marijuana is not, by pharmacological or medical definition, a narcotic, and would not, therefore, be legally defined as a narcotic.

For the reason last stated, if we no longer make laws relating to marijuana are in need of change.

Because marijuana is not a narcotic, and has not been shown to be physically addictive, the committee thinks that marijuana usage should be more leniently treated than the usage of narcotics.

At the Winter Council of NZUSA held at Otago in 1969, the marijuana base was tabled for decision at the 1970 Easter Council after further investigation by constituent University Councils.

At an outcome of the report and subsequent discussion at SRC, Victoria University representatives to

NZUSA at Easter Council were to advocate:

That NZUSA call upon the Government to amend New Zealand's narcotic and drug legislation to differentiate between marijuana and narcotics.

That NZUSA call upon the Government to amend New Zealand's narcotic and drug legislation to differentiate between marijuana and narcotics, and
PARKYN REPORT

The report of the Preferential Board on the Parkyn Report has been given to the Students Association for its information.

The Report, which dealt with the subject of student failure, rejected the idea of removing the Annual Special Examinations for unsuccessful students.

Council invited the Preferential Board, however, to give consideration to methods of guidance for first year students to ensure course structure and work loads.

FISHERIES

Victoria University should develop a Fisheries Laboratory, according to the Reader in Applied Fisheries, Dr E.B. Skelton.

In his Report on his Refresher Leave, taken in 1969, Dr Skelton repeated the claim that he made as early as 1964 that a postgraduate research school in fisheries could lead to the growth of the industry.

Dr Skelton referred to the course on Fish and Fisheries available in 1970 within the Zoology Department.

He suggested that while this course can provide an adequate training in fisheries biology, it cannot, within the Department of Zoology, cover such areas as fisheries economics, utilization of fishery by-products, fishing vessel and gear design, processing technology, or business administration.

Dr Skelton’s recommendation for the formation of a University Institute has been referred by the University Council to the Preferential Board.

Auckland’s Capping Magazine Reviews

CRACCUM reports that four Auckland local authorities have refused to allow Capping to sell their collections. Six authorities had refused to allow Capping charity collections.

This action has arisen from last year’s controversy over the Capping magazine’s decency.

CANTERBURY STUDENTS TURN LUMBERJACKS

The University of Canterbury Students’ Association is to go into the forestry business.

The proposal is for students to plant 400 trees on a 50ha forest near Mount Hutt. The land is being transferred from the Crown to the Forest Service, and is to be leased by the Students’ Association.

Payment will be made by royalties on timber sold and the government will provide a 100% of development costs. The scheme has the backing of the Minister of Forestry (Mr MacGlashon) and the University’s new School of Forestry.

The forestry scheme is regarded as a long-term investment, the first income coming in about 10-15 years. The forested land would be used as an asset on which a loan could be raised if needed.

Capital outlay over the first six years is estimated at $19,000, but the project is expected to be in profit within 25 years. The Association envisages operating by labour in perpetuity and possibly offering students a chance to work on it.

EXCLUSION CLAUSE

The Joint Committee of the University’s Upper and Lower Prefectural Board and the Students’ Association on 23 March decided that regulations governing student exclusion be deferred to the next Joint Council meeting.

ADMISSION OF OVERSEAS STUDENTS

A committee to report on the admission of overseas students to Victoria has been set up by SRC.

Mr John Eade told SRC on 25 March that numbers of overseas students entering Australian universities had risen because Australia had tightened up on the numbers entering universities there.

Mr Eade asserted that Auckland University has already limited its overseas student component and it seemed likely that Victoria would do the same. The committee, therefore, was needed to consider the whole problem.

Ms Pak Young was appointed convener and Dr Alan Robinson from the Department of Political Science was invited to join the committee.

LITERARY SOCIETY BROADSHEET

The Literary Society will produce a FIRSTLY POETRY BROADSHEET, to be distributed, in lieu of the usual magazine, EXPERIMENT.

COUNCIL AGENDA AND SALIENT

Neither the Editor of SALIENT nor the President of the Students Association will be provided with copies of the public portion of the University Council agenda before meetings of Council.

The March 23 Council meeting rejected a proposal from Students Association Representative, Mr Dennis Phelps, that such copies should be provided.

While the Deputy Vice-Chancellor, Professor I.D. Campbell, argued strongly in favour of the proposal, some Council members expressed fears that undue publicity of matters to be discussed could be prejudicial to full and free debate at Council Meetings.

SHARPEVILLE PROTEST MARCH

On 20 March about 100 students marched from the University to the South African Consulate in commemoration of the massacre at Sharpeville in 1960. The march was peaceful, and was led by George Fyson and Owen Hughes of the Socialist Club.

Several hundred pamphlets about the massacre and the policy of the Victoria Socialist Club on apartheid were distributed, and banners protesting against the All Black South Africa Tour were carried.

On arrival at the Consulate, members of the Consulate could not be found, but several student members spoke. A member of the public, who interjected, was invited to speak by the students, refused to do so.

BIG GRANT DRAMA

The Drama Society is applying for a $2,000 grant at the Cultural Affairs AGM.

The money will be used to finance a Drama Festival.

The aim of the Festival in June is to promote interest in Shakespeare, especially through drama.

A Shakespearean Festival Sub-committee was elected to budget for the Festival. The Committee is comprised of Ray Middleton, Chairman; Ann Mara, Paul Holmes and Graeme Newholt.

DRUG EDUCATION

An SRC committee has been established to study the need for more effective education on drugs in NZ schools.

Mr Burns, the mover, claimed that present education programmes are shocking and a mass of incorrect statements and facts.

He maintained that drug study programmes would educate students and give the country a more enlightened adult population.

STUDENT EXCLUSION

A Committee of Council has been set up to hear appeals from excluded students.

It consists of convener Professor I.A. Gordon, Professor H.D. Gordon, Messrs McGraith, Campbell, Morris, and Brown, the first meeting was held on 26 March.

Mr Alan Browne said in a report to SRC that he knew of at least four definite appeals but he expected more. He reported that the administration have written to these students excluded, informing them of the Appeal Committee.

Arrangements have been made to hear any appeal on 3 April.

LATE START TO SHEARING SEASON

There is still no qualified student hairdresser for the Woodburn.

The vacancy has been advertised at the University campus, but Mr Boyd, Managing Secretary of the Student Union, has only had applications for the position of Student Hairdresser, from students who were unqualified for the job.

The Sub-Committee is now to discuss the issues with the Management Committee and decide whether a qualified professional hairdresser should be employed.

The original idea was that the Woodburn should be run by students, and open in the second week of the first term. It will therefore probably be one to two weeks before this service becomes available.

SARC SPEAKING RIGHTS

All members of, and employees at, the University have been granted speaking rights at the SRC.

Mr Bill Logan said that SRC would now be able to hear “both sides of the story.” It has been made clear that special speaking rights does not include voting rights.

Margaret Lysaght pointed out that with members on student committees, staff should be allowed at the SRC.

SUPPORT FOR LOGAN

The SRC expressed confidence in Bill Logan as its representative to University Council.

Mr Logan stated to the meeting that he must have the confidence of the SRC if he was to remain an effective member on the University Council. The motion supporting Mr Logan was “carried overwhelmingly.”

STUDENT ACCOMMODATION

“The problem of student accommodation in Wellington is going to get worse before it gets better” says the Secretary of the Accommodation Service, Mrs. Brown.

This year a record 700 students registered for accommodation. However, the number of Asian students using the service has increased. By a third, the remainder having made the accommodation more available. Neither this trend nor the extension of Victoria House has affected the accommodation.

Most students have been suitably placed but the Service is still hoping to find alternative accommodation.

Pioneer Coffee Lounge

77 Willis Street

Gives you a pleasant atmosphere and old time decor.

Pioneer Coffee Lounge

The Victoria delegation seems to be having a hard time in this shot from Easter City.

LIT-

PIONEER COFFEE LUNGE

THE "INN" PLACE FOR STUDENTS
Embryo - 'a mythological trip'

An embryo will replace Extravaganza - the traditional first term variety show - this year.

The embryo will take the form of a musical production directed by Ian McDonald.

No producer came forward for Extravaganz this year. Mr. McDonald, however, was prepared to produce Embryo - a name proposed by the members of the Executive for the 'mythological trip' which Mr. McDonald expects his musical production to comprise.

The cost of the show is to be about £35 - roughly the same as that for an Extravagaza. A producer's fee of £35 is to be paid and the Producer's expenses and the cost of hiring an orchestra to be met from this sum.
Knock NOC

The International Affairs Sub-committee is to investigate the affairs of the National Operations Council in Malaysia and report to SRC.

At SRC on 25 March, Mr Lee moved: "That FTCWA strongly advocates the immediate abolition of the National Operations Council in Malaysia and call upon the Malaysian government to resume the suspended elections of Sabah and Sarawak, so as to enable the Malaysian Parliament to be reconvened."

Mr Lee spoke of the situation in Malaysia since the inception of the NOC. "It was set up last year in place of parliament and governors by decree," he said.

"It has been in operation for ten months and there is no indication that it will be abolished."

Mr Lee alleged at SRC that the government was completely arbitrary and oppressive. "A person speaking against the government can be heavily fined. The NOC had used thugs at university meetings and had removed peasant farmers from land which they have cleared for themselves," he said.

He claimed that New Zealanders should be interested and concerned about the NOC. Mr Lee said, "New Zealand is defending Malaysia. Arms that New Zealand has sent to Malaysia are now being used to keep the NOC in power."

Mr John Eade estimated that he would like this matter to come up at Easter Council, but stated that he realized this was a complex and delicate matter which would require some considerable study.

The motion was tabled by the SRC and referred for consideration to the International Affairs Committee.

At Easter Council the topic was discussed informally among delegates to the International Committee where it was received enthusiastically. Members expressed support for Mr Lee's stand and the matter was concluded on the understanding that the FTCWA would present the motion with full documentation as a report for Winter Council.

VIC DOMINATES COMMISSION

Victoria's delegates, John Eade and Guy Salmon, dominated the International Commission at Easter Council.

This was due largely to the fact that they were fully conversant with their own policy and with what was happening in the national level.

The Commission was notable for the absence of Lincoln delegates who once again dissociated themselves from all International policy. They held that the views expressed by other delegates were not the views held by the majority of students at their respective institutions despite the fact that all policy was ratified at the constituent SRC meetings or their equivalent.

Lincoln held that NZUSA should limit itself to immediately actionable policy initiatives only and remove from the books motions concerning Vietnam, South Africa and Rhodesia and Omega. It was noted, however, that Lincoln was absent from the session on the U.S.P. an area of activity which they supported.

Dr Who?

Dr Charles Andrew was appointed a lecturer in the Sociology Department last week in what was one of the most interesting staff appointments to be made at Victoria in several years.

Dr Andrew took his PhD at Auckland University last year where he attracted considerable attention by pursuing an advanced university course while acting as President of the Students' Committee of the Auckland Chapter of the Halflings.

'Clerk Charlie', as Dr Andrew was known to his motor-cycling colleagues in Auckland, has more than substantiated in his private life the principal contention of his Doctoral thesis, Societal Taboos Against The Pre-Tenar Sexual Conquest. He narrowly avoided conviction after the death of Aris' two daughters, aged 11 and 12, were found to be pregnant. Despite the misunderstanding which occurred, and the destruction of the Dean's North Shore residence by members of an unidentified motor-cycle club, Dr Andrew was able to obtain his degree.

COSTITUTIONAL breach

A report in the last issue of FORUM referred to a speech by a non-student speaker, Mr Ernest Reid.

Reports of FORUM speakers are censored by the Constitution. Association President, Margaret Bryson, told the Editor in a letter that any further breaches of his contract would be viewed very seriously.

NO PROCEStSH-NO STUNTS THIS YEAR unless prospective controllers approach John Mowbray PHONE 766-334 immediately

Fings ain't wot they use'ber be
They're getting better all the time.
Birds are chirper.
Pubs are brighter,
and Brown is mighty.

earn big money sell PORNOGRAFIY fantastic COMMISSION become an official agent - just leave your name, address & phone number at the STUD. ASS. office
As it is customary for Victoria's sports representatives, with the exception of a few individuals, to perform with a singular lack of dignity at inter-university sports tournaments, one was not surprised with Vic's fourth placing behind Otago, Auckland and Canterbury in overall points.

In fact, this Easter Tournament saw one of the worst showings by Vic sports reps. for many years. Victoria failed to win even one Tournament sport. Even the 303 field competitors, who have won the Hazeln Shield for almost as long as the competition has been underway, could only finish second.

The only other placings gained by Vic were first in the Men's Volleyball, second equal in the Women's Athletics and third in the waterpolo.

The first placing in the men's volleyball was particularly noteworthy as Vic defeated the same Canterbury team who were runners up in the New Zealand Championship.

Rod Petley, who outplayed New Zealand Cross Country reps. Brian Robertson from Massey to win the 5000 metres.

Gavin Adam and Jim McKinlay, who were members of the NZU shooting team, which competed against Auckland. Gavin was also placed third in the individual shooting contest.

Victoria's women's two athletes, Rosemary Askin and Alison Napier, who won 2 titles each. Rosemary won the 10000 and Alison won the 400m and 800m events.

Other athletes to perform well were Ian Hunt (3rd 10000 metres), Bernie Green (3rd 400m hurdles), Dave Russell (3rd long jump) and Richard Fowler (3rd high jump).

Sue Gardner was placed second in the women's 110 yds breaststroke and 110 yds butterfly.

Drusilla Meggett completed the double for Victoria by winning the women's diving event.

R. Priest was the top run scorer in the cricket with a century against Canterbury.

John Hall, captained the NZU Volleyball team and was also named the outstanding volleyball player at the Tournament. Martin Cos HE was also a member of the NZU team.

Social Scene: Vic's representatives distinguished themselves in this sphere.

Social Scenes: Vic's representatives distinguished themselves in this sphere.

A Vic shooting team entry finished second in the shooting sports race. In this context, trolley, trucks, wheelbarrows, a superannuated lawnmower and anything with wheels were used to hold one passenger raced around a predetermined course which had 4 compulsory pin stops.

Groff Fellows gained a NZU drinking blue in the annual drinking horn contest. His efforts and performance in drinking a yard of beer afterwards had to be seen to be believed.

Vic's shooting team also won the Shooting Drinking Horn for the News Trophy.

Ralph Wilkin

Ralph Wilkin
DINNER SUITE HIRE
SINGLE-BREASTED LATEST CUT
Also SINGLE-BREASTED LOUNGE SUITS
Skin Line Styling ——— Perfect Fitting.

First Floor, corner Parcells and Manners Streets
(above Marigal Gowin)

Phone 46-762

ENTERTAIN EASILY
ORDER TAKE AWAY PARTY FOODS FROM
The Hostess

86A UPLAND ROAD
Tel: 79916
Call to discuss your needs

H. W. MOSS LTD.

WHOLESALE WINE AND SPIRITS

89 THORNDON QUAY
OPEN SATURDAYS

Phone 70639

WEDDINGS

TRENCHFORD CATERING LTD.

795-796 CYRUS

WEDDING CATERING BY

Call Trenchford—Willing's special wedding catering service. Our skill trained staff will ensure you fine catering matched with professional, personal attention.

At our central venue—the Victoria University Student Union Building—you have the benefit of air ventilation systems and the choice of additional covered areas for receptions, cocktalis and dining. Alternatively, we cater at your own venue.

Make Trenchford's catering for your wedding day. Also for bells, socials, cocktail parties and dance and function dances.

NARCIS S OR INCENTIVE?

In the next few days the most tastefully designed trophy in New Zealand History will be presented to a variety of television producers as reward for their efforts over the past year. Programmes such as The Alpha Plan and Gallery have been submitted and a fair amount of publicity buildup has been accorded the whole affair giving the overall impression that locally-produced programmes are part of a pre-ordained scheme of things rather than that which starts when the overseas funds stop. Yet is it really all backslapping warhite? How many locally conceived efforts have raised themselves above the level of mediocrity alone? It would not be very far from the truth to say that nothing has been memorable, much has been embarrassing, one or two things have been promising, and Gallery has been reliable. Where money has been spent and trained personnel used, the results have usually been acceptable provided that the inevitable limitations in studio facilities were capable of being overlooked.

In this situation are we, in our estimation, fraught with dangers. There is the implied assumption that enough quality is in view for us to be choosy. In fact, although the awards the have not been announced, I am prepared to hazard that badly flawed programmes such as Alpha Plan which utilised everybody who was nobody (that is, most of the guns of New Zealand drama)—will top their categories. In the absence of cuts the awards will have to come to the top. This means that the FBT awards must be signposts on the way rather than an indication that the NZBC has 'arrived'. The obvious parallel would be the Luxene Golden Disc which so far has been the Luxene Golden Handshake. (Remember Alison Durston, Shane, Lee Grant?) Taken at the level of incentive the awards could be most significant in a spurt of enthusiasm on the part of TV as a legitimate and separate form of expression on the local scene.

No awards for the NZBC fill-ins. The "Blue Note Quartet" would better be described as the "Bum Note Quartet".

Softly, Softly continues to provide the most tightly written drama on television at the present time. Not a word is superfluous. Even though the writers are dealing with long-established characters [Barnow and his cohabitants first hit the screen eight years ago], they have achieved depth and credibility whilst not only retaining viewer interest but stimulating it. To achieve such a feat where Hollywood has so obviously failed with Peyton Place is a triumph of content over packaging.

Why did nobody warn us about Vietnam many years ago? Of course, Graham Greene did in The Quiet American but that was a book. Personally, I have much notice of as Mein Kampf. Maybe Mountbatten moshed a little at the time but that's all very academic these days. However any I told you so's of the future might well form up behind nicholas Tomalin of the NEW STATESMAN whose filmed sorties into Zambian and Rhodesia revealed a starkly war-oriented political outlook among those who could start another Vietnam, this time in Africa. His ability to eg politicians on to the point where they show themselves to death with their own mouths bust is a delight of the Rhodesian situation that our press and other media have either been unaware of or totally negligent about. Perhaps it is just that we don't have very many reporters like Mr Tomalin.

After viewing the Rolling Stones in Hyde Park I have only one question to ask. Would anyone like to subscribe to a Mick Jagger Swimming Pool.
EDUCATION:
National prosperity or national suicide

Wally Clinging

MrMuldoon has raised, we hope, much more than a storm in a teacup.

That there is a much needed and well considered investigation required as to just where we are going with education the taxpayer will agree. That educationists have for too long lain on a bed of roses sweetened with the taxpayers' money cannot be denied.

MrMuldoon has pushed the first thorn into this bed of roses. For years the taxpayer has listened to the same familiar cry: a higher pay for those in privileged places.

For years the majority have had the thimblerows put on them in order to provide for the favoured few. Is it not high time the question was put: just what are we getting out of education?

One wonders if educationists are like the brewers of beer, the speculators in land or those creators of nebulous nothing called religion. Who, like the shark that has strayed from the sea of human conscience are dead bent on seeing that its own stomach is well fed first. It may be justifiably asked is much education necessary in an agricultural economy such as ours.

Situated within bounds of that magnificent edifice, the Victoria University, is acres and acres of gorse-covered hills. If every student were given a grubber instead of a pen, and put to grubbing this gorse, one wonders which would be the most profitable to all those people situated between North Cape and the Bluff.

Take the business tycoon, a very well educated gentleman he. Sitting in his office and ordering that this be sold now and that be sold some other time. One wonders just what part they play in the ever increasing cost of living. Let's be very definite about it, he is the polished product of education.

In this fair city in which we dwell exist many thousands of so-called public servants. All well educated gentlemen these producing nothing of what they eat or wear or use. They too are the product of education, the ultimate end of education. One wonders just what part this hive of chisels plays in the ever-increasing cost of living.

Just what is the aim of education? Is it to give the educated abilities to paralyze those not so well endowed. Many millions of the taxpayers' money are spent on making men good industrialists who, when they pass out of the doors of universities find they are living in an agriculture economy and nothing is available here for their new-found skills. Overseas they go and the cost of their education goes with them. Have education institutes become like a dump, dark forest?

Full of thin, rotten timber, badly in need of Mr Muldoon's pruning axe. If this axe was put to good use would not the forest produce some good and worthwhile trees of timber? The taxpayer may justifiably ask what return he gets out of the teaching of Greek and Latin.

Prestige, is this the ultimate aim of education? Is this what the taxpayer has the thimblerows tightened down on him for?

Is education endowing us with a new aristocracy? If so, it may be in for a rough journey in the future. An ability to give itself class over those less endowed. That much of this class distinction exists cannot be denied, but it would be very unfair to credit all educationists in this manner.

The criterion at issue is just how much harm is derived nationally and how much good derived. That education has many hidden cancers, the ultimate end of which are not so easily discerned by the taxpaying public, cannot be denied.

Mr Muldoon, you have the brains and the public conscience at heart I am sure. You have put your hands to the plough, do not take them off. Mr Muldoon, until you have turned up the whole dark furrow to the taxpayer's eyes.

ARTS FESTIVAL 1970
We must have responsible people to help organise the best-ever Arts Festival to be held at Victoria from 16-22nd August.

Applications are called for:
Deputy Controller
Billing Controller
Business Manager
Treasurer
Ways & Means Controller
Advertising Manager
Secretaries
Social Controller
Headquarters Manager
Press Officer
General Staff

All those interested please contact me and attend a meeting on MONDAY, 15th April, at 7 pm. in the EXECUTIVE ROOM.
MUSIC REVIEW

Don Banks' Sequence for Solo Cello is one of those directionless pieces that crowd the end of the Romantic era—an exploitation of the cello's possibilities. Expositions deserve and generally get righteous indigination. Marie Vandewart, however, played warmly and sympathetically managing to obscure some of the tedium.

Richard Giese was more fortunate in his choice of Debussy's Syrinx for flute and Berio's Sequences for flute. The Syrinx is another of those works that make the flute do all kinds of things it has not done before; it is an echo of Debussy's classical days. The flute is underated and perhaps it is a case of Debutsy’s past coming to the fore. The Syrinx was superbly executed. The Sequences were a little more problematic. The flautist was a little bit too free, perhaps trying to fit in with the other performers. The flute and viola were a little bit flat.

I find Richard Giese’s vibrato obnoxious and this was especially noticeable in the Debussy. There were runs where one note suddenly grabbed, not to mention the distant pile-driving effect of the long notes. Apart from this, however, both were well played, especially one controlled baslely audible pianissimo in the Sequence.

In contrast to the diet of contemporary music was the Bach Sonata for Cello and Keyboard. Marie Vandewart (cello) and Gwynedd Brown (piano) played conscientiously and carefully, but Gwynedd Brown seemed to be unsure of the material to begin with; if Bach had had a piano he would have written it for it. The piece is, in fact, that Bach was shown a piano on two occasions in his lifetime; on the first he disliked it and on the second he admitted that it had improved. If he wrote all musical offerings for Frederick the Great would he not have written for Frederick the Great's piano? It would appear that the new instrument was not to Bach's taste and he realised that the music he wrote for it was not suited to it, this being even more so with today's Steinway grands. The piano does not suit Bach's contrapuntal textures and is quite unsuitable as a continuo instrument. Marie Vandewart had to play her part with the grace of an orchestra and was unable to resist the temptation of keeping her foot on the sustaining pedal during embarrassed trills.

It was an unfortunate choice, not helped by the way Marie Vandewart liked a little pause between phrases every now and then while Gwynedd Brown preferred to plough on implacably. The whole performance sounded uncomfortable. Although the third movement started well it soon subsided into heavy heroic grinding like the rest of the work.

Nevertheless, an interesting programme with the contemporary music well played because contemporary music demands rethinking about traditional ways of playing. Unfortunately the approach to older composers is often unintelligent and uniformed. We expect the Music Department to have more sense than to promote Bach played on the piano.

Look for this label when the occasion calls for a Quality Wine
Drama Review

MISALLIANCE by George Bernard Shaw. Produced for Downstage by Anthony Groser. REVIEWED BY ANDREW WILSON.

George Bernard Shaw’s comedy Misalliance was deservedly well received on its opening night at Downstage. The audience, mostly members well fed and paved with wine, were in just the right mood to enjoy this rather wordy period piece. But the fact that the words were Shaw’s made all the difference.

Set in 1909 at the country home of a wealthy linen merchant, John Tarleton, the play is a carefully engineered and extended confrontation between a typically Shakespearean selection of straw men: capitalism v. aristocracy; parents v. children; marriage v. feminism; money and expendable justice v. poverty and injustice. In effect a comedy of manners beefed up with a socialist tract; but very funny fantasies.

A well-acted play, everybody has an exquisite talent for articulate self-analysis: very like Shaw’s own polemical style. Characters are liable to get up and move across stage as if to do something but merely turn around and continue to argue. Shaw’s dialogue is captivating — one man in my audience liked to repeat the punch-lines — but the plot creaks particularly at the point where manners turn to force. Shaw arranges for the next moral issue — the gunman — to arrive deus ex machina and mid-play as if he had walked up out of the audience. In spite of this clumsy introduction, Peter Vere-Jones drew some of the loudest laughs of the evening for his comic humping and a pathetic reading of a forced confession. But for me, (perhaps due to his long hair), he still looked as if he had come out of the audience.

The capitalist underwear manufacturer, Mr Tarleton, was vigorously and admirably played by Frederick Betts (who was a magnificent Gregory Solomon in The Price last year). His wife was the incompromising Pat Brison, who realises a fuller and more sympathetic Mrs Tarleton than even the sharply observed character Shaw had provided. Alexander Trousdell was very well cast as Lord Summerhays, the most charming and rationally civilised of them all.

If the elders were all satisfying performances, the younger generation were relatively less convincing. This is very largely due to Shaw’s shallow caricature. The worst in this respect was Lisa as the ultra-feminist acrobat. Her dramatic contribution consisted of simplistic feminist propaganda delivered in a brittle Polish accent to the accompaniment of outrageous masculine poses. Nonnita Mann did it all with skillful assurance but gave in to exaggerating the part which was badly short of credibility anyway. The other young woman, Hypatia Tarleton, was brightly played by Susan Wilson with clear movement and delivery which made her a successful Little Miss Shaw. Bryan Atkin as Bentley Summerhays did well though he looked half his twenty-six years onstage and most of the effective characterisation came from what his father said about him. Matthew O’Sullivan played the rather dull part of Johnny Tarleton with his usual reliable competence. Grant Tilly’s set, quite properly capturing the spirit and ignoring the impracticalities of Shaw’s own directions, was brilliantly apt for the period, beautiful in itself and functional for the cast. Anthony Groser produced with taste and skill (which is only a minor indication of his total contribution). The show is highly recommended for its irreproachable Shakespearean wit and very attractive presentation.

Halls of Residence Appeal

Acknowledgement of Donations

The Victoria University of Wellington Halls of Residence Foundation, Inc., gratefully acknowledges the generosity of the under-mentioned business houses and organisations who have contributed so generously to the appeal launched in 1967 for the building of Halls of Residence for students of this University.

This list does not include the many hundreds of former students, parents, charitable organisations and trusts and members of the public who have given so freely to the Fund and whose gifts have been privately acknowledged.

(Sgd.) L. R. ARNOLD, Chairman of the Foundation.

Banks

Bank of New Zealand

Chemicals & Toiletry Manufacturers

Univer-N.Z. Limited

Construction & Allied Services

C.P.D. Limited

Golden Stow Cement Co. Ltd.

Skegway Sawmilling Co.

Winstone Limited

Data Processing Services

I.B.M. World Trade Corp.

Electrical Supplies

Arnold & Wight Limited

Licensed Trade

New Zealand Breweries Ltd.

Bundell Bros. Ltd.

Bonds Mortuary Mills N.Z. Ltd.

Bowring, C. T. & Boruges Ltd.

Bryant, May & Bell & Co. Ltd.

Christian, A. R. Ltd.

Daysh Remouil & Co.

Dendah Electrics Ltd.

D.C. Limited

Dickinson, John & Co. N.Z. Ltd

Electroline Ltd.

Fletcher Holdings Ltd.

Ford Motor Co. of N.Z. Ltd.

Gadsdon, J. & Co. Ltd.

General Finance Ltd.

Higg, Young, Carlane & Co.

Kirkcaldie & Staines Ltd.

Line & Marchant Ltd.

McKenzie N.Z. Limited

N.Z. Motor Bodies Ltd.

Paterson, A. S. & Co. Ltd.

Self Help Co-op. Ltd.

Smith, James Limited

The Dominion Motors Ltd.

Union Carbide N.Z. Pty. Ltd.

Vickers-Dow, Iron Limited

Wellington Gas Co. Ltd.

Whitcombe & Tombs Ltd.

Whitcomb & Tombs Ltd.

Williams Construction Co. Ltd.

Winn, W. D. & H. O. N.Z. Ltd.

Wright, J. Ingia Limited

Transport

The Union Steam Ship Co. of N.Z. Ltd.

Edward Bond

Director: Ian Watkin

Opening this Saturday — 11th April — in the Memorial Theatre. Season continues every night except Sunday to Saturday 18th April.

Late show 11 pm this Saturday

Bookings DIC.
Music is all around us if only we take the time to listen and to see. A true understanding of the vast range of music styles and origins can be found by exploring different cultures and eras. Arts Conference 70 plans to host a series of events that will celebrate the diversity of music and its impact on society. The aim is to broaden the audience's perspective and to encourage a deeper appreciation of the art form.

In thirty years' time, the music that we enjoy today may seem as outdated as the music of our parents' generation. Arts Conference 70, therefore, is a timely reminder that music is not just a reflection of our current culture but a timeless art form that connects us to our past and Future. The conference will explore the relationship between music and society, examining how music has been used to express emotions, challenge norms, and bring about social change. It will also feature performances by some of today's most innovative musicians who are pushing the boundaries of what music can be.

There is one choice only, between the abandonment of all musical traditions and a worthy attention to the present. The phenomenon of commercialism is a threat to the principal motivations of the coming century. Music, that is, the principal process of evolution of the human mind and soul, is in danger of losing its essential significance and purpose. The solution lies in a critical approach to the music of our time and a serious, informed attempt to integrate it into our lives. Arts Conference 70 hopes to stimulate this kind of thinking and to encourage a new generation of musicians and music lovers who will continue the tradition of innovation and exploration that has been at the heart of music for centuries.
It's a fact: the same B-note you hear in Bach, you hear in rock—whatever the complications or combinations. If it doesn't mean anything to you, then you really don't want to listen. It's like anything really, nobody listens. But it's not all serious—this scientific approach to rock'n'roll: this talking of sociological implications is not the way it's to be done.

Instead, what we're trying to get us all anyway—what we need is something to cut through the thicket of taste—an equalizer. Mick Jagger perhaps, he's got the dubious distinction of being good and bad at the same time. If he talks sense (rare, this) everybody listens and then gapes at profound words pour from the mouth of this strange-looking man. If he talks nonsense, then he's good for a laugh—he reduces convention to absurdity. Take this interview with him for example:

What about new art forms—has Marianne turned you in . . . I mean on . . .

Yes, she turned me into a frog.

I know what you like Shakespeare. Have you ever considered a straight role in a Shakespearean play? Who would you like to play?

Lady Macbeth … all Shakespeare's women were originally played by men.

Have you seen a recent play?

Yes, I saw Dame Faithful in Hamlet.

Very good. Do you think you could make a感应 like Donald Pleas?

How old is she?

57.

Well! Yes, if he can do it so can I.

Why is it that you seem to have so much sympathy—in terms of understanding—with someone?

It's just . . . I mean I like him. (Launching into his impression of Joe Public-) but he shouldn't have taken his trousers off—I what reaction? I liked 'em when they were all quick-witted and wore suits and that. I mean, all that taking his trousers off. I mean he's got a penis. We don't like to think about them—are we here to keep 'em covered up.

Jagger's too tough—youself-assured to be really representative of today's youth. But he's representative of a lot in pop music, and this is what confuses a lot of older people. They judge pop music by what they think of Jagger the man rather than Jagger the musician. Now he mightn't be the greatest singer in the world but he's a damn good songwriter. You don't condemn a man's music unless you take time out to listen closely to it.

Pop music today, more than ever before, needs to be listened to closely. There's so much in it, and if you tune out to some of it, you're liable to miss a lot. And if that sounds pretentious—that other musical form is there that can incorporate jazz, blues, country and western, folk and the classics? People think that because this is happening it reduces the level of the particular type of music; in other words, as a jazz musician put it: Jazz is only jazz if it doesn't sell. If it sells it's commercial. What's commercial today is what was uncommercial yesterday; underground music sells today often as much as family-type ballad offerings. Just because Tom Jones and Val Doonican sell thousands it doesn't mean to say that Jetboy Tull and Blind Faith don't either.

Local radio waves are conspircated with commercial singles—progressive albums don't get a showing; they're shoving down over threats and occasionally tossing up a cake to keep everyone quiet.

Whatever, pop music's bigger than all of us, and yet it reaches to youth individually. Kids today are confused and wary; if you're going to reduce everything to naivety by regarding it as teenage rebellion, then you're only sticking your head in the mud. The Moody Blues put the dilemma well . . . "I think . . . I think I am . . . Therefore I am . . . I think."
“The Beatles are not merely awful. I would consider it sacrilegious to say they are anything less than godawful,” says William F. Buckley, Junior, United States Congressman, editor of the "National Review," author of several books, millionaire and arch-conservative.

I speak for those who have had difficulty cultivating a responsive admiration for the popular culture of the rockers, foremost among them, of course, the Beatles.

Those who were not born into the movement can hardly remember their first experience with it. Mine is vivid. I first remember engaging rock on learning years ago that a Mr Alan Freed (1) was very famous; (2) was generally credited with launching the modern musical form; and (3) had bought the house a couple of dwellings down from my own in the country, from whence he was born to twenty hours daily as a network disc jockey.

Alan Freed and his wife came calling one day. It was late on a summer afternoon, and I had been up the night before, and my mind wandered as he talked about this and whatever. My watchful wife managed, unnoticed, to nudge me. I jerked back into consciousness and, fumbling for something to say, ventured with, “Tell me, Mr. Freed, do you know Elvis Presley?” This elicited from my wife a look of social disapproval such as to make me feel that I had just asked Mr Gilbert whether he had ever heard of Mr. Sullivan. Alan Freed, upon recovering, explained to me that he had discovered Elvis. I couldn’t possibly say to pay under the circumstances, but, having to say something, I asked, “Is he good?” Freed responded, clearly indicating that I had more than ample ignorance into idiocy, “Why, do you know, he makes ten times as much as I make, and he calls me sir.” He slapped me on the knee, so that I might share with him the full force of the paradoxes of life. I had, by that time, come to and was now a working member of the band, I knew—I have a sense, baby, for that kind of thing, only just warm me up—I knew where to go to there, and all those bits and pieces of information I had run across, in years of traveling the newspapers and magazines since first the phenomenon had occurred, focused into the question that was totally to reem a previous inquisitiveness. “But will the rock and roll movement last?” My guest was made a happy man. He answered that question as sanctity as the evangelist being asked whether God exists. Will it last? Why, he said, I must have appeared on one million panel discussions where they asked me just that question, and I told them all, I told them, rock and roll is here not just for a month or two, not like Davy Crockett and the hull blues, it’s here forever. What was my opinion, he asked dutifully, I don’t know, I said, I’ve never heard it. He told me solemnly that the next day he was giving a party down the road at his house, celebrating an anniversary, and Fats Domino and his orchestra were going to play, and would I like to hear some real rock? Indeed I would, I said. We strolled over, my wife and I, not at the hour of seven, as suggested, but at ten, knowing the likely length of the preliminaries; but when we got there, we found Fats and his entire group, fully clothed, in the swimming pool, their instruments somewhere wandering. Mr. Freed, still shaken by my question of the night before, was clearly concerned that I should not arrive at the impression that there was a sign of the delinquencies of the next. “Don’t you know it,” he said—only a few months before being indicted for procuring to riot by musical orgy, and no very few years before his sad, unhymnal death—rock is here to stay.” He was, of course, right.

And he had persuaded serious effort. I spent a short evening—listening to son’s collection. I found scandalous, and I proo most unfortunate judge to my newspaper column least, emphatic. I receive denouncing—not my ma my standpoint, or my ph indoll. It manifestly is picked out one letter to found it so wonder eloquent. “Dear Mr Bus lady wrote from San Fr lustful, stinky, or You are too clumsy person.”

I mean, how can one be The answer is: one can. Beattie is hard to list existence there that is anywhere else in the group calling itself the Conspiracy. You figure beaten, and the next day Strawberry Alarm Clock has peace feelers. The PLAYBOY, telling us popular musicians are people around. Ditto, youth-watchers as Jack Eschon took the cover. Suddenly one day, of the car, you look up, music you just heard, a the radio. It’s gone now, but you hear it again. And no Gilbert Pinfield, it is on everywhere. And up that, indeed, rock is here

"The nature of pop is temporary, fleeting, and arising out of sentiment to excite the senses. And senses are bound up with passion, and passion must accept suffering."

Shyamsundar of the Radha Krishna Temple wrote with this profound utterance a couple of months back. The operative word is—temporary—change, in other words. Why? Simply because people, especially young people, like change. But communication is necessary—it’s essential to reach out to people. If it’s a hang up being homo sapiens then it’s more of a hang up being an individual. So it’s all down to what pop music does—it reaches to young people and communicates to the individual. Giorgio Gomelsky, boss of Marnalde Records, has this to say: "Music is the most unceremonial of all the arts. You can’t censor Dylan, Floyd, Zappa—anyone. This is why it’s the most important means of communication today. More so than TV or newspapers."

David Bowie, a gifted English songwriter/singer adds: "Communication has taken away so much from our lives that now it’s almost totally involved in machines rather than ordinary human beings."

All in all, the point is not whether you regard rock’n’roll as good or bad, musically, but whether or not you regard it at all. It’s necessary; not as a sort of musical soup kitchen, where cheap music is dispensed to all and sundry, but as an expression by young people of what they grow to, and how they feel about love and life. When you’re young that’s all there is—when you’re older you might give a damn about either, so it’s better to hold on tight while you’ve got the chance.

Rock is not only necessary—it’s not only right that young people for the first time should have their own music. There’s plenty of crap, plenty of pretentious progressivism, and what’s bad in pop is usually pretty dire. But what’s good—and there’s plenty of it today is excellent. Young people (I hate the phrase too) are making their own kind of music, even if nobody else sings along. And why bother? Lee Jackson of England’s Nice puts it:

"Ars Longa Vita Brevis
Life is too short to paint a kiss
So sing a picture, paint a song
Take it home and hang your living
Life is an ill cast comedy for fools."

The Nice are part of it—Keith Emerson, Lee Jackson and Brian Davie produce some of the most mind-blowing music around today. Listen to their version of Dylan’s She Belongs to Me—it doesn’t move you, you’re made of stone.

Okay, you’re made of stone. I mean, what’s it all got to offer? To outsiders, rock’n’roll is offensive, distorted, valuelessly—invariably too loud. Rock’n’roll has been defended a thousand times—it’s all been said before, of course. But nobody listens, so keep on coughing—take a listen to Chad Stuart and Jeremy Clyde’s brilliant Progress Suite—scored, arranged, written and sung by the two of us. There’s the softness in the poetry of Bob Lind, Leonard Cohen, and Donovan. Try to imagine this extract from Tandy Almer’s Along Comes Mary being sung twenty years ago:

"And when the morning of the warning’s passed,
The gashed and scared kids
Are hanging across highway
The psychopaths and the traumas gone
The songs are sung
And hung upon the stars.
And then along comes Mary
And does she want to see the stains,
The dead remaining, in the pains
She left the night before?
Or will their weeping eyes reflect the lies
And make them realize
Their urgent cry for right no more?"

And to the next
Do something fast.

We don’t do any fast numbers.

How about that dum-da-dum-dum song?

What dum-da-dum-dum song? Why can’t you remember the name of the bloody tune?

Look, I’ve been playing for four years and I’m not going to have anybody tell me whether I’m in tune or not. You can nick your group.

Why do we have to argue all the time? I’ve been in a group that argued so much.

Why don’t we turn on now?


That was really good. Hey that break was brilliant, man. Did they like it? Of course they didn’t like it. There was one cat up the front really breaking out.

Anything breaks some people out. He’s probably lushed. No, we won’t do Bad Moon Rising. Why didn’t you tell her to fuck off?

You can’t tell people to fuck off just because they ask for Bad Moon Rising. It’s obligatory to tell people to fuck off when they ask for Bad Moon Rising.

Shall we turn on now? Let’s turn on now. Tell them we’re having a break. We can’t have a break yet, we haven’t been playing long enough.

NOTE SCENE

You’ve never been in a good group any-

Let’s turn on now.

No, leave it till later.

Oh, Christ, there’s nobody here.

Do you blame them? If you can’t stay in tune who’s going to stay round.

Well, they’re gone now, so we may as well turn on and enjoy ourselves.

Who’s going to enjoy themselves? I’m not going to enjoy myself until he gets himself a guitar that stays in

You mean you have to hit cymbals too.

Of course you have to hit cymbals.

I can’t play with this guitar.

Then why don’t you buy yourself one that works?

Why don’t we do...

My amp’s cracking out.

You mean my amp?

Your amp’s cracking out.

The bloody audience wouldn’t know. Just go on playing.

I can’t play with this shitehouse guitar.

You’ll have a break anyway.

We played that for forty minutes. It can’t have been forty minutes. It was, look.

Hey, did you notice that there was a choir singing with us in the middle of that? A really incredible choir. A whole angelic choir.

I heard it too.

It was probably just feed-back.

No, there was definitely a choir.

A celestial choir.

That was really bad.

It was a very good kind of bad.

It was an amazingly good kind of bad.

No, that was really bad. Why can’t you all turn down?

Look man, you can’t play drums quietly. It just can’t be done. It’s alright for you, all you have to do is turn a bloody knob.

graeme nesbitt

...TO TURN...
"Pop" is a pretty difficult concept to define. To some, the pop music is that which is created purely as a marketable commodity, written and performed following musical trends as they become popular, and recorded for the buyer at the local music store.

Pop is commodity, just like toilet paper and soap. A record is made and it has to be sold. Like any other production concern, a recording company ensures that a profit is realised on its goods by straight-out advertising through the press, handout material, TV and radio. Most top forty shows can really be regarded as nothing more than the marketing of commodities.

These shows are the last step in the process of bringing the newly recorded product before the public. They are very important. Part to the recording industry that, to some degree, the NZBC holds early power to make or break a potential hit but when putting it through an audition process for approval. Some of these get approved and these are often quite dry, although refusal by the NZBC may sometimes create an aura of notoriety for a single which ensures sales.

Disc jockeys are approached by recording companies rather as though they were admen. New discs both of local and overseas production are "sold" to them by promoters in the hope that they will be played out for special mention and replay on their show as much as possible. There is no involvement the selling to DJs is all straight. Nevertheless, one of the basic rules for a record promotional officer is to get to know DJs very well.

From THE OBSERVER
8 March

Any chance of the rival pop concert that swining Auckland is staging later this month for Prince Charles and Princess Anne turning into another Isle of Wight?

Hardly. says experts on the New Zealand pop scene Western Springs stadium where it's all going to be at is more suited to motor racing and Fijian firewalking spectacles.

What is there for the Prince and Princess then? Five professional pop groups, 50 odd semi pros and some amateurs lodged around the sheeps-stations. They are all hard as the ones back home, but they're bit names like Elvis, The Rebels and the Aviators, for instance. "The Formula" are currently No. 1 in the NZ charts. This is a group consisting of three post, married, Maori ladies whose singing resembles the Beverley Sistets, and there's a favourite disc jockey called Neville Chamberlain, who's jokey and fortyish.

Right now everyone's dancing The Crunch. Highlight of the New Zealand pop year is the Battle of the Bands pop contests at the Auckland YMCA and has a first prize of $500, a 50 watt amplifier and a return ticket to Australia.

Most of the music on NZ top forty-type shows comes overseas via honourable mentions or placing on (mostly) American or British sales charts. Its eventual placing on local charts depends on two different methods of popularity assessment: votes placed by the general public on special forms in record stores and local radio stations, and sales results obtained from local record stores. The first method is the most reliable in that most people do not bother registering the disc of their choice on the forms provided. In addition to this situation can arise where a totally uncommercial record jumps up the chart because 18 schoolgirls voting en masse provided the only data for the week for the local radio station.

Judging popularity on sales is more reliable, but it is generally over to the DJ to obtain this information from the stores in his area. It's a bit of a slog, but ultimately it's worth the effort in order to base charts on a fair assessment.

Apart from the Good Guys on private radio stations, there are really no real disc jockeys in New Zealand. There are radio announcers who are uniquely skilled to the style of radio selling necessary today for a high powered pop show and these can develop quite a public following. But NZBC works to a roster system and its permanent staffing. It is a shame that an announcer who proves to be a superb DJ, with the knowledge and the drive, and the need that's needed, can often be cut off in the middle of his popularity. The system of announcer circulation would be improved if NZBC safety factor ensured staff retention the past popular DJs have left the company and gone on to capitalising on their popularity to front similar programmes. This is okay for any individual person but hardly adaptable to the organisation who employed and trained him. It's a tricky situation but one which could be alleviated as the number of private radio stations grow, allowing for employment of DJ personalities and providing healthy competition to the NZBC.

The local pop music industry is as yet a baby. The records we make mostly copycat on overseas trends, trends which are tired and true as being safe for marketing. This isn't really a very good thing, in that any real originality that New Zealand can contribute to pop is pretty well squashed.

Things are better than they used to be in the recent past. Adventurous local A&R people are producing discs which do have something out of the ordinary to appeal to the pop buyer possibly it was Peter Dawkins who engineered the first country breakaway with his production on the Shane single St Paul. This was, by local standards, a fine and original production although the song itself was not locally written. Lately, however, there has been more attention paid to local songwriting, and this is good; the more we can produce of this sort is 100% homegrown the closer we shall come to creating a more distinctive New Zealand pop scene. But no matter how close we come to making our own pop, the music can never be a truly New Zealand sound as this country has no indigenous music to draw on, except Maori chants (not the Hoki Mai Projects) anyway, this is the only pretty limiting if it is to be used. There has been only one real try at this, Bob's Columbus Travelling Swinging Man. This song displays further surprises for a local composer in being the first to use place names successfully.

Such institutions as TV's Studio One, the Luxe Gold Disc and the APRA Silver Scroll do list a lot of positive things in promoting New Zealand pop on all levels songwriting, record production and performances. The Gold Disc, as an order of merit and a recognition of big sales, is the least important of these three as a creative stimulus. The Australasian Performing Right Association's Silver Scroll Award is presented annually to the writer of the year's best locally written song, regardless of sales of the record. A panel of judges with responsible musical qualifications selects this from a number of entries.

Studio One is probably the most potent creative stimulus of these three in that through this nationally televised competition the country gets to see and hear the new talent, and to hear New Zealand-composed songs. It's before the public for a longer period than the end-of-year Gold Disc statue. Also where the latter is an award only for those who have made it to the stage of actually having made a record. Studio One is able to reach the general public, stimulating the amateur songwriter and performer (while mercifully sparing us the agonies of the preliminary talent-quest-type semifinal auditions) and being open to all. It has proved a good way to show the public just what we do have in the way of musical talent.

The Studio One content has commendably high ideals in trying to get across to the New Zealand public as many facets of pop performance and songwriting as it can find that are of value. The songwriting side of the programme, however, has its hangups. A large number of songs are presented for judging prior to selecting the final pieces for the show. Many of these, while good songs, can't be placed in the semifinals because of the capabilities of the resident singers who will perform the entries. For example, this year's entrants for Studio One will be humiliated if they have entered a big commercial song like Jimmie Webb Flowerpot, a gospel song, or a bluesy piece because, stylistically, such numbers are wrong for the resident vocalists; Maria Dalia, Eddie Low and Tom. It'll be a country-oriented programme again this year.

It's been country singers who have cleaned up on the "New Faces" side of Studio One too. Obviously country and western has a pretty solid local following, but it's strange that it shows up in talent shows such as this when most of the music on the pop charts is anything but country. One never hears about sales of C&W records, but they do sell. We're a pretty country-music-orientated country, regardless of any amount of Yummy yummy yummy I've Got Love in My Tummy that we hear may have sold thousands. One of the few local groups which has managed to retain a steady popularity and solvent as lifetime performers is the Hamilton County Bluegrass Band, who never make the charts, but whose concerts are almost consistent sellouts. John Hore sells, simple country structured songs such as those ballads sung by Tom Jones and John Rowles sell. Max Cryer and his little boys and girls sell. It's the short-and-backwards performer in New Zealand who makes all the money and has the quality.

Rock musicians on the local pop scene have it pretty bad, both on stage and in the recording studio. Our recording studios are lately trying to keep up with the increasingly sophisticated equipment that is available, but most discs put out by New Zealand groups suffer from inferior sound. This is largely due to the equipment they play on, which is limited by import licensing. Quality instruments are virtually unobtainable, unless a group gets in to good with a visiting overseas band and arranges to buy gear along the Japanese-Fijian taperecorder lines. But this is risky so they're stuck with instruments that went out with the Shadows.

Most of New Zealand's rock talent tends to become, through the demands of the public as much as anything else, a pale imitation of overseas raves. They'll say not that they are going to do the new song by such and such a group that's currently popular, and they proceed to do it so badly, with little if any attempt at adding any new interpretation, trying to ape the original riffs and licks on gear that's incapable of producing anything like the desired original sound. The result is pretty sad. The Kornflakes, even though they write most of their recorded material, are even reduced to pandering to public taste 'in concert' by playing someone else's
The group was thinking of breaking up at the time. They were really disgusted. It wasn’t so much breaking up as they wouldn’t get anybody in the house. They were like a dirty, funny group. They were the group that Sinatra and Dean used to have a case on and even at my hotel they couldn’t get in. They were going to have their room and nobody knew what was going on.

The first call of all was with Mick Jagger called, and Andrew Loog Oldham, an English cat. Didn’t understand anything he had for half an hour. I wanted the Stones on an American label, my label, and he didn’t. He offered me a Â£500 advance, which I involved things and money changed hands, and I never really was anything more than that. But I thought there would eventually be problems between Andrew and them because... I don’t know, I just had a feeling. Then there was another guy involved too, another Eric somebody. He was involved. I saw them in America a few times. The first time I came, they did awful; their tour was bombing. They had the wrong hotel rooms, nobody knew what was going on.

The second call of all was with Mick Jagger called, and Andrew Loog Oldham, an English cat. Didn’t understand anything he had for half an hour. I wanted the Stones on an American label, my label, and he didn’t. He offered me a Â£500 advance, which I involved things and money changed hands, and I never really was anything more than that. But I thought there would eventually be problems between Andrew and them because... I don’t know, I just had a feeling. Then there was another guy involved too, another Eric somebody. He was involved. I saw them in America a few times. The first time I came, they did awful; their tour was bombing. They had the wrong hotel rooms, nobody knew what was going on.

The second call of all was with Mick Jagger called, and Andrew Loog Oldham, an English cat. Didn’t understand anything he had for half an hour. I wanted the Stones on an American label, my label, and he didn’t. He offered me a Â£500 advance, which I involved things and money changed hands, and I never really was anything more than that. But I thought there would eventually be problems between Andrew and them because... I don’t know, I just had a feeling. Then there was another guy involved too, another Eric somebody. He was involved. I saw them in America a few times. The first time I came, they did awful; their tour was bombing. They had the wrong hotel rooms, nobody knew what was going on.

Well, this was an involved thing. I made a lot of bad real fact and that’s about all. But I never wanted to do anything else to see them happen, because they were really discouraged.

I mean London Records didn’t know whether to believe in them or not. Everyone knew the record company. It was just that I felt that if another group was going to make anything after the Beatles, they would never make it. They were tremendously popular in London. The girls screamed for them everywhere they went. I heard it all. I figured someone’s here, you know and they tried to get in bands and all sorts of things, and they said they didn’t care and they smelled.

What do you think of Beggar’s Banquet? Well, they’re just making hit records now. There was no such thing in the sixties. Nobody had any distribution. See. It’s a whole new business.

Satisfaction was a distribution. They had a lot of distribution. See. It’s different under your. Everybody knows the Beatles were immune. Everybody knows that George Harrison was the most popular of the Stones’ party right they got busted, and he left Harrison and then they went in and it was the best, I think, it was the Stones, they’re called, “Leave them alone.”

So Lennon must really have been a distribution. Everybody must have been writing him up to get busted. ‘Cause it ain’t no metal of honour. Like, it’s no medal of honour to get the biggest. Being busted for marijuana doesn’t mean nothing. It’s just a waste of time if anything, if anything.

It’s almost like a weird thing to see how bizarre he can get before he really knew it or he just teaches everybody something.

But I think without question he is leader of that, and he makes the decisions. I’d like to know how the Beatles feel about him and what he’s going through. I’m almost at the feeling that they want to help him but I don’t think it’s because he really can’t be his always way of them.

You came over with the Beatles when they first came over to the States. What was that like?

It was a lot of fun. It was probably the only time I flew that I wasn’t afraid. I knew that they weren’t going to get killed in a plane. That plane was really an awful trip. I was there just 28 or 30 minutes where that plane dropped thousands of feet over the ocean. I tried to shoot it out of my head, but I there were 149 people on board who were all Brits and we all had this kind of mad, and I stood up and talked about the Apollo and all that Jay. Lennon was with his first wife, and we had just been married. Paul asked a lot of questions. George was a little nice trip.

I’d just been in England for a couple of weeks and I went by their apartment, and they were saying and I don’t know why or we came around. It’s really funny, but they were terribly frightened to get off the plane. They were terribly frightened of America. They were really saying that the whole thing about Kennedy scared them very, very much. They’re really thinking that there’s to be there and want to kill them, because they were just very shocked. The assassination really dented them tremendously...image of America. Just like it dented everybody’s image of the Secret Service.

What do you think of Apple?

I think it was a necessity, Why should they give their money with Capitol so much?

You would have had Capitol releasing old shit, Beatles 1, 2, and 3, and when they gave it, Capitol’s, like last year. It was just a business thing.

Aren’t they still don’t it?... Yeah, but they couldn’t do it, because the distributors would kill ‘em.

Would they?

Oh, sure.

Was Philles records... A self-distributor, I distributed myself, you see, the Beatles would have made a mistake if they wasted their time. Their product was on Capitol. Capitol’s very good at how to sell albums. They would have to have so suddenly hire all people to do that for them. Like if Tony Bennett and Andy Williams to AAM to negotiate a deal, in the end Jerry Moss would have had to tell ‘em to stay where they are. They’re stupid. They can’t get from AAM what they can get from Columbia Records. Motocic makes the biggest mistake by leaving Columbia. The Beatles wouldn’t have been smart enough to make a new association. They would’ve been fighting their old Capitol product.

when he comes out, he’s another way. You know, it’s possible Colonel Parker hypostilizes him. He wouldn’t get a lot of press if seven or seven people who believe it, who are not generations of people, we’re going to tell you ‘Yes, yes, you,’ and then he’ll go in that room and write his own number. Now, nobody can say you like that. I wonder about that.

What has he got that has survived the worst record business?

He’s a great singer. ‘Cause he’s great. You have no idea how great he is, really, you don’t. You have an opinion about what he is, and it’s absolutely impossible. I can’t tell you why he’s so great, it’s just an opinion. And he does anything with his voice. Whether he will or not is something else. He’s not weak and Dylan I would like to record. Elvis can make some master records and he can do anything. He can sing any way you want him to, any way you tell him. Even Dion. Look at Dion. Even Dion came back. Anybody can come back today. That’s what’s so good about it.

If you could say that the record industry is like some people who really don’t care about the music.

They don’t, ’cause I can make you a millionaire tomorrow, but I can’t care for you. These people are going to hire everybody to death. I mean, it’s a pattern—a novel thing. You go to the record companies brothers’ shows, make a Number One record, go on the road, make a Number One record, go on Ed Sullivan. It’s getting ‘better.’

I mean a few good songs are out, like should you name you go a song—a good song in Gammer People they say Joe South. ‘Cause he’s a popover. The best song of the year probably is Einfuhrion and then the Gaminzjion or Stahl. That’s probably the best lyric and love song love song, love song. Now, I can’t give it to that guitar player Maensbin Williams on Warner Records. ‘Cause I can’t give it to you.

I heard it through the grapevine is the most common song; it’s a great song for a song.

Once in a while there is a great song for a song, they never never never care about the groups, just like who care if you don’t care for the Chipmunks, let’s make it, so what. The groups are a friend of mine. Don’t say anything bad about them.

Oh, you are a friend of mine. We say nothing bad about him, that’s all.

I was a friend of mine. I was a friend of mine. The groups are a friend of mine. Don’t say anything bad about them, that’s all.

I was a friend of mine. I was a friend of mine. The groups are a friend of mine. Don’t say anything bad about them, that’s all.

I was a friend of mine. I was a friend of mine. The groups are a friend of mine. Don’t say anything bad about them, that’s all.

I was a friend of mine. I was a friend of mine. The groups are a friend of mine. Don’t say anything bad about them, that’s all.
The following interview was lifted from Rolling Stone. We don't care. You've got to do it, too. The gap below is intended to draw attention to this and is an introduction to the article. More technical details next time. Now read on... 

You did some of the first, I believe to use the phrase, “message” songs. Like Spanish Harlem. Where do you think the reaction of the record industry at that time to that kind of thing?

That record was a monster. The Drifters... .well, that was the follow up to Last Dance For Me and then Ben E. King decided that he'd be screwed, and wanted to go on his own. Again, I think that's where that crazy, I say, you can't go out with that song, 'cause that's gonna be destroyed by the Drifters or it'll never get played.

I had been in New York, I was born there and had lived there all my life until then. I went back there and I want to do Spanish Harlem. It really meant exactly what it said... .That song had a lot of meaning to me and it is still applicable today. It turned out to be a very successful record and it was a hit with all kinds of records resulting from it. They, of course, have all kinds of success to that.

I think the record industry just accepted it. And, don't think they knew it was a message or it wasn't a message. I don't think they knew anything. I think it was just there, but I don't think anyone really thought it was a hit, nobody did. Nobody really understood it at first, then it started to grow on people and it made sense. I don't know, when I first heard it, My Baby and Love's Theme are the most satisfying. River Deep is a satisfying record.

I mean I could tell you how Loves Theme was made. You couldn't tell me you're gonna lose this record producer that ever lived and that I'll set up all these things, and they put their mouths right there and their money right there.

If I say Bob Crewe is not good, it just puts more pressure on me, like to come out and really kill everybody, because you're not going to want to do that. He's not going to want to do that. He's a Rebel, it's fine, it's the Dr. Doe Row Rule that is, I'm not interested in knocking everybody's hair out of us and I needed the bread or whatever it was, and some of those records I can't take sides on, but I'm very proud of one of them. But of those that you know are just for fun, like My Baby and Loves Theme are the most satisfying. River Deep is a satisfying record.

I mean I could tell you how Loves Theme was made. You couldn't tell me you're gonna lose this record producer that ever lived and that I'll set up all these things, and they put their mouths right there and their money right there.

If I say Bob Crewe is not good, it just puts more pressure on me, like to come out and really kill everybody, because you're not going to want to do that. He's not going to want to do that. He's a Rebel, it's fine, it's fine, it's the Dr. Doe Row Rule that is, I'm not interested in knocking everybody's hair out of us and I needed the bread or whatever it was, and some of those records I can't take sides on, but I'm very proud of one of them. But of those that you know are just for fun, like My Baby and Loves Theme are the most satisfying. River Deep is a satisfying record.

I mean I could tell you how Loves Theme was made. You couldn't tell me you're gonna lose this record producer that ever lived and that I'll set up all these things, and they put their mouths right there and their money right there.

If I say Bob Crewe is not good, it just puts more pressure on me, like to come out and really kill everybody, because you're not going to want to do that. He's not going to want to do that. He's a Rebel, it's fine, it's the Dr. Doe Row Rule that is, I'm not interested in knocking everybody's hair out of us and I needed the bread or whatever it was, and some of those records I can't take sides on, but I'm very proud of one of them. But of those that you know are just for fun, like My Baby and Loves Theme are the most satisfying. River Deep is a satisfying record.

I mean I could tell you how Loves Theme was made. You couldn't tell me you're gonna lose this record producer that ever lived and that I'll set up all these things, and they put their mouths right there and their money right there.

If I say Bob Crewe is not good, it just puts more pressure on me, like to come out and really kill everybody, because you're not going to want to do that. He's not going to want to do that. He's a Rebel, it's fine, it's the Dr. Doe Row Rule that is, I'm not interested in knocking everybody's hair out of us and I needed the bread or whatever it was, and some of those records I can't take sides on, but I'm very proud of one of them. But of those that you know are just for fun, like My Baby and Loves Theme are the most satisfying. River Deep is a satisfying record.
"I haven't heard a good new opera or a good new symphony for at least six months," thus Kurt Lambert the pop impresario in Tony Palmer's television film All My Loving, making, one would think, one of his most unlooked-for pronouncements. Indeed, it is not altogether that he has not heard of Harriett Birnwater and Corinatha Carlin, but one must realize that Lambert's view is the basis of a total dismissal of modern classical musical activity. Such a view is held by no less an authority than the man himself in his weekly sermons. Secondly, the pop field has become so vast that no one could possibly expect to be informed on contemporary classical. All generalizations about Lambert have therefore been so exclusive as to be of no value. We must not forget that Janis's record (Alone from Engelbert Humperdinck's to the Fudge, from the Hookers to the Beatles, from Pastel Clark to Jimi Hendrix). Not even the presence of a constant slot or of a key is common to all these three areas. For as untethered interpreters of pop we are still too far away from pop to say anything worthwhile. "Pop music is big enough to try to cut out for efforts at sociological explanation," writes Tom Atkins. This work prescribes any success in such efforts. In these notes I should therefore stress the diversity of pop and the degree to which aspects of its musical content correspond to those of 'straight' music today, in the modest hope of creating even a spark of mutual respect and understanding. Performance — Performance is me ... one of the most constant aspects of American music: its composite character, its emphasis on performance. The audience for a classical concerto is a select audience for a history, for an identifiable genius. The audience for a rock concert (Musical America, 1 May 1967), from which the show is to be taken, is one that stresses the common character that exists between jazz and pop. Popular music has become so pervasive that it should not be forgotten that it is a core of music of pop rock. In the recording industry, there is a whole world tradition closely related to the blues and "hot" music of the jazz age. I think that with these background assumptions, I can write a book on rock. The records are a kind of abstraction from the music, a reflection of the whole of the world of rock. The seventeenth-century piano reductions of orchestral and operatic music for domestic use. The spread of the rock line music, whereby share values create a direct emotional transference. The highly structured aural space of rock music. The internal 'strang's' music. For me, it constitutes an important basis for the theory and musical means of the dissemination of music.

Ecclecticism — Rock ... represents a fusion of the resistant aspects of the music with a sense of the liberating forces of eclecticism. Their ancestors are as far removed from the classical and operatic repertoire as a country song from a folk song, a ballad, Bach, Elizabathan, Indian and Arab folk music, and so on. I think there is no greater contrast to the tradition which it is supposed by Lambert to be superceding, it is true, but in recent years 'strang's' music has learnt a lot from the country music, and from its electricity. To quote Berio again: "Every style is me ... based on the revolution and the respectful transference into another context of the diotus. When instruments like the trumpet, the harp, the string quartet and a recorder etc. are used, they seem to assume the correct character of quotations of themsevles." This 'revolution' of the diotus is as similar to Steinitz's use in Froben of national anthems as musical objects, as commonplace material for complete sets just "comprehensible" in Schonberg's sense process of transformation and invention. The use of various styles as comic heretic becomes a style of American topography. In the music of the Beatles on the one hand, traditionalism is conscious and complexly is a touch of melancholy. As Berio says, "the extra elements are adopted like political objects from a far-off world reminiscent of the Gustav of the return to original". The record in Focus on the Hill and the string quartet in Yesterday and Eleanor Rigby sound in the context infinitely sad because they embody age, remoteness and therefore loneliness. The Beatles songs are full of an essential, instantly recognizable nostalgia that can only be compared to that of Kurt Weill's songs, which must in a sense have sounded old at the premieres in the twenties and thirties. Weill, too, for all the political reasons, placed at the listener's desire for the return to original's"

The sound of the French horn in Tomorrow once upon of the British press in In the City carries in the context a great weight of musical history. The effect is comparable to that produced by the occasional use of clearly recognizable instrumental sound in a pop free improvization group using live electronics. Cardew has described conventional instruments as "thoroughly traditional musical structures existing in each of which resides a portion of musical history".

Arrangement — Arrangement has been central to popular music from its birth. Today, because of the recent idiomatic range of pop music, it has become a particularly rich field again. The potential range of re-interpretation is equally vast. Moreover many of the finest pop songs have the archetypal simplicity of basic blues chords and lend themselves to as extensive elaboration. If we take the songs of Bob Dylan and the Beatles as typical pop 'standards' we can see that there exists for the pop arranger a field of possibilities which has not been open to the straight composer since the middle ages. Joshua Kellin's arrangement of Dylan's Tom Thumb's Blues for Judy Collins illustrates how new dimensions of meaning can be added to the original by means of a subtly instrumented, motivically relevant accompaniment, a fact which in turn shows the strength of formal type in pop. These are the exact of the straight composer, for whom, instead of formal types, there exists only a range of a formal procedures.

The re-creative potential of pop arrangement can be seen as a comparison of the Beatles' "a little help from my friends with the recently highly popular version by Joe Cocker. However we could transpose the arrangement transformed not just its tempo, key, metric and instrumentation but its whole mood and, more important still, its formal type. A freely conventional, jumpy, strumming, Beatles tune has been completely recreated in the form of a Negro 'soul' song complete with organ and female "heavenly chic" backing. The straggly regularity of the original is replaced by a gradual build up to a final climax.

Electricity — There are two aspects to the use of electricity in pop music and they correspond roughly to the two main types of electronic composition today: 'live' and 'studio'. On the former the reviewer writes: "Voices and instruments are heavily amplified; a certain continuity of sound is obtained with a sufficiently controlled use of feedback which also serves to level out the differences in intensity between the various sound-sources. Microphones, amplifiers, effects units and the whole recording set-up is designed to extend or control the activity of the voices and instruments but becomes them themselves, thereby superimposing the original acoustic qualities of the electrical transmission. The phenomenon of levitation and of the total blurring of sound (the acoustic soup) has been noted by Cardew when improving in a musical context. The electronic player's line of 'aural gymnastics' is". The dictats of the acoustic situation are obeyed by the player. A mindless exercise! Of course — and one from which one returns greatly exhilarated. It is the last four minutes of Joyful Rock.
Peter Cresswell, now working on the staff of TIME AND TIDE, was a member of the SALIENT staff in 1959 and 1960. Earlier this year he offered SALIENT the transcript of an interview he was about to tape with Nigel Chester, the fifth Beatle. We have been unable to print the interview until now as official clearance was necessary FORM TIME AND TIDE. We would like to thank that magazine and Peter Cresswell for the opportunity they have given us.

When did you join the Beatles?

Just back before SERGEANT PEPPER, The last track McCartney recorded was Getting Better. My first one was Fixing a Hole. There was quite a long break after REVOLVER. John and Ringo were ready to call the whole thing off but George and Brian convinced them that they still had places to go as a group. That was mid-February, 1967. All they had of SERGEANT PEPPER was five finished cuts and a few trial tapes.

How did Brian Epstein find you?

I was singing with the Stan Tracey Trio at Ronnie Scott’s Jazz Club in London at the end of 1960 but I got fed up with it. I joined the Blackburn Repertory in January 1967. I had a small part in Willis Hall’s ‘The Long, the Short and the Tall. I was playing Private Bamforth under the name ‘Nigel le Page’. Brian was in the audience and only sat in the first act. He was waiting for me at 10.30 though. That was the end of the stage for me…

According to Somerset House records, on 27th February Nigel John Chester changed his surname by deed poll to McCartney. Apparently you didn’t change your christian names too?

No. I didn’t need to.

Why did you change your name at all?

John’ll tell you that. I was just about brain-washed in the first few weeks after I met Brian. Actually, it was bloody funny. I had to learn a lot of mouldy stuff about McCartney but that didn’t take too long. After all, they knew nothing much about him really–the public mean. He was divorced when he was nineteen. His ex-wife tried to sell the story to the MIRROR and they just laughed at her. Some of the newspapers knew, though. And some of the people who worked on the first Lester movie knew a lot more about him than that. Dick Lester knows bloody well where McCartney is now but he’s not saying anything, is he? There are quite a few who know about me but they agree with what Brian did. All of the composing was pretty well beloved them. But it wasn’t true. They worked almost completely separately. So I had these tapes of McCartney hammering away at his Yamaha. There was some good stuff too. But I was much more interested in jazz than McCartney—be goes in for the early rock and the ballads. My jazz style is pretty obvious on tracks like I am the Walrus, Hey Jude, Rocky Raccoon and Happiness is a Warm Gun. McCartney would never have done them like that. What was your attitude towards the Beatles before Brian brought you in?

Well, I thought the Beatles were doing some interesting things. I was more interested in Mendelssohn, Jimmy Smith—people like that. I’m a great Gershwin fan and even lifted a few bars for Fixin’ a Hole. And now?

I’ve swung back a little now, I had to. I didn’t mind so much—commercial music is becoming more and more complex. Anyway, I like the Beatles’ music very much, of course… it’s great. I write a lot of it, after all.

How do you get on with the others?

At first it was hard. As I said before, they weren’t sure they wanted to go on. They closed ranks a bit and I was on the outside. It’s okay now. But the Beatles aren’t the happy Mersey lads they were in ’65—not that the cheeky Liverpool lads thing was ever very real, anyway.

McCartney’s relationship with Jane Asher must have caused complications…

At first, but we faked her after a while. Brian worked on her and she consented to a few appearances. It was difficult… we both looked as sour as hell. Everybody thought we were having trouble and would break up soon—TEENSET had a front-page story about it which was really very funny. Anyway, that was okay. I’d met Linda about a month before Brian came to see me at Blackburn. We had to keep her hidden for quite a while. Even then, the marriage was a surprise… not the way McCartney would have done things at all.

And the Apple float? The company was being planned by Brian and John before McCartney left, right?

Yes. The idea had been pretty well thrashed out. McCartney’s exit made it more or less vital from the legal angle, you know. We had so many contracts… the whole thing had to be rationalised.

Back on some of the more practical difficulties now—can you play a guitar, can you?

No. But I’m left-handed, which was useful because I can at least hold the blasted thing…

So who fills in?

George mainly. He had to do a lot of overtime.

How did you get on with stage shows?

I mimed. I found it very tough at first. A lot of viewers on the Ed Sullivan Show noticed. We cut down on the number of live performances though—and I got better at it. But it was good really because John and George wanted out of the stage shows.

What about your accent? Radcliffe and Merry don’t have much in common.

Well, they didn’t go in for eating bread buttons at Radcliffe, that’s right enough. But the accent didn’t take long to pick up. I went to RADA after leaving Radcliffe in 1963 and Hal Irving said at the end of a year there that I had a talent for caricature. He didn’t think I’d go too far though and I did say I should some Provincial Rep. The accent has slipped now and again—Honey Pie, for instance. I didn’t get a chance to put down the lyrics again and we had to let it go. The accent is pretty inconsistent but nobody picked it up.

Besides singing with Stan Tracey at Scott’s you were a jazz singer/MC and you occasionally did some drumming.

Yes. Actually, I’ve done some drumming since but not for the Beatles as such. Rings wasn’t available for The Ballad of John and Yoko so I filled in on that one. The drumming is pretty jazz-oriented but that was right for the song really.

You won’t tell me where McCartney is and why Epstein moved him out?

No, John’ll tell you.

Well, do you mind if this gets published?

Why should I care if you’re going to all this trouble? Everyone will think it’s part of the put-on anyway. People like you only get onto it because you heard it from someone in MELDYMAKER or Radio London. You wouldn’t convince anyone. Maybe Nigel Chester fell under a Stepney bus last week anyway.
Palmer: No, I don’t think it’s a pity there should be two columns in this newspaper—one called ‘Music’ and the other called ‘Pop’.

Heyworth: No, I don’t. I think it’s an acceptance of fact, an acceptance of the situation as it is. There is a difference, isn’t there?

Palmer: No, I don’t think there is. But calling your columns music and mine pop is to imply that pop is not music.

Heyworth: Not at all. It simply implies that there are different sorts of music.

Palmer: There seems to me no essential musical difference between the works of Stockhausen, John Tavener, Chieko Laine, the Beatles or Bob Dylan. To arbitrate between them is silly and destructive. Contrary to expectations, the difference, if any, is certainly not in the degree of popularity.

The best of pop music isn’t popular. It doesn’t make the Top Twenty, so you can’t judge it by the charts. The best of pop is a minority...

Heyworth: Ah! So you’re arguing for one minority against another minority?

Palmer: Not at all. I’m arguing for a proper understanding of what pop music is. It does not consist exclusively of stuff that’s heard on the Jimmy Young Show.

Heyworth: No doubt. But don’t you think that, putting it very crudely, one could say that pop is the musical expression of the demands of the new rich—the post-war young. For the first time in history the young can put down something that they want. They may not be individually rich, but—considering their numbers—as a fortress they’re as rich as the haute bourgeoisie of 150 years ago. The arrival of pop surely dates from their arrival on the scene.

Palmer: Perhaps, but pop is not just expressing the demands of the new rich. It is expressing now, 1970, in a way that no other music is.

Heyworth: You said in THE OBSERVER that the Beatles were the best song writers since Schubert. Do you really believe that?

Palmer: Of course I believe it.

Heyworth: You don’t think that the range of emotion they can cover is limited, for instance, in comparison with Schubert?

Palmer: It depends which songs you take. If you take simple children’s songs like Yellow Submarine, yes obviously you’re right. But I am sure, in fact, that they evolved a way of writing music so that audiences were willing to sit silently in rows and listen to it for its own sake. This was absolutely unprecedented. Before that you had music at the opera, in your church or you danced to it or maybe you just sat and talked through a disinterestedness.

A concert as we now know it is quite new. I think something different is emerging with the arrival of a new class of patrons. It may well be that concert music is dying, it may be that pop will succeed, though I doubt its ability to take root. But it’s not as good as another—and I’m talking about quality—just because one thing comes after another.

Heyworth: I’m not disagreeing with that. I’d say that the history of pop music as I understand it does date from the arrival of Elvis Presley in 1955. Not only did he fuse all the various elements that went into pop music—‘n’ roll, the blues, the country and western—but he happened to arrive at a time when the first post-war generation was growing up free and rich. The first was an accident of parentage, the second a sociological accident: like everything else in pop, it wasn’t planned.

With the arrival of musicians of stature, I would say genius, like the Beatles, Elvis’s sound, which was very crude, was translated into a high degree of sophistication. It’s ironic that it was they, not Elvis, who set the youth of the world on fire.

Heyworth: Good God, no one planned that. Neither one was out to attack Elvis Presley. At least, I’m not. But it seems to me that you’re coming very close to suggesting that pop is the whole truth so far as the contemporary scene is concerned. At one time some people said the same about jazz—that it alone was real and all the rest was phoney, that it had taken over from defeat ‘classical’ music.

Palmer: It isn’t. It was at the time. Anyway, the best defence of pop music cannot necessarily be made either for the words, which are for the most part indifferent, or for the music, which for the most part is bad, but for a combination of the words and the music, play the kind of cataclysmic effect that the playing of pop music has: its loudness, its sense of occasion, its sense of excitement. Curiously, the kind of effects that Stockhausen is working on, and the kind of effects that Henze and other composers you admire are working on, are very like those that pop music is working on.

Heyworth: I don’t think that Henze or Stockhausen would appreciate being put in the same pot. But I agree that pop has a number of qualities that so-called serious music seems for the time being to have lost. And incidentally I think there’s a connection between one side’s gain and the other’s loss.

I’m not against pop. My doubts are merely as to how far its language extends and whether it can express the full range of human experience. Because the final justification of art must be its relevance to our experience of the world. Its ability to enlarge it. I’m not saying that pop doesn’t do this. I just wonder whether it has it in it to cover all experience and cover it in depth. Won’t you settle for coexistence?

Palmer: To which the proper reply is that of John Lennon when somebody told him, ‘You’re now 25, Mr. Lennon. Don’t you think by the time you’re 35 you’ll have grown out of this?’ No, by the time I’m 35 I’ll be writing about what it’s like to be 35. The music you so vigorously advocate has little new to say to the new generation, to today’s young people. And pop has. Art can only live as an enlargement of experience if it is constantly being revitalised by fresh stimuli. Pop is not the complete answer, but at least it should be given a chance.

Roger McGough

LET ME DIE A YOUNGMAN’S DEATH

Let me die a youth-man’s death not a clean & inbetween the sheets hollywater death not a famous-last-words peaceful out of breath death

When I’m 73 & in constant good tumour may I be mown down at dawn by a bright red sports car on my way home from an allnight party

Or when I’m 91 with silver hair & sitting in a barber’s chair may I rival gathered with hamfested tommyguns burst in & give me a short back & insides

Or when I’m 104 & banned from the tavern may I miss my minister catching me in bed with her daughter & fearing her son cut me up into little pieces & throw away every piece but one

Let me die a youth-man’s death not a free from sin tispo in carpenters & a & waking death, not a curtains drawn by angels borne ‘what a nice way to go’ death
any grey hair; dapper-suited Teddy who layed onto the stage, you had a hard time. Del Shannon looked tough, downright villainous, but he dared to launch into falsetto at odd moments—not a Tin Pan ties, but an ear-busting wall. Del Shannon will always be around.

So will Frankie Valli. He was lead singer for the Four Seasons, and in fact still is. The Seasons all looked like local Mafia representatives but they brought out wonders like Big Chilli’s ‘Cry. Walk like a Man and Sherry’—about 30 hits all told—right through to last year. Typically American, they were typically pop—lead singer up front waltzing in falsetto, big beard out back running in a bass monotone—and the rest of the group waltzing somewhere in the middle. Curiously enough, they’ve been imaginative, and are probably one of the most underrated pop groups around.

Then there were Pinney and Orbinson—the vocalist who’s always cut a clean figure. Roy Orbison had a voice like a poet’s—serial jump-ups about two octaves in one go. He’s been very popular in Britain where he’s now cutting lightweight Country and Western-type singles. His ballads are as good as Crying. Running Scared and it’s Over.

Gene Pitney has always been a little harder to take. From the beginning he affected a nasal whine, occasionally, and the vocals were all over the place. It’s all he’s kept his hair neat, smiled and played the part. He’s a bit too slick, a little too smooth. Known how many companies in the States, and still manage occasionally, to fill the houses.

In England, the bong was much the same—the vocalists, however, were even more lightweight. Cliff Richard, who’d started off in 1959 as an irritation Presley, had quenched down, and (backed by the Shadows) was turning out tuneful rock in an almost tender voice. Before him there was only shifty, more shifty and even more shifty with a little bit of raunch wounded dace. The Shadows hardly sounded at the night of Ronnie Denogen or Kenny Ball. Tommy Steele had been the No.1 idol in Britain in the 50’s, but he’d graduated to more Little White and Ball and a Much, tap dancing and talking professional Cookney. Richard at least looked well—his wasn’t a but he was beside the point. He painted his hair, wore a sneering tie and moved into Harry. Everybody screamed. How he lasted in beyond—he’s got good looks, a nice voice, a little talent and a Glee for the public. He was even with that stacked against him that he went.

Along with Cliff Richard came Adam Faith, John Leyton, Marty Wilde, Joe Brown and his Buddy-Farmer FAy, also the Shadows who, like Marty Wilde flagged second-rate cover versions of American hits. But they did have something much. John Leyton sang Johnny Remember Me and when he did it, he had something, and the most individualistic was Adam Faith. He was slight, fair-haired, rather small and very intelligent. Pulled by John Barry, who provided the sophistication that Faith needed. Faith was a hit in his voice that somehow got you even if you fought it. Songs like What do you Know About Love, You’re My Heart, You’re My Soul, established him, despite a couple of mediocre albums. He had a song Heaven Help Me About That? which has always been a stand-out.

Nevertheless, however intelligent Adam Faith needed to brighten up his own image and pop music was still taking its time in becoming established and respectable.

What the pop singer was gaining was controversy. Terry Dene, an over-publicized and rather cold rock’n’roll star who came in with aband-o and finally potted a bad time with the press, summed it up: “One week I was a quiet boy, with no girl friends, a mod, wearing trousers that earned four pounds a week and went to bed early. The next, I was pocketing thirty pounds or more, being mobbed by hundreds of fans. There were parties and late nights, there was boost and flattery.”

After 1959-60 came the big depression. Sandy Nelson, Neil Sedaka, Johnny and the Hurricanes, Paul Anka, Bobby Darin and the like were making hard work of it—the music was hardly commercial. Lucking back on a bit of it, you used to become sentimental, recalling with nostalgia songs like Poems in Motion, Rubber Ball, North to Alaska, Ready, Baby, Stiltin’ Boogie and Calendar Girl. There was relief, of course, like the Temperance Seven’s ‘You’re Driving Me Crazy, Hit the Road Jack’ from Ray Charles and Son Dinmore’s The Wanderer. But there was mostly just Haley Mills, Charlie Drake, Melody Mills, Connie Francis, The Highwaymen, Nina and Frederic, Bernard O’Brian and Bessie Jones. All depressing enough.

So up came Chubby Checker. In 1962, everybody twisted. Checker found himself touring the world demonstrating the new dance craze. This was wild—big business was even in New Zealand. New Zealand Broadcasting refused to play Chubby Checker’s records. Then, when the whole thing boiled over, and Chubby Checker was giving twisting demonstrations to that self-same audience in a local department store, they relented. Following the Twist came the Monkey, the Pony, the Holly...
SALIENT looks at ROCK MUSIC

Is it 'music'? And, if it is, is it to call it 'music' sufficient? What does it mean to those who listen to it? Does it matter what it means? Why care?

It's rock music—for us, in this special feature, a broad, generic term for that which has been influenced by blues, by folk, by soul, by jazz, by the classics even, but which is not in itself blues, folk, soul...it's hard rock, acid rock, rockabilly, bubblegum, country rock...What's it all about? Where is it going...

1954: Bill Haley: 'Roll Around the Clock'—velvet drape suits—unbelievable.

1969: Deep Purple in live concert at the Royal Albert Hall with the Royal Philharmonic Orchestra conducted by Malcolm Arnold—Concerto for Group and Orchestra.

The difference—the change in 15 years, is incredible, but whatever the difference it's still rock'n'roll. In that period has emerged a super-industry—a giant rock machine that has turned Frankenstein on many of its creators and left them dry. And it all started with a bunch of tired-looking guitar pickers from the Mid-West who called themselves the Comets. They weren't exactly new—they borrowed the term rock 'n' roll from an old blues lyric, "my baby rocks me with a steady roll". They borrowed their hit song Rock Around the Clock from Ivory Joe Hunter. Anyway, it made it big, and for a couple of years stayed that way. Now, fifteen years later; Haley and his Comets do much the same thing old thing.

They cut a competent version of Tom Hall's That's How I Got to Memphis for United Artists last year but apart from that their image is kept alive by fifteen million copies of Rock Around the Clock clogging up record collections and rubbish dums all over the world.

Haley was the first big one—the first to be seen by many rock promoters as commercial teen laddie and he lived up to it as best he could. Then Presley didn't even have to try. They were in Mississippi in 1956, Presley rowed lawn and drove trucks before he was discovered by a local record promoter and recorded by Sun Records. Under Sam Phillips, Presley cut his first duet, 'Mama, I Don't Care', and his first hit, 'Heartbreak Hotel'—all right so far so good. He started his career in America—his first tour was in 1957. His records are still probably the best examples of rock'n'roll ever made. But what really got to people was that he was sexually liberated—"morally insane"—as one Baptist preacher put it. He gave the kids what others hadn't dared to give on stage and he got away with it. He didn't shave, he was young, and everybody went mad. But there were two sides to Presley's career. He got to be identified with his musical image, and even he fell under the spell of his image. Even when he took to castrating Italian love ballads nobody seemed to mind—he was too far out he was untouchable.

Most of the rock'n'rollers who aspired to the national charts after Presley were from the South and some of them were class. The biggest were probably Buddy Holly, Little Richard and Jerry Lee Lewis. Buddy Holly, backed by his Crickets, breezed through such epics as That'll Be the Day, Rave On, Peggy Sue, Oh Boy and a succession of his songs that were far in advance of their time. Until he was killed in a plane crash in 1959, Holly was a major figure in the real rock'n'roll scene from 1955 on.

Little Richard was the wildest of the wild bunch; he played piano, screamed and made Jimi Hendrix look like Pat Boone. Self-celebrated and totally control, if one is the counterpart of soul and rock, the Georgia Peach. I don't need drugs or Black Power. I gave the Beatles their first break..."

Little Richard Penniman soared through a series of rock classics like Good Golly Miss Molly, Lucille and Long Tall Sally.

Jerry Lee Lewis, currently back with his first love, country and western, was a drawer from down Louisiana way. He showed his way through Whole Lotta Shakin' Goin' On and Great Balls of Fire, while standing on the top of his piano. He had a country grounding behind him, and it is this that has kept him going when standing on pianos has become passe.

There were other big names in the fifties. This era saw the rise of Chuck Berry, who wrote some of the best teen material ever while duckwalking on national charts. There was also Sam Cooke, who had musically one of the best voices ever for range and control. The Drifters were a coloured harmony group who gave rise to such tremendous vocalists as Clyde McPhatter and Ben E. King. There were the Coasters (Charlie Brown and YakETY Yak) and the Everly Brothers, who looked like a couple of workflow and sang like a harmonica duet. With them were Eddie Cochran, Fabian, Gene Vincent, Fats Domino, Carl Perkins and a host of other figures that gave popular music the biggest boost since Rudy Vallee.

It all had to run out of steam, and by 1960 it all had. Groups and singers were moving away from hard rock, and settling for a more commercial, more 'acceptable' sound. In America this was the way of assorted vocal gymnastics like Del Shannon, whose voice could travel over 3½ octaves. His hit songs like Runaway, Two Kinds of Trains and Make Off to Larry rake with the best, even today. He was an innovator, something he's not generally given credit for. First he introduced the organ as an acceptable instrument in the pop field. Secondly, he sang a lot in falsetto. Now engines had been singing in falsetto, accidently or otherwise, for years, but no all-American boy had been game enough to touch it. In the rock age, if you didn't give the appearance of being tough and ready to tackle