Everyone wants a CAPPICADE

CAPPICADE is set for record sales this year.

The Publications Board has approved the printing of 43,000 copies of the magazine and CAPPICADE Distribution Manager Cavan Anastasse is fairly confident that most of the copies will be sold. 28,000 copies were printed last year and sales reached about 27,000—a very high proportion of the total number printed.

CAPPICADE itself looks like being highly controversial. Edine Roger Hall says that, while humour and satire have intruded themselves upon the magazine, CAPPICADE will this year be "essentially pornographic in character." Mr. Hall says that spite has not been his sole concern, however. "We decided that if the magazine could not be 100% filthy, we should make some attempt at provoking a national scandal. This we believe we have done with an investigative article on Korea which, I confidently expect, will have local values in that area." Mr. Hall has also, he says, burnt the list of grounds as the use of what he described as "recreational devices."

LOGAN TO RESIGN

Controversial Students' Association representative on the University Council, Bill Logan, is to resign "towards the end of May." Mr. Logan says that from the beginning of the second term an important seminar which he was attending will clash with times of Council meetings and, as a consequence, he will be unable to attend meetings.

BREAKAWAY

... make a dash to the National Bank. For example, safe, efficient bank- ing. Cheque and Savings Accounts — computerized services. The National Bank of New Zealand Limited

with your Bursary...

CHIEF JUSTICE: HONORARY WHITE

A move to exclude Sir Richard Wild, the Chief Justice, from the Student Union Building was defeated at the AGM on 6 April. This action was a protest against his statement of support for the South African tour by the All Blacks at an NZFLU dinner.

But in an amendment to another motion Sir Richard was declared an "honorary white."

The debate was on the motion excluding the Chief Justice from the Union Building at all times. It was generally felt that as the second receiver of the Government, he should not prejudice an issue with his opinion.

Immediate Past President Gerard O'Cass said that the Chief Justice had never said that apartheid was a good policy. However, he was disturbed that the Chief Justice should express a personal opinion in public on the matter at all.

"Are we going to exclude everyone who disagrees with us?" he asked. Freedom of speech was the hallmark of a university and to exclude Sir Richard was not in keeping with this spirit.

Several speakers, although agreeing that Sir Richard should receive some indication as to the internecine feeling aroused, thought that the barring measure was unforgivable.

Association Secretary Dena Phelps told, "We are facing a clear issue. We want to hit him in a soft spot."

The motion was put and lost 54-75.

John Lade moved a foreshadowed motion: That this Association do strongly condemn the comments of the Chief Justice. Sir Richard Wild on the Rugby Tour and do deplore the use of his high office to lend respectability to an immoral and degrading tour. Simon Arnold moved an amendment "... and that Sir Richard be declared an honorary black." Following a suggestion from the floor he changed this to "... and that the Chief Justice be declared an honorary white."

Sir Richard was later invited by the AGM to publicly debate on the question of the South African Rugby Tour.

BIG CULTURAL GRANT

$3000 has been allocated for cultural affairs in 1970. In addition to this, an interest-free loan of $1000 has been granted to the Cultural Affairs Committee "for development of the arts in 1970."

The Publications Officer, Graham Collins, and Treasurer Gary Langford dissociated from the motion which granted the Cultural Affairs Committee a budget of $3000 in 1970. The motion which approved the granting of an interest-free loan of $1000 was carried without debate.

In further motions relating to cultural affairs, the Executive decided:

1. That this Association accept no financial responsibility for the Shakespearean Festival and do strongly advise the Shakespearean Committee to incorporate as a society.

2. That a cash gift of $1000 be made available for an Arts Festival Accompt; the signatories to be the Arts Festival Controller, the Arts Festival Treasurer and the Association Treasurer.

3. That the Men's Vice-President, Cultural Affairs Officer and Treasurer investigate the proposed loan to the Cultural Affairs Committee.

DEMOK SOON

An anti-Tour demonstration is to be held outside the NZ Rugby Union's Annual Conference on Thursday, 30 April.

HART Chairman Trevor Richards says he expects that the demonstration—coming about three weeks before the start—will attract at least 1000 people.

Anti-Tour demonstrations will also be held simultaneously in Auckland, Hamilton, Christchurch, Dunedin and possibly other centers.

Mr. Richards says the obvious target for demonstrations against the Tour of South Africa and Rhodesia is the Rugby Football Union. The trial will also provide an opportunity for the expression of dissent, he says.

"The purpose of the demonstrations," says Mr. Richards, "is to make a statement."

Margaret Blyton entertaining an Open Day guest
The dreary round of Capping activities is shortly to be upon us again.

Last year's stunts were in such bad taste that one hopes that any suggestion of repetition will not be tolerated. For Gerard Curry to arrange for a grand piano to be dropped from a height onto the back of an American convertible car and then to drive the whole ("like a mad man"), the Magistrate said) down Manners Street during the lunch hour was at the height of bad taste. To assert, as Mr Curry did in his defence, that this grotesque performance was intended to constitute a "witty assertion of the irrelevance of material values" was to be devastatingly naive about the tenuous nature of town/gown relations.

Reference to two other stunts perpetrated in recent years will, I am certain, convince readers of the futility and essentially tasteless character of most Capping stunts. The first of these was the infamous "paper-mache President" Knox (code name: Doug White) of 1968; a silly, unfunny stunt, drawn out far beyond any term which could possibly be justified by its perpetrators. The second stunt to which I will refer was perhaps the most deplorable incident in which students are ever likely to be involved. This was the establishment in 1968 of the "Security Service". This stunt got quite out of hand. Reminders of its persist until this day as other would-be humourists masquerade as "officers" of the "Security Service", tap 'phones, and operate "agents" on campus, employ people who are currently undertaking degree courses to "spy" on their fellow students, examine ballot papers in order to identify people who vote for the Communist Party and so on.

This year, far from involving themselves in stunts as in past years, members of the Executive must act with the decorum which we have a right to expect of our representatives. They must, in fact, go further than this; they must take a strong hand in controlling stunts. As to the stunts themselves, I suggest that someone put some green dye in that bucket thing in the Mall. That would be most amusing.

Portuguese Imperialism

Sir,

With all that is being written about Laos and Cambodia and all that has been written about Vietnam, I feel your readers' attention should be directed now to the injustices now being committed in Africa by Portugal and in Portugal itself by one against another. The following facts speak for themselves.

According to authoritative estimates, including those of the Institute of Strategic Studies, London in The Military Balance—1968/69, the combined total of Portuguese troops in Africa is about 115,000—150,000 in Angola, 40,000 in Mozambique and 20,000 in Guinea-Bissau. The total strength of the Portuguese armed forces is over 100,000; the total number of reservists amounts to 300,000—out of a population of nine million.

Military expenditure has increased continuously over the past ten years, the number of guerrilla warfare in 1961; currently it accounts nearly half the entire Portuguese budget, leaving aside the further allocations from the budgets of the territories concerned. Defence costs take up 64% of the GNP—the highest percentage in Europe, excepting the Soviet Union, whose expenditure includes space and atomic programmes.

Only the undercurrent of democratic pressure of the population, the increased dependence on foreign investors, and higher ranking Army officers, the burden falls upon the average Portuguese youth. The military threat entails conscription of all males at the age of 21, for periods ranging up to four years—with no provision whatsoever for conscientious objection. The bulk of the Portuguese forces is derived from the peasant class, a third of which is illiterate.

T. Coogan

(The writer wishes to thank Senator Antonio de Figueiredo for supplying some of the information in the above letter.)

LETTERS to the Editor

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T. Coogan

(The writer wishes to thank Senator Antonio de Figueiredo for supplying some of the information in the above letter.)

SALIENT censured?

Sir,

When you are going to do something quite as foolish as SALIENT's censure of an article in SALIENT (dated 3/4/70), which shall remain unmentioned, Dennis O'Brien wrote, and you publish a second article in the same number of the same newspaper, this word can be described as a substitute for the word "formication", and it was printed no less than 19 TIMES.

How can we sleep at night, knowing you have distributed a potentially corrosive word among the reportedly sexually ignorant students of Victoria University?

Mike Fursa

MARIJUANA and students

Sir.

For years I have watched the activities of students, and have felt many emotions, because of such. Gladness, clodhopper, surprise, sickness, contempt and anger, as well as pity and compassion, have moved me at times.

You are all very young and your education does not begin in earnest until your university years are over and each one of you must face up to, and make unique decisions, without the help, co-operation or otherwise, of any other person than yourself.

Your tragedy will be to choose the wrong philosophy. And not the one that is the most popular, but the one you are most sure of on any issue.

Have any of you known the true heartbreak of parents who have watched their son or daughter in hell because of drug addiction?

If any of you do, I am certain that she or he is not sympathising towards legalising marijuana. And do try not to justify that stuff if you have not experienced the hopelessness of people who have smoked marijuana become addicted to it, and crave stronger drugs as a result.

Are any of you Christians?

T. Coogan

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SALIENT is published by and is the official organ of the Students' Association, Victoria University of Wellington, and is published weekly from the 2nd Monday in February to the 2nd Monday in December, inclusive. The news-sheets of the three student newspapers of the students of Victoria University are combined in this publication.

Adelaide/Auckland International Film Festival

Sir,

Last year we held the 1st International Film Festival in Auckland. Several Wellington students complained to me later that the Festival was not publicised in Wellington, since they would have known about it had they known about it.

Since the Festival is a non-profit venture, we are planning to throw a budgeting, but we can't afford to buy adverting outside Auckland; we therefore depend upon any publicity we can get from student newspapers and other sympathetic sources. We would be extremely grateful if you or your film reviewers could mention the Festival in SALIENT so that Wellington students will know about it this time. I enclose the provisional list of titles (which includes Fellini, Bresson, etc.). I'd be happy to send you more information if you're interested.

The Festival will be held in Auckland from 13-20 July.

Roger Hornsby

30 Waima Crescent

Tauranga

Bulgaria—"The eight"

Hungary—"Confidantship"

Japan—"The day the sun rose", "Legends of a southern island"

France—"La vie en rose", "Le Piscine" (The Swimming pool)

Israel—"A woman's cave"

Bulgaria—"Monastic" plus other Breslov poster possibly, "Passion of Joan of Arc"

Appropriately seconded for Auckland and helpful for Auckland.

ITALY—"Sazioon" (Fatality)

15 mins short films entered so far from Bologna, Cremona, Holland, Poland, Hungary, Canada and New Zealand. 15 mins (usually) short films from Britain, Israel, and United States.
Special general meeting has been called to discuss subsidies for graduands' dinners. The meeting will be held on 14 April. Last year, subsidies for graduands' dinners amounted to $350. This year, the Committee will discuss the proposal to provide $400 for the event.

The Committee of the SRC has been reconstituted. The new officers are: Student Association Treasurer $200, Cappex Treasurer $250, Arts Festival Treasurer $150, Student Association Treasurer $100, Argus Editor $20 per issue, Treasurer of Publications Board $100, Handbook Treasurer $50, Orientation Treasurer $50, Open Day Treasurer $50, and the Publications Officer, Sports Officer, Cultural Affairs Officer, Men's Vice-President and Women's Vice-President $50 each.

Process

The PROCESH Budget has been slightly increased on last year's allocation. $450 was voted by the Executive on 14 April. Last year's expenses were $462.

Colin Knox, Men's Vice President, said that the PROCESH may have been prepared to vote more money for PROCESS if the PROCESH Committee had been present at the meeting.

The Otage University Students' Association has paid its full NZUSA subscription and there appears to be no immediate prospect of a withdrawal by Otage from the national students' union.

Paul Grocott, NZUSA President, made the following statement last week: "I am aware of the results of Easter Council involving as their own Adoption of the motion. Now, one important development is that the question of capping magazine waxes seems to have been put into perspective and is now regarded as a crucial issue by Otage students generally. Instead, Otage students and their representatives are evaluating the role of the national student body and, in particular, the advantages this body has for them. Mr Grocott said that "apart from informal discussions, it seems that no further action will be taken by Otage until the National Executive meeting on 26 April. As far as I know, Otage President Errol Milner will be present at the meeting. One of NZUSA's present task must be to give the body the purpose and functions of the Association in order that any decision taken at Otage is made with knowledge of all the information available."

Otage has taken an active part in NZUSA activities since Easter. Mr Grocott said. He cited the fact that Otage had proceeded with arrangements for the printing of a mental health booklet which NZUSA in sponsoring had taken part in the Department of Labour on behalf of overseas students, and had participated in the organization of the New Zealand Universities' Arts Council National Executive Meeting.
More than 130 students have made written complaints about cafeteria food and service.

The following motions were passed at the AGM on 6 April:

1. That the Association is dissatisfied with the services provided by F. Levenbach Catering Ltd. and directs its representatives on Student Union Management Committee to take all necessary steps to ensure that the catering contract is opened to tender at the earliest opportunity.

2. That this Association support with all means at its disposal members of staff of F. Levenbach Catering Ltd. in gaining proper payment and conditions in line with rates to workers in the Wellington area.

3. That this Association take direct action in such ways and means as it considers necessary of F. Levenbach Catering Ltd. who is stipulated for demanding his or her rights as set out by the particular award.

4. That if the Management Committee receive information that F. Levenbach is not fulfilling its contract, it give 14 days notice to the Sub-committee.

5. That the Management Committee publicise in Newsletter the rights of students re the catering facilities offered by F. Levenbach Catering Ltd.

These resolutions were referred to the Student Union Management Committee. The day following the AGM, the General Manager of the Management Committee discussed the resolution with F. Levenbach.

The Sub-committee asked the students for details, hoping for specific examples wherever possible of the points of dissatisfaction students have with their catering contract.

Since the Sub-committee, the Association Office has received complaints from at least 130 students. Many of these complaints were received up until just before the Student Union Management Committee meeting which was called for 13 April.

The Management Committee was most anxious that complaints and suggestions be considered carefully and discussed with Mr Levenbach. The AGM motion therefore requires the Catering Sub-committee should consider the disadvantages of the catering arrangements. It should also communicate with Mr Levenbach and suggest suggestions in ways to improve together with any matters raised be referred back to the Student Union Management Committee.

The membership of the Catering Sub-committee for 1970 is as follows: Ross Peterson (Chairman), Margaret Bryson, Dennis Phillips, Bob Philips, Kevin O'Loan, John McGraith, Gerald Curry and Ian Boyd.

First Floor Dining Room

1. Satisfaction has also been noted of the operation of the first floor dining room. Because the Committee is anxious to know what service members of the University wish in the floor, the following resolution was passed:

The Catering Sub-committee is asked to consider the catering arrangements for the first floor dining room of the university and to invite member of the University's students to have expressed dissatisfaction with the arrangements made so far for the catering of the Catering Sub-committee on 14 April.

After these discussions the Catering Sub-committee will discuss arrangements for the first floor dining room with Mr. Levenbach and his Accountant.

1969 Accounts

The Committee discussed the dining rooms and shop accounts for 1969. A comparison was made on the trading position over the 5 years.

The net loss on student meals in 1969 was $3,187, the total profit on the dining room and shop being $5,921.

Over the years 1965–1969 the total loss on student meals and the shop was $5,947.

In the same period, the gross paid to the Student Union Building fund by the caterer for private functions held in the Union during the year was $34,521. The amount paid in 1969 by the caterer for private functions held in the Union was $6,240.

Since the catering contractor started operating in the University in 1963, the Union has obtained over $14,000 from the non-University functions held in the Union. The money has been used in helping finance the present Student Union extension and amounts to over 30% of the total contribution to the cost of the extension.

Negotiations between F. Levenbach Catering Ltd. and the University at the end of last year resulted in an increased percentage being paid by the caterer for the non-University functions held in the Union. The Student Union now receives 10% of the gross catering charge for all private functions held in the Union.

A permanent 'Exclusion Review Committee' is to be set up to consider applications for exclusion from excluded students.

The Committee was established at the 10 April meeting of the Joint Committee of the Council, Professional Board and Students' Association.

Its membership will consist of the chairman of the Academic Committee, the welfare officer from each faculty, a nominee of the Student Welfare Service and two student representatives.

Any student whose application for readmission following exclusion is refused can appeal to the committee. The Vice-Chancellor, Dr. Taylor, on moving that there be two representatives, said that there might be a stumbling block and that he would some hardening of attitude amongst members of like the Professional Board on the question of student representation.

Provision for appeal to object to the presence of staff or student members on the Committee will be discussed at the next Joint Committee meeting.

Association President Margaret Bryson said that she was satisfied that the Joint Committee had adequately cleared up the matter. She said she was not disappointed in failing to get the representation on the Exclusion Review Committee.

Miss Bryson believes that standards for exclusion will inevitably be tightened as the law is made "more serious for the first time.

The number of student reps on this committee came in for some criticism. Margaret Bryson asked for the inclusion of three representatives but Mr. McGraith, representing the Council, believed that there was only a case for one.

It was Mr. McGraith's opinion that decisions by the Exclusion Review Committee could only be made by experienced academic members.

It was also noted that the Visits Arts Club on 3 April heard Collette Rands speak on her own work.

A collection of her paintings was recently on display in the library foyer.

"Most of the paintings are Wellington Land. They tend to be in certain, organic forms," she said.

"I read against any unconscious reactions. I am able to make people feel these aren't the same as not to get caught up in the Boston. I try to do away with the painting. I try to minimize the conditioned reaction. That is like just one real reaction."

Collette was asked if Colin McMahon had influenced her work. She replied, "He he's interested in the complexity of means and intensity of color, but I am more concerned than he is with technique. Colin is especially concerned with immediate and emotion in his paintings."

Replying to a question about the dominant land theme in her paintings Collette said, "I feel this is because the land is so strong in New Zealand. People are aware of their own impermanence."

The Visual Arts Club on 3 April heard Collette Rands speak on her own work.

Victoria University students recently held a protest demonstration against the All Black Tour of South Africa.

President Margaret Bryson led about 50 students through to the headquarters of the National Executive of the Rugby Football Union. The Executive was meeting for the last time before the tour.

Margaret Bryson, Trevor Richards and Bill Logan presented statements against the tour to Mr. Salient, President of the NZRBU. These were made by Paul Keddie, NZRBU, Tom Petrie, Maori Organization on Human Rights, Bill Logan, P.W. K. Know, E.G. Miss Turakiri-Sullivan, N.C. Northern Moor, Margaret Bryson, Willie Tait and Trevor Richards, HART.

The students waited in the cold for half an hour and disbanded just after 5.00 p.m.

"Hi! Mind if I join you? I’m the fighting jester who’s not afraid to talk to the young. Maybe you read about me in ‘Look.’"

The Vis-Chancellor, Dr. Taylor, on moving that there be two representatives, said that there might be a stumbling block and that he would some hardening of attitude amongst members of like the Professional Board on the question of student representation.

The AGM has reaffirmed its policy calling for the controlled use of marijuana.

Algorithm that earlier decisions were not representative of the opinion of the students who were refuted by the voting of 124–17.

President Bryson said that he was aware that there was doubt about the SRC as the policy-making body of the Student Union. “I want to make it quite clear that the SRC is the policy-making body. I said the motions have been recommenced to clear up this doubt,” she said.

A speaker to the motion said that as a chemistry graduate he could not accept marijuana or cannabis with any degree of scientific truth. “No derivative of cannabis is a narcotic, either chemically, medically, pharmacologically or psychologically.” He agreed that the law of the land should define cannabis as a narcotic when it is.

In opposition, Mr. Joll, a social worker, said “How anyone of you, nurses and doctors at the World Health Organization never fails to silence or argue me.”

It is not a scientific truth but a social truth that it can cause harm and lead to harder drugs” Mr Joll said.

Mr. R. Smith provided some background to the NZUSA decisions, later Council had its doubts that the evidence available on marijuana showed that it led to harder drugs, he said.

“The important point to remember is that the present legislation is the formation of a criminal, drug-taking sub-culture,” he said.

“It is not the prerogative of society to make moral choices for the individual. Blackmail by pushers can put marijuana smokers on to harder drugs because of the original sin. My Smokers.”

At a meeting of the floor, Miss Bryson said that the Easter Council decision would be fully carried out.

Mr. P. Grooth, NZUSA President said that Easter Council was concerned that the folder should be the interfering handling of the drug by the Government to distinguish between hard drugs and marijuana.

He said that he was aware that the Easter Council had faced adverse publicity. “But students’ knowledge ought not to be thought to be slight,” he said.
Gregor Macasley is the President of the National Union of Australian University Students. He attended NZUSA’s Easter Council as an observer for NUAUS.

What is NUAUS trying to do? What it’s about?

NUAUS was established in 1933. It got its first full-time education unionist, Philip Knob, in the late 1940s and from there it really started developing an education lobby for students. It sought a better deal in terms of more and better quality scholarships and campaigned for more money for education as a whole. It also campaigned for student representatives on all university governing bodies, student involvement in the curricula, and a different approach, as far as the means of criteria were concerned, towards examinations.

The Union has nineteen different departments, five of which have a full time officer, like myself, is charged with a light secretarial staff. There are fields like ASCHOL, which is providing scholarships for Aboriginals where the Government doesn’t and campaigning for a realisation of the needs of Aboriginals as a whole. NUAUS is concerned with all university action on action generally. It campaigns on a myriad of things in national affairs, bringing out quite a large number of publications in many fields.

We do more than just lobby the Government. We are, for example, the only group providing scholarships for all Aboriginals that wanted to enter tertiary educational institutions and for most in secondary education. The Government has taken over, providing a scholarship for tertiary educational and some secondary. We are still, however, the only people providing them to any significant extent in the junior secondary and in the primary group.

You aren’t, from what I can gather, to be fighting an on-going battle for education, licensing fees, in the chancellory, national service... so how is this effort coordinated?

Well, at the moment it isn’t all co-ordinated. There is an officer who looks after each one of these, but he’s also involved with the newspaper. We try to help co-ordinate them. Any university coming to try to get any task that it likes.

Do you think that this is different to NZUSA?

No, it’s the same thing as NZUSA except that possibly NZUSA does not co-ordinate as much as we do in our projects such as ASCHOL, for example.

What’s the attitude of the students on the matter of strikes?

It varies very much from campus to campus. Many people are dissatisfied with NUAUS on some issues whilst others support it very strongly. It often depends on whether the campus is an active one. If one campus is not interested in the needs of education, allowances, in ASCHOL or Pacifica-Queens, manuscript, inpetrations, then it probably wouldn’t get a great deal out of NUAUS. They will refuse to co-operate with the union, will refuse to close down, will refuse to go into large travel situations, our own friendly society, which includes operating our own discount pharmacies, and our own medical health insurance scheme.

Your style of student politics is a little different from ours—I’m thinking, for example, of the invasions of ASC offices in Sydney.

There were were invasions. There was the occupation by activities of the administration building and the right-wing occupying the student building. The right-wing didn’t last long... The activities in the administration building lasted 224 hours.

It seems that there’s a gap between the administration and students in at least one of your universities. Is this normal?

It’s developing in most.

Is any of the blame attached to the students?

Some of it is attached to the students. Sometimes the student demands are unreasonable—at the time. But then you’ve got university administrators, education, and ev’ry professors and lecturers barging burlarly tactics, then there’s trouble. This is what happened a couple of times. The universities have overreacted. You’ve got people who believe that these scholarships should be taken off students who are opposed to national service on the grounds that they’re breaking Commonwealth law.

The National Civic Council, a very right-wing group, have set up a small group of people in the universities that are just bringing out broad sheets denouncing student leaders as communists, claiming that the students are provoking the administration and making the old “any violence was caused by students, and the police were ‘right’ claim.”

Who are your universities in each state? Is there a local minister of education who is responsible for this?

No, each university is far more autonomous in Australia than it is here; they’re run by a university council.

Is this why you have your problems principally with the academic or administrative people rather than with the Government?

Yes, and the universities and the students are fighting to keep this autonomy at a time when the Government thinks the university is getting a bit long sighted and should be controlled.

You were talking earlier about only one third of the students who applied for admission to Melbourne University actually being admitted. What were the grounds for rejecting the other two-thirds?

Not enough places.

What criteria do they use to admit people?

A certain number off the top of the student scale get in—the rest get excluded. There are literally thousands not getting into tertiary education although they have restrictions, which is your University Entrance Paper. Qualifications to enter a university do not secure entry.

What are you doing about things like your relationship with South Africa—your relationship is probably closer than ours?

Yes, our relationship is economically closer than yours, more particularly with Rhodesia. We’ve been campaigning and we do this in actively, it’s usually more in terms of moral and verbal support. We publish the question in our publication. I was one of the few people who spoke out against the cricket tour of South Africa. This didn’t pass us a great deal, although we’ve recently been made some progress against sporting tours.

Opposing sporting tours is, however, scratching the surface i.e. the economic aspect that we try to get at. We’ll be putting propositions to trade union officials. If you’re going to oppose apartheid you should oppose it right down the line at all times, don’t use, for example, tobaccos which is still coming out from Rhodesia.

South Africa, however, isn’t as big an issue in Australia as it is here because we have racism at home as embedded in attitudes towards Aboriginals and overseas students.

And you’re trying to break this sort of thing down—do you feel you’re winning or losing?

We’re winning, very much so on the Aboriginal question and it will be, on the other ones. But we’ll be a long way to go.

The road that Australia seems to be taking it towards America?

This is beginning to be reversed, or at least overturned. The pressure now against the open sectionalism in the USA is such that the system is being slowly curtailed as policies in Australia in this.

Do you think that the pro-US drift might be replaced by some form of nationalism?

No, I don’t think we’re ever going to return to the sort of isolationism that we’ve suffered from in the past. Not with the amount of intermigration we’ve had.

What about Gorton’s "fortress Australia"?

Oh, well, Gorton... I mean, Gorton says there is no inflationary problem and his own treasurer says there is one. It’s just he doesn’t believe it, such an embarrassment of the unbelievable—ever since Australia he’s a joke to a lot of people.

What do you think of New Zealand's style of student politics, about the sort of matters that come up, and the way in which they are discussed?

OK. One thing to start with. I only attended your Easter Council which, from what I can gather, your presidents and your more active students attend. What actually happens at some universities where these people represent students’ views completely, I couldn’t judge. Compared to NUAUS the style is a little different, and a lot of it I think is a function of our group and the size of our organisation, there are more people at the table. The methods of discussing things a little more formal and the more detailed discussion in principle and then a sub-committee or a conference during the week will go into the detail. An issue which was a battle here, like the controversy, would never go as to NUAUS table.

What if, as it was in our case, the value of the nomination being important in New Zealand?

The localised issues would be ruled out unless it was a matter concerning the majority of our eighteen constituencies or unless it was an issue that was going to grow. For example, the movement in NSW became an issue because other States began to put their money into it. And if you had problems in the rivalry between Australian universities is far greater than it is here, there are great movements. Another difference is that there is more time spent on student welfare—our representation techniques are much more direct than means of communication are a little more direct to decision-making process.

Have students ever questioned the value of NUAUS?

Yes, and when this happens we lay out what we’re doing for ‘74. We’re just doing what we think is the best, what NUAUS’s activities are, and so on. Sometimes it has been a little ignorant—many people don’t know how much work is being done on most of the issues, and where the money is going.

Are you talking anything back that you actually learned from us? Do you think there’s anything that we have that has any value?

I was interested in some of your Accommodation Officer’s ideas on non-housing. This is becoming an important issue in Australia—the construction of flat type units.

I also got some good ideas on potential methods of financing. Your idea about debentures to build your own building for NZUSA is an interesting one.

I have been able to have a long talk with the New Zealand Cultural Affairs Council person who works with the young people and I hope to develop further inter-organisational exchanges and encouragement of Australian students to attend forthcoming congress and Arts Council. We hope that more New Zealand students come to our large Arts Festival while you’re around.

What are some of the things which we could talk up on?

I would say that if you really want to take on big local issues you need to get more support from trade union, employers and whitcollar workers. You should encourage more past students to support you. I think you should also have more direct involvement in decision making—university financing, for example. In Australia all local student groups we our Australian University Council is the equivalent of your Grasses Commission—when they’re doing up their provisons, in short you should get to Government levels—spend a lot of time and effort helping the decision making process where it matters.

What sort of possibilities are there for maintaining contact between Australian and New Zealand students?

One of your Council members directed Paul Guentz and I to investigate the feasibility of a two day conference between the two countries and I hope to develop this to get more direct involvement. I think you’ll see the President and NUAUS officers coming over here more and we hope to see New Zealand leaders coming down here more so to see some of our special conferences as well as our full council.

Another thing I’d like to see developed is more inter-university exchange programs and your post graduate work in Australia instead of New Zealand, or vice versa.
LIFE MEMBER

Sir Duncan Stout, ex-Chancellor of Victoria, has been made a life member of the VUW Students' Association.

Miss C. McGrath, speaking to the ACM on 6 April said that it was a high honour and that there were very few people who have received it.

"It is not an automatic gift," she said, "There are not many life members to it is a respected honour."

Neil Wright, having been granted speaking rights, said that although it was automatic that nominations like this were "rubber stamped," he thought that caution should be exercised in making nominations.

He felt that most students did not know something of his work and that while he had reservations as to the case of processing this honour, he urged support for the move.

OVERSEAS STUDENTS' SEMINAR

Overseas students met on Saturday, 8 April, to discuss problems they encountered while studying in New Zealand.

The seminar was organized by the National Affairs Committee whose aim was to bring problems peculiar to overseas students to the attention of the Students' Association.

Such problems as New Zealand's immigration policy, accommodation and language difficulties were of basic concern, but numerous other problems were brought up by the students.

Miss Ruth Swannell, student counselor, briefly addressed the meeting of about fifty. "We know ... can students have problems," she said, but she also pointed out that she was at an early stage in her study and the few overseas students have those New Zealand students have.

She appealed to overseas students to speak about their problems and the meeting to consider for further problems that they already known.

The meeting split up into small discussion groups. The NAC had prepared a topic sheet in order to find out what problems these students have.

The immigration policy of the Department of Labour received considerable discussion. Most overseas students were unaware of immigration policy. It was pointed out that the few rules the Department of Labour does have are usually applied.

Some overseas students said they could not understand why the university amalgamated them after not having gained two units in two years and the Department of Labour said they must leave New Zealand. The opinion of the meeting appeared to be that if the University's decision should be final.

Accommodation was a sore point with some students. They claimed there appeared to be a breakdown in the service. Often claimed to have been unsatisfactory on accommodation. But Margaret Brown pointed out that this was the first year that the accommodation service was short of places for overseas students.

One student said that she had been advised that a place was waiting for her and just before she left for New Zealand she was told that there was no place for her. She had to arrange her own accommodation.

Many other problems were also tried. Advice on aspects of life in New Zealand was given by those New Zealanders present.

A request was made to establish a co-ordinating committee to coordinate the activities of the various overseas groups at Victoria. But this was already being planned by the International Committee.

In the concluding discussion most students felt that the time value of the meeting was that overseas students got to meet more people and that they now knew where to look for help and advice.

STUDENT REPRESENTATION ON SCIENCE FACULTY EXECUTIVE

Representatives of the Science Clubs Committee have been granted the right to attend meetings of the Science Faculty Executive.

They will only attend to discuss matters affecting students and to raise problems of the students.

Up until now, students have had no formal representation on the Science Faculty Executive. Other faculty executives have SRC representatives sitting in.

The Science Clubs Committee approached the Dean of the Science Faculty, Professor Salmon, and a previously existing informal arrangement was formalized.

The representatives on the Science Faculty Executive are not elected by SRC but are subject to SRC approval. The representatives are: Peter McPherson, Chemistry Department, Tony Harris, Physics Department, and Richard Smith, Botany Department.

Auckland re-examination

The Auckland University administration has asked for submissions from students, staff, and any other interested parties on the re-organization of university government.

In a letter to the Student's Association Executive, the Vice-Chancellor, K.J. Wunstall, has said that every radical proposals will be considered.

A circular printed by the administration says: "Towards the close of 1969 the Council, having regard to the massive growth of the University of Auckland in recent years, appointed a committee on which Council, Senate, Lecturers and students were alike represented, to examine the effects of this growth upon the government of the University, and to make such recommendations as seemed appropriate for the removal of any weaknesses to which it may have given rise."

The Committee points out that it will be considering the composition of Council and Senate, the possible delegation of certain powers of Senate, the number and structure of faculties, the standing committees of Council and Senate, the status of departmental heads, the question of student discipline, appointment of Deans and Deputy Vice-Chancellor, promotions, and the organization of the student body.
LINCOLN EX-PRESIDENT UNDER FIRE FROM CACLIN - PERRY 

An SCM at Lincoln College to discuss a motion to the effect that Lincoln should withdraw from NZUSA has been postponed until Lincoln College staff/student meeting and have created quite a stir in Auckland. One of the student representatives, Paul O'Connor, said: "That the general opinion was that the present final year examination system is unduly onerous, that much more sensitive methods of assessment are necessary and that much more freedom and responsibility should be given to the student to choose his own way of proving himself."

The submissions presented were:
1. That for every paper in the examination that same year's work as a final exam mark.
2. That a student's final grade of passing be the higher of these two marks.
3. That a student fails a paper only if he fails both his final exam mark and on his year's work mark.

"Proposals which, if implemented, would virtually amount to a dismantling of the current examination system, have been made by Auckland University students.

The proposals were made by student representatives at the Philosophy Department staff/student meeting and have created quite a stir in Auckland. One of the student representatives, Paul O'Connor, said: "That the general opinion was that the present final year examination system is unduly onerous, that much more sensitive methods of assessment are necessary and that much more freedom and responsibility should be given to the student to choose his own way of proving himself."

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The Ad Hoc Committee on Lecturers' Representation wants lecturers represented on all university committees.

"That this Association has no confidence in the present executive of the Lecturers' Association."

The Ad Hoc Committee feels that the executive of the Lecturers' Association is turning its back on the traditional policy of lecturers seeking representation on university committees.

It has been suggested that lecturers should seek representation on the Joint Committee in a 3:3:3 ratio of administration, staff, and students. The present situation is 4:4:4 - administration, staff, and students.

But the Chairman of the Lecturers' Association (Mr. W. G. Malcolm) has issued a memorandum saying that the Association does not wish to press for lecturer representation on the Joint Committee. Further, none of the various questions considered by the Joint Committee have appeared to involve lecturers as a special and distinct group. Also, the Professorial Board has shown a readiness to appoint lecturers on many of its committees.

The Ad Hoc Committee has expressed its dissatisfaction with the professors. But they suggest it is premature to suggest that professors can fully represent the interests of the lecturers in all areas.

On 12 March the SRC passed a resolution welcoming increased representation by lecturers on the Committee of the University. This present attitude taken by the Lecturers' Association indicates that no steps will be taken to achieve this representation.

Since the motion of SRC Lecturers' Executive Association has been made, the following remarks, both to a student representative and to a member of the Ad Hoc Committee on Lecturers' Representation. Not one of the new representatives on university committees is called upon, the lecturers' executive claims to the public that they want to present their case, and the lecturers have outside committees in the university. The Lecturers' Association is very critical of the student representatives."

The Committee was established by the Students' Federation Annual General Meeting on 8 April and is specifically charged to prepare:
1. An analysis of the costs and benefits of membership, including a projection of future costs.
2. Proposals for the financing of office accommodation for NZUSA.
3. A report on the role and financing of FOCUS.

The Ad Hoc Committee feels that these proposals should be the concern of the lecturers, and wish to bring these matters to the lecturers' Executive. The Committee says it has long been the policy of the lecturers' executive to support representation. It intends to reaffirm this policy for representation.

4. That no student enrolled in a given year be prevented from sitting the final exam in that paper.
5. That a year's work mark be assessed on each paper on the basis of a range of assignments given during the year.

That tests, essays, tutorials and seminars can be treated as reliable means for this purpose, if administered under certain conditions, for example: tests conducted in the lecture rooms, under supervision. These can take the form of multiple-choice tests, multiple-choice questions, essays. In the case of essays, there should be one mark for all.

Essays written in the student's own time. Each student in instructing his essay from the staff members who has examined it, but a brief interview at which the essay has been discussed. The student members could explain his comments and ask the student further questions.

Seminars and tutorials, where this is possible, can be arranged by the same staff members for the whole class.

7. That the present range of assignments for assessment in each paper be decided by the staff and students taking that paper.

Student representatives in Psychology and Political Studies have expressed the same proposals on agendas for discussion at their respective departmental staff/student meetings.
BERKELEY'S FEBRUARY RIOTS: IN PROTEST ABOUT THE CHICAGO CONSPIRACY TRIAL

On Monday, 15 February, the day contempt sentences were handed down to the Chicago 18, scattered bands of pavers ran wild through thirty blocks of Berkeley. They left in their wake 13 injuries, 6 arrests and approximately $15,000 in damages. Berkeley is quiet today but waiting with anger. All of Berkeley's citizenry has formed to circulate a petition supporting the police force and demanding that all representatives at all levels of government which affect Berkeley and/or the University of California campus, promise to work together for preventing the proliferation of revolutionary and subversive organizations in the city and on the campus. A letter in today's paper from a self-proclaimed radical says he deplores the melee. The editor of the student newspaper, THE DAILY CALIFORNIAN condemns the rampage as being against the true spirit of the revolution: a revolutionary must get the people on his side. The Berkeley city paper is calling for police and helicopter patrols over the city.

As I write this I can hear sirens (Fire, police or ambulance?) whailing through the downtown area. Berkeley can take a lot but this, the worst riot ever in the city in terms of the damage caused, coming two months into the Bay Area Bond March's City Council meeting, and one day after the Houston meeting in San Francisco and the Berkeley police stations, has set a new and I'm sure record of vandalism. The radicals are wailing more the Wehrmacht style of protests. The property owners are demanding more police control and no permits for demonstrations.

The radicals here have felt important and frustrated since the People's Park was closed this June. The cause was just, the demonstration effective, the city sympathetic. It was the cops who "overreacted," blaming Alan Blumhardt and killing James Rector. Between June and February the campus has been quiet and the rallies have been small. The assassination campaign has been weakened by the in-fighting among its leaders.

The Chicago contempt sentences seemed to unleash pent up Chucks! and then leapt in front of one to smash a telephone booth with his steel rod. I was covered in glass. As I picked up my way through the wreckage, trying to run before the cops arrived and lost and perhaps spotlighted, a woman owner of a small craft shop that row had no windows left and very few clothes, boxes or candles, asked me if I'd like some parts. Some shop owners stood in front of their stores with sticks and boards in hand. One desperate jeweller held a gun which he pointed at anyone who walked by. It took ages to get home through the glass, moths and driving rain. Along the way I saw only a few police cars. During the three hours the police acted with uncharacteristic restraint. No tear gas was used, no guns drawn, only clubs. Few clubs were wielded. On most streets the cops arrived in sufficient numbers to be a threat and the mob retreated. One cop who was alone in the midst of the violence, just across the road from where I was standing, was beaten and clubbed with his own bayonet into a bloody pulp.

As we listened to the radio repeats of the wrecking of a huge supermarket and a battle of radars against cashiers and customers. The weapons used were cans, boxes, bricks, glass and large ice cubes.

The next day I took a walk round Berkeley to see what damage had been done. On Shattuck all businesses were open, most, however, were closed up with wood while waiting for the glass replacement companies to finish mending the banks. The attack on Shattuck had been "faked" by the cops - it was the banks, each and every one of them, the banks, tellers, tellers, insurance companies, car dealers and stores for the wealthy that had been wrecked. But on Bancroft's leading to Telegraph Avenue from Shattuck, the scene was more disorder, more vandalism. A small secondhand shop was boarded up. Black lettering on the boards read "We Quit. Closing Sale Now. Established 1945." On the Telegraph/Bancroft corner, where I had been standing, all the glass was broken. A Wells Fargo bank there had had all its furniture smashed, desks upturned, contents spilled. On Telegraph some of the boarded up windows had already been pointed out to them on their tours. flowers were totally incongruous. Pencilled onto a board leaning against a large dress shop was "Make the next plunk of wood into a hippie's coffin!" Another clothes shop had a large notice pasted over a hole "Brothers and Sisters, don't lean on this window: it's in danger of collapsing. Under this in huge letters, "PEACE!"

That riot was a wet dream for the radicals for the reason that it did not have enough political purpose to the demonstration so few who should have been attacked. Both leaders and participants were bankrupt of ideals. The rampant was a victory for Reagan and a defeat for the people.

ANICE MARROTT

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Post to CONGRESS COMMITTEE, PO Box 2253 Wellington.
I went to Albert Park as one of a number of demonstrators who were seeking to meet Agnew when he arrived at the Hotel International for his talks in Auckland. At about 3.30 p.m. we moved off towards the hotel. The street had been closed off to prevent demonstrators from getting too close to the hotel. We were permitted to go onto the street, but people assembled right around the hotel to the streetward side of the chain. There was a limited amount of chanting and the demonstration seemed to be fairly peaceful. Around 5 p.m. the police arrested somebody for not having a permit - I'm not certain what it was and handed him away to a police car. Anyway, a group of demonstrators followed the policemen to ask them why this chap had been arrested.

How many people were in the group?

There must have been about 20 or 50 who actually followed.

Who were they?

No one in particular. I noticed students among them, some members of the Progressive Youth Movement, and even one or two people from the Council on Vietnam, although they were holding their own vigil to one side and weren't actually participating in this particular demonstration which consisted of people who were supported by the PVM. Anyhow, the policemen refused to say why this chap had been arrested and dragged him to a police van. The 20 or so demonstrators who followed around the corner were sure that they could move away. Some of them did but not very quickly because the crowd was too big and they were being held onto the police van. Anyway, the person driving started the van and it suddenly drove forward. Someone was struck and thrown onto the road. This was the first evidence of violence.

Another incident occurred when a student teacher I know was grabbed by two policemen and sort of hauled into the air. She was taken off towards what I imagined to be a police car, but I didn't see. I don't know what she had done but the policemen seemed to be using under force. She wasn't a very big person.

Was the struggle?

She was struggling. Yes. Apart from that there were no other clashes during the evening, but on the whole the demonstrations were fairly peaceful.

Was that the end of that particular demonstration?

That demonstration carried on into the night. Though people started to go away at about 8 or 9 o'clock, the Council on Vietnam held a late night vigil outside the Hotel. A second demonstration was called by the Council for Friday. Actually, the Council on Vietnam demonstrated from the PVM for the period of this demonstration because of the adverse publicity the PVM had received during the past year.

How many people took part in the second demonstration?

It must have been upwards of a thousand. They were out outside the Town Hall at about 7 o'clock.

In what form?

In groups of four, marching down the road which had been locked off for this purpose.

And was the march orderly?

It was an extremely disciplined march. There was no chanting whatsoever.

Were there any banners?

Yes, there was a great number which were brought along by members of the Council on Vietnam.

What were the police doing?

The police were in rows standing six deep outside the Hotel.

How many policemen were there?

Over a hundred I'd imagine. There were also a couple of traffic wardens on the street directing people towards the police.

PC.31 said 'We've caught a dirty one.'

"Allegations of Police brutality," said Mr Holyoke, "are phase one of the communist offensive."

Members of the public have been calling for a public inquiry into the actions of Police during demonstrations against the American Vice President, Mr Agnew, in Auckland in mid-January. Members of the Police force itself have added weight to these demands when they recently expressed doubt about the actions of some of their colleagues.

This interview with demonstrator Alan Robson, a second year student at Auckland University, was taped a few days after the demonstrations took place.

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This interview with demonstrator Alan Robson, a second year student at Auckland University, was taped a few days after the demonstrations took place.
Man is an aberrant species, suffering from a pathological state of affairs—basic and functional differences between the old and recent parts of the human brain which, when not in a state of conflict, seem to lead to a kind of agonized co-existence. De Meehan has written—

"Man finds himself in the predicament that Nature has enriched him essentially with three brains which, despite great
most function... with one another because it is never been small... and the... development, peculiarly man.

these three might imagine... bids the... he, the asking... as a horse and a... visual patient... clinical cough and most highly... daily truthful and primitive... born in the... which for... call the old... acertoxen, the "langue" which... responsible for... thought... evolved... in the middle an... explosive... we know is... history of... never its... The result in... to the... structures did... with the... the term... his... in the... that might... between... univocal... functions... are... our... in... dominated by... initiatic system, his brain who... undergone... is able course... of man.

a biological malfunction, a specific disorder

I art set him apart in a positive sense...

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this form of... our species... brain symptoms... to the... of passionate... world at last... the cerebral cortex... debilitating brain... a rearrangement... in the... resulting... a dislocation... an alternative... of the... a reparative capacity... of the... a biological malfunction, a specific disorder on all other...
Austalian student papers & CENSORSHIP

Last night I went to see Hair in Sydney. Not much, I thought, unless you like strobe-lighting and pubic hair.

But the same city that sports the major attraction—Sydney, like Auckland, having forgotten OH Calcutta—is now up in arms about, of all things, student newspapers.

Goodness only knows what influence the former premier of South Wales, Mr Cutler, to suddenly take up arms against Sydney's student papers. The evidence that he has is real enough, though. Mr Cutler told the State Legislature a couple of weeks ago that he "resented Parliament too much" to repeat phrases from New South Wales student papers HONI SOIT (Sydney), THARUNKA (Macquarie) and THOTH, a Sydney Teachers' College magazine.

The whole set-up is, of course, part of a communist conspiracy designed to subvert the morals of the young. Mr Willis, the Government's attorney, which position amounts to number two in the nefarious chain of command that the State was quick to follow his beloved leader, Mr Cutler. But to what end? We see here that the papers had printed material "sufficiently obscene" for them to be charged under the obscene and Indecent Publications Act. Mr Willis, no "knight in charge of censorship" was the man who decided Hair was fit to be seen without "it corroding", (thousands have seen it since he gave it his blessing, and to date I've not seen any obscenities in the street worth talking of).

The story started when THARUNKA printed an excerpt from the banned book Portray's Complaint. The extract concerns itself with the universal sin of masturbation. The writer described it as "all I admit, were somewhat multiform, but provided you've got a sense of humour, you can bear reading it."

Then THOTH came on the scene with a cartoon that was "filthy in the extreme". Mr Cutler, whose Army record is not in doubt, felt compelled to say "I have spent over 20 years in the Army, in the company of broad-minded men, and I would never allow another person to show this sort of thing to me."

The cartoon, depicting the successful party of an attempt by a lesser known University of a young female student teacher, ended with a crack about the impotency of modern education.

Meanwhile HONI SOIT Editor Mel Wool has printed an article on its cut-the opening part of which was "far too filthy for me to read to anyone" (Mr Cutler again). The article included a polysyllabic word describing a person who has no mysterious relations with his mother. An unknown word, said, said Mr Cutler, "unheard of in the Australian Army."

In a city where prostitute are available almost at call, strip joints innumerable, and girly magazines of one hundred varieties are on sale almost every street corner (literally), the Government's attitude comes as something of a surprise. It would appear that there is a genuine fear on the part of State politicians of the Liberal Party variety that the student exercise is part of a deliberate plot to undermine the authority of the Government. If that be the case, though, I'd hate to think what the machinations of their minds (I'm tempted to put that in the singular), would dream up if they ever sell a Capping Mag. MASKERADE again?

PETER ROSIER

STUNTS

Suggestions, ideas and proposed stunts are urgently needed for the forthcoming festival season at Vic-Capping Week.

In previous years stunts at this University (with a few exceptions) have lacked vitality and originality. For years now Vic has been overshadowed in the field of stunts by Mosely. Once again they have completed a successful stunt season—walking-beams from Wellington to Fairmount North, making headlines in the DOMINION during the Queen's visit to Mosely and numerous other stunts mixed with originality.

Victory on prior occasions has made for "all out attempts" at pulling off stunts on such a scale. This year the Stunts Committee are making an all out drive to make the Capping Week of 1970 the most successful ever.

This cannot be obtained without the aid of students—this means you. This is one of the few occasions in the time you spend at this University that you can participate in a direct informal way in the true spirit of a student.

All those interested in performing or being participants in stunts should contact Keith Watson (Stunts Committee) E/2 Sth Ave. Executive Workrooms or leave suggestions (with name and telephone number) in the box provided in the Students' Association Office. It should be noted that all stunts have to be approved by the Stunts Committee on a merit basis in most cases before being carried out.

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Drama Review

SAYED by Edward Bond. Directed by Ian Watkin for the YVU Drama Society. Reviewed by PHILLIP MANN.

The reputation of Edward Bond’s play Sayed has not been helped by its sensational publicity. To most people who have heard of it, it is known as the play in which a baby is stoned to death on stage, or as the play that was banned because of its violence. It has been regarded as a play with a burning social message stated in impeccable terms to which we had better listen if we want a better future. All of this is to some extent true, but by no means the whole of the story. The Drama Society production of Sayed showed that Edward Bond is a very gifted dramatist who has written a play that is at once powerful, restrained, passionate, mature, and last but not least, a very fine piece of theatre. Fortunately Mr Bond is not concerned with messages in the pamphleteer’s sense of the word. He does not give solutions. In this play the experience and the progression of the play are one and the same. (Contrast this with Shaw). Mr Bond does not fall into the trap of presenting a simple moral or a facile message. He does not try to bring Godot onto the stage. The play has the simplicity and directness of a ballad. In the hands of a lesser writer the theme of the bored and vicious young people and their equality bored and vicious elders could degenerate into sensationalism. It does not. It does not because Mr Bond’s concern is not with theatrical pyrotechnics, but with the sadness and futility of his human beings. Behind the play is the feeling of pity.

The visual realisation of the play was for the most part excellent—a bare stage with actors isolated in light, surrounded by gloom. The very emptiness lent to the actors’ voices a hollowness. Some attempt has been made to integrate the auditorium with the stage by covering the sound baffles with boards painted with crude stabbing brush strokes. These struck the only jarring note, since they suggested more the atmosphere for an Artaud mime play. Graffiti would have been better.

As a group the actors worked together magnificently. One felt a depth of preparation behind the scenes. The general quality of the acting was a disciplined unwillingness to exploit the text. How easy it would have been to have presented a romanticised view of young toughs and adolescents! At odd moments I felt that this virtue became a defect, especially in the scenes where two people face each other, and where the fury, which underlies the terse language of the play breaks through. The failure here was one of movement. All the frustration, hatred, poverty could have been channelled into the way that the fist curled around the stone.

One does not remember individual performances as much as the overall quality of the production. Mr Ian Watkin is to be congratulated for the pace of this production. It is not indulgent, but rather moves rapidly to the final scene in which everything is suggested and nothing really resolved. Artistically this is most satisfactory, and provides a context wherein we can judge the action of the play.

I am grateful to the Drama Society for doing this play, and hope it will be supported by the University and by the public at large.

Art Review

The Autumn Exhibition at the Academy of Fine Arts. Reviewed by SHEENA TINKLER.

It was worth going to for the clothes on display. There was also some rather exquisite jewellery showing.

One particular exhibit which caught my eye was notable for its imaginative use of colour. It consisted of broad bands of pale pink and mauve set off by smaller areas of poison green; the proportions used being reminiscent of a Mondrian. Another one, on which many people were heard to remark, was distinguished by its immediate presentation and beauty of form. The figure was adorned in rich dense black, on which silver chains were used to provide relief for this striking composition.

New Zealand is noted for its harsh light conditions, and one exhibitor capitalised on this feature to gain maximum effect. Her contribution was a collage made up of gold lame overlaid in places with a brown film which produced a delicate painterly effect.

Some fine examples of oriental craftsmanship were to be seen. An exquisite pair of fragile filigree earrings was worn with authority and conviction. Close to this stood another exhibit which again utilised the existing light conditions well. Opals were portrayed in an unusual way, providing an exciting experience which caught the imagination of the guests present. This kinetic sculpture threw brilliant flashes of light from across the whole colour spectrum. However, in this field one particular medium was most popular, and the form in which it was used was rarely deviated from. This consisted of a series of small, opaque, round objects, threaded onto a string in increasing order of size until the maximum was reached after which the spheres diminished in size again.

This exhibition confirmed to the usual pattern evident in the western cultural tradition—the female form was more celebrated than the male. The only distinguishing feature about the male figures was that some were wearing dinner jackets while some were not.

As can be seen from previous comments, this exhibition was an important event in the cultural life of Wellington, to which the paintings on display supplied a suitable backdrop and useful talking point. If you go to see the exhibition, I can promise no more than a pale imitation of the original, (due to the ever changing selection of live exhibits) but a Sunday afternoon collection would, 1 should think, provide an interesting comment on the New Zealand art scene.

Ralph Wilkin

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The big pop happening is rapidly peaking out as an art form. Woodstock was probably the last throw of the artists and its impact from all viewpoints was indispensible. Enough controversy surrounded the Dylan semi-comeback in the Isle of Wight to make it at least newsworthy. A goofy sense of misplaced pilgrimage riveted attention to the Stones in Hyde Park. Against this kind of build-up the NZBC took its cameras to Redwood. I don't mind people filming a non-event as long as they don't put film in their camera. This was the basic blunder at Redwood. If no satisfactory musical effect can be achieved by semi-competent musicians in the controlled conditions of a studio, what can the totally most of Redwood hope to offer the microphones and cameras of television! The engaging bumbel of 'Off the Cliff' thus deserted the Great Unwashed, leaving only one thing to dwell on: the Great Unwashed. Doing what? Anything. Stepping with each other (social comment). Drinking beer (expose). Strapping (exposure). Washing (satire). No pot. No murders. No births. No good.

What the USA has done to television isn't really very pleasant to talk about. Yet in The Bold! One can discern a real attempt on the part of the producers to reconcile their duty to American viewers and society. Many of the artificialities of yesterday are minimalised. Court-room traumas are nipped in the bud and the sweetness of Softly is not much in evidence. Yet the basic honesty found in such programmes as Cathy Come Home and Softly, Softly, is as elusive as ever. And if honesty is to come at all the three fields chosen by this offering—the Law, Medicine, Public Administration—would be excellent places to start from.

Unwillingness to let the unsmirched Mr. Thomson paper over the cracks or the cranks in the InterContinental affair, a more polished studio setting and the courage to till at the head of the New Zealand judiciary, engraving many in the process. These are the hallmarks of the latest sessions of Gallery—which is now so far ahead of other local programmes in maturity that its quality can be taken for granted. Youth is also on its side, particularly in the case of the extra-smooth Mr. Walker whose pulse is most welcome after putting up with the emasculated Mr. Inglis all this while.

NZBC's idea of a Good Friday treat: crucify the viewers.

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

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BOOK REVIEWS

Reviews of three volumes in the MacDonald Library of the 20th Century.

OUT OF THE LION'S PAW—Ireland wins her freedom. By Constantin FitzGibbon (with visual material collected by George Morrison). Reviewed by ANDREW WILSON.

The attraction of this book—and of all the books in the series—is the predominance of contemporary photographs, paintings, posters and cartoons which accompany a very concise historical text. The proportion is most certainly one column of text per double page of illustration. The effect is somewhat like a documentary film but with the commentary as an optional extra. The first time through the book, readers look at the photographs and their captions—with the sound of the text "off" so to speak. The second time through one reads the text and finds that the illustrations are not keyed-in: there are no references to them in the text. Yet they provide a visual background against which the necessary recital of dates, figures, names and events can most effectively be set.

The text inspires confidence not just for a delineation of the main events but also for the choice of supporting matters of interest: the effect of personalities (plenty of portraits, although only two of Michael Collins), or the quirks of human behaviour and chance: the use of law books as sand bags in The Four Courts during the Easter Rebellion 1916. The failure of the raid on the Magazine Fort in Phoenix Park because the British Officer in command had gone off to the races with the key to the armoury in his pocket.

Out of the Lion's Paw is mainly concerned with the narration of political and military events of 1916-1923, but it gives a brief summary of the situation from the Act of Union 1800, sketching in the background of the 1846 famine, emigration, the 1856-1858 Russian War and the formation of the Home Rule League in 1870.

However, the book really does justice to the cruel and bitter shabbiness of the Easter Rebellion and the civil wars which continued until 1923. "A terrible beauty is born" said Yeats. But hopeless heroism and vicious reprisal are the more realistic testimony conveyed on the period by the text and photographs of this very effective history lesson.


Yet another attempt has been made to describe that fertile, senseless train of events which preceded the outbreak of World War One. This time the author is A.J.P. Taylor—demigod amongst modern historians and eminent writer (Bismarck, The Origins of the Second World War, The Course of German History, and so on).

War, by Timetable traces events in Europe from the development of that indefensible military and diplomatic situation which—once triggered by the Sarajevo assassination—expanded like some nightmare beyond the control of man to the machinations at Vienna, Berlin and London, epicentre of tension in pre-war Europe. This led to the outburst of a bloody and futile War in which Frenchmen died at the rate of one a minute between August 1914 and February 1917.

Yet we be blinded by thoughts of the glory of war, or actually believe that it was inevitable, Professor Taylor stresses the nature of the diplomatic and military leaders (sporting brilliant uniforms and exercising droll minds). "In nearly all European countries," he writes, "the forces making for war were much what they had always been—silly old generals who had never seen fighting, pedantic diplomats who had been told by someone or other that they should send the national honour, lack journalists who could pull in an odd penny by writing a journalistic piece. These were the diseases of an endemic nature present in every modern society."

It's all there—all the twaddle details of man's stupidity: the development of the Triple Entente and the Triple Alliance, the meticulous preparations for war ("Every railway wagon in France had been labelled '40 men or horses.' "); the development of highly complex and indefinable timetables, the make-believe pre-war games acted out during summer manoeuvres ("If anyone won the game an unorthodox move a black mark was set against him"); the pitiful lack of co-ordination between the prospective allies with regard to equipment or intelligence services. "The British and French had made no preparations at all and, when they found themselves fighting side by side, had to rely on any bilingual officer who happened to be available,")

Many of these illustrations, although colourful, seem unnecessary. Who really wants to see German dandies in jack boots smiling through Teutonic mustachios?

A final thought, stimulated by this book: Professor Taylor emphasises that at the root of World War One was "a failure of human intelligence, human courage, and human goodwill. The men of 1914 let the War happen not because it was inevitable but because they could not think of anything better to do."

We thought of anything better to do?

Russia in Revolt—1905: The First Czech in Tsarist Power. By David Floyd. Reviewed by KEITH DE RIDDER.

Between 1905 and 1915, David Floyd held diplomatic positions in British embassies in Moscow, Prague, and Belgrade. Since 1952 he has been special correspondent on Communist affairs for THE DAILY TELEGRAPH. His book, RUSSIA IN REVOLT, is essentially concerned with one event, 'Bloody Sunday.' On this day in January 1905 the Tsar's troops massacred more than one thousand Russian civilians in what was the beginning of a clash which would ultimately lead to the 1917 Revolution. Mr Floyd describes the background to 'Bloody Sunday' and shows how it paved the way for further violence and protest.

The institution of the Tsardom and the character of Nicholas II are described lucidly and at length. Nicholas II was an important cause of the unrest in Russia which was the cause of the 1905 revolution. He was, Mr Floyd points out, too distant from the Russian people. The author draws attention to the fact that Nicholas II inherited a country which was economically unbalanced. Of a total population of 130 million, 110 million Russians were impoverished and illiterate peasants.

It cannot be doubted that this book is extremely informative. Mr Floyd covers the events of 1905 with painstaking precision, but at the same time Russia in Revolt does not become a mere chronology. The author includes eye-witnesses accounts and statements made by Nicholas II and his Ministers concerning the unrest. Mr Floyd also avoids a closely interpretative discussion of the events this book is concerned with. Rather, he has preferred to draw a series of fairly generalised and safe conclusions from the facts related. Thus the book will have only limited value to those who know the period well. It would, however, be of great benefit to those embarking on a relatively new subject or those others of us who may be merely interested in the subject. David Floyd's precise writing style leaves a coherent picture of events in the reader's mind.

RUSSIA in Revolt is also magnificently illustrated with photographs and good political cartoons. I cannot help but praise the effort that must have gone into selecting out these illustrations. What is more important, they have not been used gratuitously: they aid the reader to reach a surprisingly deep (considering the relative brevity of the whole book) understanding of the subject.
GOODBYE MR CHIPS. Reviewed by ERIC FRYKBERG

There is a common tendency among film-makers, especially those from the larger studios, to transform popular films and novels into musicals. Hallo Dolly and Oliver are just two examples. This tendency is possibly a reflection of a commercial caution on their part since the musical is traditionally a safe economic venture; while the presence of a big-name writer in the credits should cement the probability that the resulting production will be a money-winner. MGM have done it again, this time with James Hilton's novel Goodbye Mr Chips. Unfortunately, in the process, they have done the original considerable damage. The story of Mr Chips has a great deal of charm but most of it has been lost in the spectacular, wide-screen, camera-panning cinema version that Director Herbert Ross has turned out.

Goodbye Mr Chips traverses the entire life of Mr Chiping, a pedantic and reserved schoolmaster in a British public school. Throughout the film, Chips remains a caricature but Peter O'Toole succeeds in adding life if not depth to the role. Chips meets and later marries an actress from the stage, played by Petula Clark. Miss Clark hates the stage, just like, as she says in the best cliche in the film, "a captain hating the sea". So Pet becomes Mrs Chips who, despite her extroverted temperament, relies on the rustic life of an English public school. In some very appealing sequences, she undermines the traditional austerity of the school with her stage show flamboyancy. Mr and Mrs Chips live happily for two decades until her death during the war. We see Mr Chips living on to old age with only his memories. This last part of the film evokes intimations of the transience of life, but the effect is not strong, owing partly to the inadequacies of Terence Rattigan's screenplay and partly to the sheer length of the film.

There are two main faults with this film. The first is Leslie Bricen's musical score. Only one of the songs is memorable; the rest are not only weak but distracting. The second fault is the photography. At times during the film, director Ross' camera seems to be almost uncontrolled. This is especially so during the scene in Naples in which Chips meets his future wife. Here the camera movement is quite mindless. The camera zooms, pans and swats continually, all to no effect. One good piece of photography, however, must be mentioned. Mrs Chips is killed in a flying bomb attack, and the camera is placed in front of the bomb. We see it dip, fall with the camera freezing on the point of impact. The effect is quite chilling.

Mr Ross has committed still further faults. He has failed to coach his actors into giving convincing character portrayals. He seems instead to have relied on isolated effects of individual lines and scenes: there is little cohesion. Chips at the beginning of the film and Chips half way through the film are two very different personalities; a change in character not justified by changes in circumstances. Petula Clark's performance is still worse. Whereas Peter O'Toole's acting has sporadic high points, Petula Clark fails totally to bring any intellectual depth to her role and resta satisfied with the mere presentation of superficial feelings.

The director has also failed in his attempt to show time passing. His effort to depict the entire life of Chips lacks a sense of motion, and rests on three or four unrelated chapters in his life.

For the most part, Goodbye Mr Chips has pretensions which do not come off. The producers opted for a large scale production-special musical score, Cinemascope, 70 millimetres, long running time and the rest of it. The story of Mr Chips would, in my opinion, have made an excellent low budget, short, intimate movie. In adopting epic techniques, the beauty of the story somehow got lost.
"During the past year, leaders of all sections of New Zealand's economic life, participating in the National Development Conference, expressed their unanimous agreement that the setting of economic targets for the future was insufficient and that the achievement of higher material standards must be accompanied by the creation of a social and cultural environment conducive to the attainment of a fuller and more satisfying way of life."

Thus the opening paragraph of the notes supplied with my билети on the Arts Conference 70, the Conference that had as its slogan the words "Policy into action."

Everyone who was fortunate enough to attend the Conference would agree that it was a unique occasion. One could not help but have expected that it would linger in the memory for a long, long time while its aims were defined as "the establishment of a cultural policy for the next decade." And it was memorable. I shall leave a close delineation of the moods and humour of the Conference to the excellent Brunton, whose Fated Lurch does so much to convey the turgid writings of the minutes that was Arts Conference 70. A rather more explicit summation of the Conference may be helpful, however:

1. It was naive in conception. The Conference programme referred to SAVED as "the play in which the baby gets stolen to death." The Conference motif reminded him, Patrick Hanly said, of a "potato-cut." The requisite politicians in attendance (David Seath, Minister of Internal Affairs, in particular) began his address by saying "It is April 10th today... Wahine Day, I think. very different today from two years ago... we were wondering whether it was Canadian, British, American (or rather we were experiencing... "). There were too many speeches. Too many friendly tea breaks, chats, get together.

2. It was sabotaged. Artists were conspicuously absent. At a meeting of the younger delegates which I attended, it was pointed out that there was not one artist in any medium amongst us save Alan Brunton. We were all young bureaucrats—cultural affairs officers, student newspaper editors and so on. BCIA bureaucrats of all ages preponderated. Departments of State such as Internal Affairs, Treasury and Foreign Affairs were ever-present. Arts Council bureaucrats too made their presence felt. I recall glancing up and seeing Arts Council Secretary John Malcolm grinning broadly as a motion calling for discussion of the question of direct representation of practitioners of the arts was defeated.

3. It was inconclusive. The decisions of Arts Conference 70 will be thrown into the faces of the arts community for the next decade. In fact, practically none of the discussion at the Conference related to the problems of the next two years, let alone the next ten. And so much that needed to be said about the last ten years wasn't said. Some of the participants, however, came away angry. That was a start.

A couple of days before the Conference, an acquaintance of mine wrote to me saying "I will not be coming to Arts Conference 70... this for several reasons: I am suspicious of committees and the like. To me they always seem to achieve little and waste a great deal of time talking about what to do but never doing it. After seeing the programme for the whole thing I doubt the worth of trying to penetrate the thick layers of pretension and ART that will be present. I agree we need more money but I feel that the bad scene called Arts Conference 70 will do little if anything to help the arts in any way." Sadly, he was almost right. Arts Conference 70 did speak for the arts... but with a muted voice.

David Harcourt
procedure for the exhibition of New Zealand works at the Biennale of Sao Paolo, Brazil, was ignored in practical terms. The matter was settled by a refusal from the Prime Minister himself.

4. The attempt to promote art in retail stores was inadequately researched and ineptly pursued—the artists involved were approached by the Council to perform in the actual stores with scant regard for the evident motives of the merchants of exploitation, whether in terms of prestige or finance. The committee notion of 'fining art to the people,' in this instance at least, was advanced by the Council without sensitivity to the needs of the artists themselves, and with a heavy-handed rejection of the advice of its own visual arts panel.

There are intrusions of the real: Neil McGough wants to test out the idea that interested bystanders should be controlling the finance that is available. Gill Docking is more specific in his complaints: he regards the Arts Council as monolithic, autocratic and representative of only one region; he voices a suspicion that those on the Council are more interested in the by-products than the arts themselves, the search for kudos and prestige determines the nature of the arts administration. Point ignored, Beswury-Turnovsky is running a Conference and discussion is not, it seems, to be one of the objects. He is paternal, managerial, and waves a writatch in one hand and a silver gavel in the other. He bears nothing. Yet even Horrocks' attempt to establish a semblance of direct action by raising the question of priorities is, what the Conference and the Council should be doing to support specific and feasible areas of individual creation, in fact, all that money on ballet and opera; the pavilions rise from behind plastic flowers and lapel pins.

THE GREAT SLASH-UrBACH STANDS REVEALED. HIS FACE IS IMENSE, IMMOBILE LIKE A CHIMU FUNERAL URN. HE WEARS FULL EVENING DRESS, BLUE CAPE AND BLUE MONOCLE. HUGE GREY EYES WITH TINY BLACK PUPILS THAT SEEM TO SPIT NEEDLES. ONLY THE COORDINATE FACTUALIST CAN MEET HIS GAZE.

It is Professor John Roberts who has been asked to lecture on 'The Arts in an Expanding Economy' and he makes it the occasion for a display of facile and self-entering obscurantism and stagnation of his spectators. He ranges from the hunger of the spirit to the bureaucratic patronage, committing verbiage with abandon. His proposal for a welfare security scheme for the artist (Josephine 'the welfare state') is surrounded with a pudding of Hegelianism about the relative quantitative and qualitative natures of the economic function and the artistic function, which relate, in his wisdom, to collective and individual experience. A wealth of platitudes is compounded with the sneer of moddity. Edith Isbey, one of the commentators on this paper, says that he cannot understand the two pages of it which he has read and makes a rational if simplistic plea for art patronage to be rescued from the beer and tobacco industries. From beside him Dr Sutch cries for aesthetics to be the main subject taught in schools.

In the afternoon I find myself between a man from Federated Farmers and the Secretary for Foreign Affairs in what a called a Working Party but which merely showed the dilute forces at the Conference and their ineptitude in conducting a meeting in an intelligent fashion. Each Working Party has its quota of civil servants (to trace possible sources of embarrassment and eliminate them if possible), its ideologues of the arts, its old women, its snobbish patrons, its articulate and therefore largely ignored artists, its silenced effectively by the too-quick grasp of the futility of it all. It is in exercise in egotism and, as a consequence, the 'Working Party convention' (in every sense) achieves little beyond frustration.

A ROUT OF MULLIANS AND MUFFS AND MSSINES AND CAIDS AND GLACIERS AND SHIEKS AND SULTANS AND HOLY MEN AND REPRESENTATIVES OF EVERY CONCEIVABLE ARAB PARTY MAKE UP THE RANK AND FILE AND ATTEND THE ACTUAL MEETINGS FROM WHICH THE HIGHER UPS PRUDENTELY ABSTAIN. THOUGH THE DELEGATES ARE CAREFULLY SEARCHED AT THE DOOR, THESE GATHERINGS INEVITABLY INVOLVEMENT IN RIOTS.

Anthony Burgess has been landed with the task of discussing the question 'Art and Entertainment?' and makes a fair impromptu flat of the question too. His is yet an antique version of the pastoral art in which art is at once a problem of aesthetics and of the notion of ultimate reality. The matter of subjective responses and of the illusion of vision, a sense of some value above the temporal-spatial nexus—a vision of order which, as defined in the artifice, limits the chaotic continuum of experience. There is a meaning in the artistic construction only by the coincidence of the coincidence of disparate experiences; the image is divertisment, art is to give delight, he waggles his joy in the air—the chief religion with which we began the Conference self-destructs. liquefiers: the subjective definition of Beswury-Turnovsky of Art as replacing the religious temper is laid at his feet by this gentleman scholar of the arts. Burgess ramshackle on with a passing piffle on the academic tradition of gloomy study and we subsite with him into a consideration of Entertainment. In this, we flip the coin of Art, the formal elements are primarily mechanistic operating toward a totality which is suspicious to the spectator, it is therefore a false totality. Then, mechanically, Burgess discovers the three points that seem important to the Conference as it now stands:

1. Literature is the most complex art because it is a mindful process of creation. Because it is an individual stance, it is a suspect to ruthless commercialization, and the machine with the threat of subversion, his is a private vision inimical to the polls.

2. Politicians are men who have failed in the other arts, Burgess having with the rest of us to suffer the opening by the politicians.

3. The subsidy of funds leads to a false value system and eventually to a denial of literature, this follows as consequence the first point but with an extension that is offensive to the bourgeoisie.

Alack, for Burgess has catapulted opera and ballet to the lowest rung of the arts and as the Arts Council has few meager notions of placing itself above the selfsame arts, the whisper of heresy perambulates the imaginations of the spectators—Beswury-Turnovsky is almost impasioned in defense of these luxury items but his captives have escaped. Burgess releases us and George Wobly takes the podium to speak for great numbers. Wobly has personal artistic needs and he wants them satisfied. This is the first hint that these people could get out of hand but a charming riposte to the concept from Anthony Richardson keeps the conflagration from taking over the entire forum. Person in the audience as an impersonator in Wellington and entertainment happens in Auckland; sectional interests cannot survive wit.

"YOU MEAN LIKE FRIENDLY FINANCE?... THEY GAVE ME TWO TOOTHLESS ABUTMENTS AND I HAD TO FIGHT THE JOB. THEY FIGURE HE AROUSE LESS ANTAGONISM, YOU DIG, I ALWAYS TAKE DOWN HERRING TO SHORE YOU THINK HIS CONDITION. NOW I'M JUST A POOR OLD FISHING TRYING TO KEEP UP MY APPEARANCE. I'M DISCONNECT HER BOYS." HE SHOWS HIS GUMS IN A PEEBLE SNARL. . . .NOT FOR NOTHING AM I KNOWN AS THE "JESTER"

Bob Chapman is it who gives the most lucid paper to this point which moves around the question of patronage until he leaps out onto the bundle of the Arts Council itself having built up a foundation of Aesthetics as his logical grounding for his conclusions. The historical survey is excellent, only emphasizing the present market at each historical point yet indicating the loss of the knowledge of how to patronize with the entrenchment of public and exchequer finance. And with the cessation of the monetary support of men of rank (except in the USA where the education of the Old Masters is likened to the looting of Napoleon), the invasion of the arts by the academicians, i.e. institutional patrons. The loss of whimsy and the peculiarities of taste of the aristocratic patron have been inadequately replaced by a new schematic beginning in the Education Act of 1944, on the relation between the arts and education and welfare. This is the source of troubles in New Zealand for...

"regardless of the difference between fifty and two and three quarter millions of people; regardless of the fact that we are not moored opposite a continent brimming with opportunities to town, to exchange, to compare, to recruit; regardless of how different are our native preferences, climates and climate, we are reduced here the proportions evolved by the British example. We struggle to maintain one of everything: an opera, a symphony, a ballet, a theatre, a true Noah's Ark of the arts."

Thus, we here are saddled with a system of bureaucratic centralisation alienated inevitably to the taxation system. The orientation towards the performing arts and the concept in the minds of the arts administrators of the 'minimum necessary survival,' has led to the emphasis on ballet and opera for which the Council has been taken to task as this 'grand' approach. It is instructive, perhaps, that the Arts is now a word used in the singular as an advertising gimmick, for democratic notions created the idea of the 'mass.' It is obvious that the task of the Conference, in the minds of its instigators, is to do a selling job. David Horrocks, in his commentary on this paper remarks impertinently—for he is here to show, along with the other student contenders that the Young are after all a part of the local artistic scene (noble concession)—that the Conference seems to be a "a "bourgeois" tea party."

The Conference will serve the very real purpose of establishing the machinery for determining the agreement amongst the young artist could develop anger, revolt and despair: the necessities of creation.

LUNCHEON OF NATIONALIST PARTY ON BALLOON OVERLOOKING THE MUSEUMS, ARMS, POLITICAL BELCHES . . . THE PARTY LEADER STRIDES ABOUT IN A JELLABA SMOKING A CIGAR AND DRESSED IN SCOTTISH, ENGLISH SHOES, SOCKS, GARTERS, MILLINER, HAIRLIES . . . THE EFFECT OF A SUCCESSFUL GENTLEMAN IN DRAG.

It is time for a panel discussion: all right, let's get Sinclair, Hanly, Cross, Jenny McLeod, Burgess, Manvell
and Roy Cowen together and ask them things like what is a creative artist and what is the role of the creative artist in society and his relation to the law of supply and demand. Breyer will chair the panel and it will be recorded; so we are requested not to swear, blaspheme or libel. The result is the mayhem we have been wishing for. Burgess claims to be working on a volume of an encyclopedia (ANTHONY BURGESS), Diany gestures with fingers to the camera claiming to be "doing his own thing" as a "dedicated nut", Cross wants to take the Arts Council and turn them into a "dining hall" (see the festivities from the floor), Sinclair rails against the bourgeois arts and the attempt to create a public market for opera and ballet. Cowen talks about the artist as a fisher of men, and McLeod demands that society have no responsibility to the artist. The premises of the existence of the Council itself are destroyed by its own very well-meaning mediocrity. Burgess' talk of the artist releasing satiric emotions becomes true and Breyer-Turnovsky, for the first time, seems to lose control. The Conference is being taken from his hands. The committee idea that has been the structural assumption of the jantar ligueues. I am excited out of periscope indifference by the character of Hanly (who beforehand had taken in a movie called HUX) his divine accident that makes a work of art happen here and now. We rush to dinner with our apostacies on our laps instead of in our pockets. Bennew-Turnovsky is eradicating. There has been a man on our minds and he, monkeys-digets, is expelled.

SALVADOR HASSAN O'LEARY, ALIAS THE SHOE STORE KID, ALIAS WRONG WAY MARV, ALIAS AFTER BIRTH LEARY, ALIAS SLUNKY PETE, ALIAS KERNANS, ALIAS THE BOSTONIAN, ALIAS THE GONCHE, ALIAS EL CULTO, ETC., ETC.

Finally, the remits from individuals, organisations, spectators, propagandists, old ladies social groups, etc., are read. The payoffs and brass bands are being played in the Cafeteria and Bennew-Turnovsky, for the first time, seems to lose control. The Conference is being taken from his hands. The committee idea that has been the structural assumption of the jantar ligueues. I am excited out of periscope indifference by the character of Hanly (who beforehand had taken in a movie called HUX) his divine accident that makes a work of art happen here and now. We rush to dinner with our apostacies on our laps instead of in our pockets. Bennew-Turnovsky is eradicating. There has been a man on our minds and he, monkeys-digets, is expelled.

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THE EXACT OBJECTIVES OF ISLAM INC. ARE OBLIGATORY NEEDLESS TO SAY EVERYONE INVOLVED HAS A DIFFERENT ANGLE, AND THEY INTEND TO SELL EACH OTHER UP SOMEWHERE ALONG THE LINE.

Another area where the Conference has been an anorexia, there has been no debate over the question of censorship and as it turns out there is none by the conclusion.

Roger Horrocks voices in a remit to support his statements of the first day about priorities: That the Arts Council give close consideration to its priorities in accordance with which it allocates its support. The question has been fundamental and discussed at length, but this is the formal move to drop opera and ballet from their pre-eminence. Naturally the rmit is passed too quickly to allow time for debate or even a brief consideration of its implications. Surprisingly, Latash-Sheet is the one who stands in support of this motion but his call for positive action is rejected and we are caught cold-footed by this transformation of the pallid Chairman of the Council and the time is missed. The remits are dragged into the light of day from where they have been lurking in the working-parties, for formal adoption or rejection by the full Conference. The most interesting one concerns the question of whether or not the Council should in a strict and constitutionai manner be subject to review by the artist themselves. Remit Two: That the whole question of appointment to the Arts Council and to its ancillary bodies such as the advisory panels (including the possibility of regional representation) be re-examined. A struggle is lead by Alistair Taylor, Hugh Bennie, Bernard Kearns and David Harcourt to add to this a specific injunction that members of the Council and its panels be elected by the practitioners of the appropriate arts themselves and, further, that the government appointees be positioned only after consultation with specific bodies, e.g. the National Arts Federation of N.Z. Kearns would like to see an annual review of the actions of the Council by a conference of those artists concerned with the workings of the Council. Both moves are rejected and the reasons are not difficult to locate: the battle is a matter of principle for those under thirty and those who actually do the business of creation: the antediluvian representatives fear the former while the administrators fear the latter. As both representatives (and academics) are preoccupied here the move fails, by a matter of two votes. The move fails, Bennew is allowed to move back into the centre of power, darkness descends for us.

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One remit that promised a battle was for the elimination of the State Literary Fund, in favour of an advisory panel of the Arts Council with increased funds for its purposes. The intent was clear, to get a larger part of what was going and to aid the now stricken cause of priorities (literature being NZ's most significant and therefore, inevitably, underfinanced: art would supersede the arrogant and inflated demands of the performing arts). As it happens, the only defence for retention of the Fund was made by its present Secretary (a civil servant) and by delegates from the Fund (which, supposedly, the independent say it is). In the Fund's deliberations). The temper of the Conference having become rather antiauthoritarian, the remit is passed without bother. The immediate problem here is unlikely to be fiscal but rather that the new panel will be treated with the usual contempt of the visual arts panel.

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The question of the representation of youth in the structure of the Arts Council suffers more argument than anticipated but is adopted after this manner:

That all Arts Council Advisory Panels include at least one member from student bodies, young people's bodies or the corresponding age group, and that these same delegates meet together, as one group from time to time under their own chairman to advise the Council on the special needs of young people in the arts.

The unfortunate wording in this one remit leads to visions of disembodied limbs jutting upon the Council and seems to leave representation open to Boy Scouts and so on, yet the intention survives. There is further opportunity for eastername for the young Facticalists if another remit, originally from Keith Sinclair, is put into operation: that the Arts Council offer more fellowships in writing and more in painting, sculpture and annual conversation. Conversation with Bennew afterwards indicates that optimism here would not be misplaced, the Facticalists have their consolation.

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THE OAUD DAYS ARE UPON US RAW PELED WINDS OF HATE AND MISCHANCE BLOW THE SHIT.

Bennew's summation of the Conference is sufficient indication of the tenor of its proceedings, the general is generality to avoid humiliation, there is a general demand for more loot than the present four-tenths of one per cent, relative to the Gross National Product which is spent now and here. Bennew talks of the stimulation and enrichment from the interchange of ideas, the beginning of a flowering of the arts, the political strength, the notion that this Conference has laid the foundations for a cultural policy and a relocation of the resources for the arts that has been, says, a very polite type of conference. It would be unfair to disagree with his conclusions—it has been, after all, his Conference.

I HUNG UP AND TOOK A TAXI OUT OF THE AREA... IN THE CAB I REALIZED WHAT HAD HAPPENED... I HAD BEEN OOCCLUDED FROM SPACE--TIME LIKE AN EUL'S ASS OCLUDES WHEN HE STOPS EATING ON THE WAY TO SARAGSSO... LOCKED OUT NEVER AGAIN WOULD I HAVE A KEY, A POINT OF INTERSECTION... THE HEAT WAS OFF ME FROM HERE ON OUT... FAR SIDE OF THE WORLD'S MIRROR, MOVING INTO THE FAST WITH HAUSER AND OBERN... CLAIMING AT A NOTYET OF TELTATHIC BUREAUCRATIES, TIME MONOPOLIES, CONTROL DRUGS, HEAVYFLUID ADDICTS.

Alan Brunton

Left: a plaster bust of Michelangelo's "Moses" on display at the Auckland Art Gallery. This display and similar "art" displays received the blessing of the Arts Council.
THE DOUBLE-PLY EXTRA-STRENGTH DEVELOPMENTAL MARVEL

Cleaner

What does it mean for the future, this deep-seated hold-it-in ethos? Will New Zealand be able to resist the encroaching influence of the product-packed world and values Anglo-American society, where as we know the defecation habits have already become so neurotic and gross. Tourism should get on to it, and place the following song in all "Visit New Zealand" adverts:

O give me a home
Where the buffalo roam
And a pine in at free as the breeze
Where the air is still clean
And the people are keen
And you can take a shit where you please.

Such promotion would launch a tourist revolution and the immigration trends would reverse overnight. New Zealand would become a cynosure among nations and enjoy permanent prosperity.

I thank you with tears in my eyes.

Jonathan Fox.

SALIENT

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Sit down and give my impressions of the new New Zealand after being away for two years. Leave to, Dave. As a political scientist, of course, and a student of culture. Some very impressive developments—ten o'clock closing, the NDC, hunt for oil.

Harp! Food and faces. Yes, food and faces have preoccupied my attention since my return. Could they be the basis of New Zealand culture?

Harp!

We all know about the New Zealand—consumes—more animal protein per head than any country in the world bit. Just go into any coffee shop at eleven a.m. Two hours before lunch, but old and young alike can’t seem to stuff the queries down fast enough.

Must Not Come Into Contact But what’s the fecal connection?

With Anything Except the Bowl On the way up to Auckland, I noticed a sign by the road. Evidently aiming to make the motorists stop for refreshment, it read HAVE A CUPPA TOILET. Whether this is going one better than Rotuman self-regurgitation, I can’t say. As a foreign tourist, I’d never before been aware of the full meaning of “Have a Cuppa.”

Special Formula It’s Ruskin’s point that individual taste makes culture. What about the Taj Mahal? Not the Mogul masterpiece at Agra, but Wellington’s own synonymous structure. Proclaimed an independent territory in 1967 by patriotic citizens, it was once a public toilet and is soon to become a public eating place.

Keeps the Bowl I was shopping in Rotorua, and as often happens to us tourists, I had to go. “Upstairs,” the salesgirl told me. “Try two doors down,” the upstairs girl said. Two doors down there was indeed a big door marked "Toilet", but once inside I was confronted by a virago called a Plummet Nurse: "Now we don’t come in here, do we?" And she, smiling sweetly as she threw a hammerlock on me and forced me to the pavement. With feverish steps, I walked from street to street. Twice more I was directed down blind alleys. (Did I dare? I did.)

Germs Free and Clean Has the North Island gone beyond effluence, I wondered. Did the absence of men’s toilets have any tie in with the talk of contamination of Lake Rotorua?

Perfumed The West Coast, Haast, Milford, Manapouri what a great deal of wilderness is the South Island. But touring around we discovered a curious thing: you could drive for miles and miles without seeing a house or any other human habitation, but every half mile or so there stood a grove of magnificent rain forest, with the birds in serenade and a vista of the Southern Alps to enhance your meditations—and you were supposed to walk into this two foot square enclosure and shut yourself away from it all. Why so many toilets with so few people to use them? And why so many in the country but so few in the city? It seemed all right for sheep and cattle to honour the land with their blessings of nature, but much expense had gone into seeing that no humans did.

Lavatory Not long ago the newspapers told of an individual from the town of Leiston who sat for 166 hours on top of a flagpole in order to raise money for a toilet building project. Where ever it is, Leiston must be in the South Island. As a protest against too few toilets the logical demonstration would be a public shit-in. But no, it Leiston a man sat for a week with a flagpole thrusting hard against his bowels. Reportedly, the people loved it. (Had he love it, too?)

Nicola . . . SALIENT’s nominee for Miss Victoria.