CAPPING BALL FINES

One student has been barred from the Union Building until 27 June and another fined $56 as a result of incidents at the Capping Ball.

Students at the Ball were reported to have been throwing food at one another, gartering and throwing glasses from the mezzanine to the dance floor. Some students had refused to leave the Ball when asked to do so and one had been abusive to the Managing Secretary, Mr Ian Boyd.

The Executive discussed behaviour at the Ball in committee after hearing the views of several people who were there. It was resolved:

That Mr I.F. Knoebel be fined the price of one ticket to the Capping Ball, being $56, for refusing to leave the Capping Ball when directed by the house manager.

That Mr P.D. Stevens be barred by the use of Student Union facilities until the beginning of Study Week, 27 June, for refusing to leave the premises of the Student Union Building when asked to do so by the Managing Secretary and becoming abusive to the Managing Secretary.

That Mr A.R. Bradshaw be censured for his behaviour at the Capping Ball and warned that future incidents will meet with severe penalty.

In attendance at the Executive meeting on 8 May which considered incidents at the Capping Ball were, in addition to the members of the Union, the person named in the motions shown, Mr. Brown, Mr. Knoebel, Mr. M. J. Mowbray, Mr. H. P. Fay, Mr. G. Sutherland, Mr. W. Watson, and Mr. C. H. Halsey. Fay was one of the few members at the Heart Beat Ball last year who were driven away by the gartering and throwing glasses. There was also a representative of the Mystery Society present at the time.

Praise for CAPPICADE

Roger Hall and Roger Hayman, the Editors and Technical Editor respectively of CAPPICADE this year (1979), have been awarded first prize by the Publications Board for their work on CAPPICADE. The Board declared that "This Board does commend the work of CAPPICADE for the excellent issue of the magazine they've produced."

ATTEMPTED THEFT

A student has been fined $2 for attempted theft.

At an Executive meeting on 29 May, N. Britton was fined $2 and required to work for five hours under the direction of the House Manager (Mr. B. O'F. Wilson) for attempting to remove three items of cutlery from the cafeteria.

During the meeting Britton said that he had actually removed the cutlery from the cafeteria but that he had attempted to remove it. Britton said that he had put the cutlery in his bag, but then left the bag in the cafeteria.

The bag was later handed in to the Office in the SUB. The cutlery was discovered when the bag was opened in order to determine to whom it belonged.

Association President Margaret Bryden and after the Executive meeting that she considered the measures taken to be "fair."

Critic: EDITOR RESIGNS

The Editor of CRITIC, Peter Dickson, has resigned because of differences with members of Otago University's Publications Board. The Technical Editor and other members of the stuff of CRITIC have also resigned from the stuff of the newspaper.

Mr. Dickson said that the differences arose at a meeting of the Otago Students' Association's Publications Committee. At this meeting he had presented a proposal to amend the CRITIC budget to reserve a $500 loss in 1970. All of the members of the Executive on the Committee, said Mr. Dickson, opposed his proposal. After a great deal of discussion and compromise on both sides of the Committee, the members found themselves divided over the sum of $500. This conflict could not be resolved and Mr. Dickson then told the committee that he would resign his position.

Mr. Dickson said that the trouble arose from the fact that "there was conflict of interest with the Publications Officer (Richard Walker) in that he was trying to save money and I was trying to spend it."

Mr. Dickson said that this was the attitude of the President, Lloyd Milne, as well. He said that he had to explain his editorial policy to the Publications Committee but had been ruled out of order when doing so.

CRITIC is the only student newspaper in New Zealand which has been operated as a profit-making, or at least break-even, operation by Otago students from its inception. For purposes of comparison, CRITIC has an annual budget of $8000. （excluding advertising and SALTEN）a budget of $5000. (excluding advertising). CRITIC is financed solely by advertising revenue.

VICTORIA UNIVERSITY STUDENT NEWSPAPER

VOLUME 33 NUMBER 7 27 MAY, 1970

CAPPING BALL FINES

"Insufficient grounds for exclusion" for exclusion.

This was the reply of Mr K. Coveney, Director of Employment and Immigration in the Department of Labour, when asked whether Dr Ernst Mandel would be permitted to enter New Zealand.

Dr Mandel, a Belgian Marxist economist, has been invited to New Zealand to deliver addresses and to take part in panel discussions in Auckland, Wellington and Christchurch. The visit is sponsored by the Workers Socialist Action League and the Victoria University Socialist Club.

Mr Coveney said that his statement that there were insufficient grounds to exclude Mandel "is not a new one" when asked by SALIENT about Mandel's visit, "but I would have to say that whether the matter had been considered by New Zealand officials would not answer the question nor would the Minister. I consider the Minister had considered the case.

Both George Fyson, a member of the Workers Socialist Action League, and Hector McNeil, the League's national secretary, have written to the Minister of Mandel's application for permission to enter New Zealand in return to the Cabinet for discussion. Mr Fyson said that when he met Mr Mandel's office a spokesman told him that the Cabinet was discussing the matter.

Mr Fyson went on to say that he had been told that the Cabinet was discussing the matter and that he had been asked if he would report the decision to me. Mr Fyson said: "I have a feeling that the Cabinet didn't know that the case was being considered. There was a feeling that the Cabinet didn't know that Mandel was being looked into.

Speaking on the action which the Government might take in the case of Dr Mandel's application for permission to enter New Zealand arose from a decision of the Australian Government to refuse to grant Dr Mandel entry to that country. Dr Mandel was to have attended a Wednesday morning scholars conference in Sydney at the end of May and given lectures in Melbourne and Adelaide. An Opposition Labour senator, Mr John Wheeldon, said there could be no reason for the Government's refusal to take Dr Mandel. Mr Wheeldon said it was not in the interests of this country that "such a distinguished scholar be excluded."

Mr Wheeldon went on to say that the Government "should have granted Dr Mandel a visa so that he could be in that country for the sake of our own scholars and for the sake of the students of the University of Sydney who are to attend the conference." Mr Wheeldon said that the Government's refusal was "a serious embarrassment to this country."

The case of Mandel has also been barred from entry into Britain. The British Government has imposed a travel ban on Dr Mandel, and in December 1968 disturbances in Paris. In September 1968, Dr Mandel visited the United States and spoke at 33 colleges.

In October, his application for a four-day entry visa was refused and he was unable to return to the United States for a scheduled debate with Professor John Kenneth Galbraith at Stanford University in Palo Alto, California. The debate proceeded with Dr Mandel participating via television telephone. Till NEW YORK TIMES said in an editorial on 27 November, "The empty chair and the electronic circulation of the

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Dear Mr and Mrs Krause,

At this very sad time, I want you to know how deeply Mrs Nixon and I share your sorrow at the death of your daughter Allison.

I am sure she was as close to your hearts as our daughters are to ours. Although I know mere words cannot lessen the loss, I hope you take comfort from the sympathy they felt at her passing.

You will be in our thoughts and prayers. It may not be very consoling, but we would ask you to remember that Allison, like the rest of us, is a part of our community.

Your very sincerely,

Richard N. Nixon
President

The Women's Vice-President, Leslie Jacobs, has been 'elected unopposed to the position of student representative on the University Council which fell vacant following this Logan's resignation. One is unreservedly, of course, used in Marshall McLuhan's description, right in the middle of all that disgusting press adulation and little step for Man, big step for Mankind, of the doing of the first public lecture on the future of the world. The last two intonations are in the most emphatic of Cadger, Mr Nixon has had the beneficence of the course of the course of his remarkable career.

Deliberately National is not in point, but that Mr Nixon's faint doubts that repression and domestic McCarthyism will increase unless...
DESEGREGATION OF TOILETS SOON?

A controversial SRC motion calling for the desegregation of the Student Union Building toilets has yet to be implemented.

The motion was made by Association President Margaret Bryson at an SRC meeting on 29 April. It is still under discussion and is to be raised again at the SRC next week.

Some days after the 20 April SRC meeting, notices were circulated throughout the University advising that "the Executive Committee, acting on the recent decision of the SRC, announce that as from Monday 6th May, 1970, the toilets in all University buildings will not be segregated." It was hoped, the notice said, that students would use the "alternative arrangement in this matter." The notice was signed "for Margaret Bryson, President."

This notice has since been discarded by Miss Bryson who says it was a hoax. However, the insist that the original SRC motion was not, as some students have felt, a clumsy attempt to prevaricate. Miss Bryson says that she was "asked to prepare the motion originally was that she "wanted to have the question of desegregation of the toilets examined."

Wild censure again

Law students at Auckland have censure the Chief Justice, Sir Richard Wild, for his remarks on the proposed "Black Tours" of South Africa and Rhodesia.

The resolution was passed at a special general meeting of the Law Students' Society last month. The motion passed by 25 votes to 9, read: "That the Law Students' Society disapproves of the use by the Chief Justice of his position of authority to give responsibility to his personal opinion on a controversial subject."

EVENING POST, 16 May

NZ Battled For South Africa

AMSTERDAM, May 15—The South African Olympic Committee chairman, Mr. Frank Braun, commenting on the expulsion of his country from the Olympic Games, said: "All our friends have been saying how sorry they are, and regret the decision. Lance Crewes (New Zealand) and the Marguerite of Foster (Britain) both made a terrible plea for us, I understand. The Australian delegate, Lewin Lylton, got up from a sick bed to vote for South Africa. Although he was ill, be put up to vote."
UK President attacks student violence

“Violent actions by individuals or student groups threaten to bring the whole of the student movement into disrepute.”

Straw, President of the 400,000-strong National Union of Students, speaking to a meeting of Northern Ireland, gave this warning in a speech attended by 200 people.

Mr Straw’s speech was applauded by an estimated 50% of student union officials who attended the meeting and in some cases occupations of university buildings were launched throughout February to protest the alleged keeping of secret files on students’ political, religious and other activities by university administrators.

In the course of three protests, British universities including Oxford and Cambridge, and NUSWI policy, that meaningful negotiations have been entered into by the local unions acting in good faith, and that unlawful action is taken.

Mr Straw expressed his belief that “those who act in good faith but who are prepared to take action to defend the University and student movement should be distinguished from those who attack both parties to the dispute in an unworthy manner.”

The decision of the committee of investigation to suspend a member of the Arts History Department at Auckland University has been described as an example of the need for student unions and student movements to work together in the interests of all students.

Miss Vic 1970

Miss Brucella Anderson has been elected Miss Victoria 1970, in what is a record breaking SRC meeting in the last week of the last SRC session. The competition had 72 votes between them.

Earlier in the term, Miss Anderson was elected Miss Vic 1970. She has never participated in a beauty contest but has played rugby at school. Miss Anderson’s vital statistics are 5’6”, 13.5 stones, and she has a large moustache and does not shave her legs and hand shaves.

Pioneer coffee lounge
76 Willis Street
Gives you a pleasant change from the old time decor.

H. W. MOSS
WHOLESALE WINE AND SPIRIT MERCHANTS
9 THOMPSON STREET GILRAY
OPEN SATURDAYS
Phone: 70-639

SALIENT’s independence raised

The Executive has agreed that contents of Association publications prior to their publication shall remain the property of the Editor. The decision of the above will be at the discretion of the editor involved.

H. W. MOSS
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9 THOMPSON STREET GILRAY
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Phone: 70-639

Canadian Prime Minister, Pierre Trudeau, answering questions at a meeting at Victoria on 13 May, Mr. Trudeau had specifically asked that he be given an opportunity to attend a discussion with students on a New Zealand campus. Over half of the audience at the International Student Association’s meeting were students. The meeting was chaired by LISTENER Editor, Alexander MacLeod. Mr. MacLeod and a panel comprising Auckland Students’ Association President, Michael Laut, SALIENT Editor, Dave Beresford and Rodney Alley, Teaching Fellows in the Department of Political Science put questions to Mr. Trudeau. Provision was also made in the 30-minute meeting for a number of questions from the audience.

More letters

More maripana

Sir,

Thank you for sending me the copy of SALIENT in which your letter is printed.

I have perused the words and whereabouts of the AGM and SRC with regard to maripana, and wonder how students who think it right to legalize it reconcile their assertions that it is not in the same class as hard drugs with the desire to see it “controlled”. Also I do not see how one can propose to rid any blackmarket, because it is always up in the individual student concerned to prove homework correctly in the first place.

But I also take this opportunity of expressing admiration for the individual stand of the NZU representative Rob Burgons in refusing to join the 1970 All Black tour to South Africa. That is character.

V.W. Downey (Mrs)

Free to students, stolen by staff

Sir,

I see from the 6 May issue of SALIENT that you intend to continue your “Free to Students, Stolen by Staff” heading on the paper, but don’t particularly want staff to pay in fact. There is of course no need to pay for an occasional copy. So SALIENT should at least return the whole uncanny staff thieves and all staff, whether they are “stolen copies” or not, are at least “unsuspected thieves” to SALIENT readers as long as it carries that heading. I can see that the great thing from your point of view is the fact that staff are quite powerless to protect themselves from this (to put it politely) insult. It would be difficult for staff to prove that one of their number had taken a copy when the paper is so freely available.

From your leader in SALIENT 6 may it would seem that SALIENT philosophy is “We’d like staff to read SALIENT, but they must steal our copies, and we intend to keep reminding staff that they are thieves in order to encourage them to do more for students”. It does seem a bit mean and illogical, and I think the majority of students agree with you, and can understand why students have the concern for their progress and individual acts of kindliness and generosity of members of staff, would be glad to have your comment on staff staffed from SALIENT.

Jean Mclv

(EDITOR’S NOTE: Danu! Since I was preparing to drop “Free to students” mail on staff this issue—having made the point fairly thoroughly, I thought, that students expect members of the staff to contribute a little more to this community than the daily issue—will now look like an admission of defeat. The door lady shown in referring to “the concern for their students” issues and individual acts of kindliness and generosity of members of staff”—put her finger over the “Morality” which the editorial in the last issue was intended to suggest)
Cockrill was overjoyed. He had big plans for the newspaper, but he knew that it would take some time to get everything in place. He was determined to make it work, and he was willing to put in the effort to make it successful. He had big dreams of a successful newspaper, and he was determined to make it happen.

But there were also challenges. The newspaper was struggling to find enough advertisers, and the staff was starting to lose hope. Cockrill knew that he had to find a way to turn things around, and he was determined to do it.

He started by reaching out to the local businesses, trying to convince them to advertise in the newspaper. He also started to look for ways to increase circulation, and he began to think about new ways to engage with the community.

It wasn't easy, but Cockrill was determined to make it work. He knew that he had a great team, and he was confident that they could make the newspaper a success. He was willing to do whatever it took to make it happen, and he was determined to see it through.

In the end, Cockrill's hard work paid off. The newspaper started to turn around, and it eventually became a success. Cockrill was proud of what he had achieved, and he knew that it was all worth it in the end. He had created a newspaper that was loved by the community, and he was confident that it would continue to thrive for years to come.

The end result was a successful newspaper, run by a dedicated and passionate team of journalists. Cockrill was proud of what they had achieved, and he knew that it was all worth it in the end. He had created a newspaper that was loved by the community, and he was confident that it would continue to thrive for years to come.
"It's about time we became a republic—if injustice is going to be done it may as well be seen to be done."

As I was eating this eggnog egg Under a tree-tomato tree Someone wrenched off a monkey wrench And broke my monkey-key.

FOUND POEM NO. 2
(cket of the Minutes of the Lincoln College Students' Association Executive Meeting of 13 April)

74/70 THAT L.S.C.A. decline the invitation of the New Zealand Race Relations Council to become a member of the body.

DAVISON/MOORE—CARRIED

77/70 THAT $50 be set aside for the Executive Party.

GUNN/DAVISON—CARRIED

Dispensation: Mr McLaren

78/70 THAT Mr Armstrong's speaking rights be withdrawn.

CHAIR—CARRIED

83/70 THAT the Executive declare the meeting held at 12.30 p.m. on 24th March, 1970, to be invalid as a general meeting of this Association.

STOCKWELL/MCLAREN

84/70 THAT Mr Payne be given speaking rights.

GUNN/MCLAREN—CARRIED

85/70 THAT the meeting proceed to next business.

LOST

A division was called—the count being 4 eyed 5 (no)

Abstentions: Menz Todd and McCreadie

On division Motion 85/70 was declared CARRIED

SECRETARY'S RESIGNATION:

Miss Palmer stated that due to the disregard for the Constitution at meetings of the Executive she was unable to function as the L.S.C.A. honorary secretary.

91/70 THAT L.S.C.A. Executive ask Miss Palmer to withdraw her resignation.

GUNN/STOCKWELL—CARRIED

Miss Palmer withdrew her resignation stating that she did so on the understanding that the Constitution would be strictly adhered to.

INTERNATIONAL AFFAIRS OFFICER'S RESIGNATION:

92/70 THAT Mr McLaren be asked to withdraw his resignation.

DAVISON/STOCKWELL—CARRIED

After some discussion Mr McLaren withdrew his resignation.

CONCLUSION:

The meeting closed at 8.55 p.m.

I NEED YOU!

200 of you. I need students to answer phones, sell advertising, build bridges, dance naked, arrange deals and have a great time. Arts Festival and I need you. See me at the Gymnasium (still noon each day) or ring 70.319 or leave your name and phone number at the Students' Association office.

Grame Nesbitt
Arts Festival Controller
China is a great power, like the United States, or Russia; she is led by extremely strong leaders. Her foreign policy is based on the fundamental needs and interests of China. It has its roots in these interests, but, otherwise, China would be led to ruin, and China is not being led to ruin into dangerous foreign adventures.

China’s foreign policy, ever since 1949, has been coherent, and it has reflected two things: a desire to stay out of any dangerous wars and a compulsion to make sure that her borders are not invaded. China has become involved in a number of conflicts, some of them on a huge scale; as, for instance, in Korea. China went into Korea because she felt that American troops were moving in too close to her territory. In fact, they were right across the river from Manchuria. And she became involved in a conflict with India, which was the Sinicisation movement, which, beyond any doubt, is genuine, that is the border between China and India and India was pocketing on that territory. It is impressive.

China is occupied today with a number of very intricate and very vital problems and it has to preoccupy its mind in the last, say, three months has been with Japan, and this has been more or less predictable. Japan is also a great Asiatic power and is certainly moving to realise its strength by going to Washington, Prime Minister Sato spoke at least some of Japan’s foreign policy for the years to come, and the Chinese feel that it threatens them. Sato, after returning from Washington, said that it was essential for Japan to have South Korea and Taiwan in friendly hands. Peking looks at this and has always been suspicious of Japan, and always hostile to the Far East. China now realises that here are the Americans presumably pulling out of South Vietnam in order to go to the United States, in order to use their own, the 'Gendarme of Asia'. Sato’s statement has been referred to a number of times since November, and as a result I think that Chinese foreign policy has come to some sort of a misalignment. They have to begin to prepare for future conflicts, whether they are going to be conflicts or actual conflicts, with Japan. Now one of the by-products of the meeting in Peking, in North Korea, about six weeks ago between Chou En Lai and Kim Il Sung, the two leaders, both of them are vitally concerned, because when Sato spoke and when South Korea in friendly hands he becomes vital interest to North Korea which never stops, not for a second, for the reunification of Korea. And, of course, Taiwan, Taiwan is a vital concern for China. So Japan beyond doubt is the main concern of China.

But China also sees all of Asia as an area in which she is in conflict with the United States and with the Soviet Union. There’s a lot of talk in the United States about making gestures towards understanding with China. We will let our journalists go to Peking, or we will relax our relations with China, and so on. And this of course is a childish idea. The Americans cannot possibly understand with China, they cannot come to any understanding with China, they cannot bring any reality in Asia is charged. The Chinese are interested in knowing that there is a 7th Fleet in the Formosa Straits and that Taiwan is really protected by US power, or that US power is also vitally interested in controlling that border, southern of the Chinese border. So China sees the United States as an ever present. Now, of course there is also another dimension. The Chinese have been stepping in a Marxist ideology which sees the world in terms of a great power strategy, the good ones—the capitalists and the socialists, do not want China, and China is coloured by this ideological approach. So even if the United States withdrew from all these areas I would think the conflict would continue on a different plane. The United States still

Among the Canadian journalists in New Zealand for Trudeau’s visit was Mark Gwyn of the TORONTO STAR’s Asia Bureau. Mr Gwyn is a well-known reporter on China. We asked him for some general remarks on Chinese foreign policy.

The third, and a very powerful, enemy—and one that the Chinese were extremely concerned about in 1969—is the Soviet Union. Again there’s been a lot of very silly talk about a Soviet conventional nuclear preventive against China. There’s been a lot of talk about Chinese guerrillas raids into Siberia and so on. But of these fundamental interests. On the other hand the conflict is not such as to lead the other country to think that it must become engaged in a devastating war. Both of them have a coherent foreign policy and they are not likely to engage in suicidal wars. So I don’t expect that in the future it is possible that there will be continued border clashes, some of them on a very heavy scale, but I don’t see any likelihood of major wars between Russia and China. Also, of course, theRussians feel that the real crux of their dispute with China is Mao’s attitude towards the Soviet Union. Mao is 77 and sooner or later, probably sooner, he will die. You don’t become involved with China when the Chinese 6 months from now Mao is dead, and perhaps you can at least negotiate on some issues with the Chinese and stop this dispute which is really hurting both of them.

The fascinating thing about Chinese foreign policy is that it is a part of that ideology plays in its shaming and its development and how ideology is closely linked with the nation’s interests. How one is woven into the other. I was very lucky to have been able to see Mao in the years when he was still in flight—in the caves in which he lived in a place called Yanan in the north west of China. It’s a famous cave. I went to that place, and I went to the place where Edgar Snow’s Red Star Over China you’ll find that it ends with Mao’s arrival in Yanan. It was interesting that in this cave he had this very bookcase that was filled with the classics of communist Marxist philosophy. He lived in this wilderness, almost completely isolated from the world, and was immersed in this revolutionary thought which he of course tried to adapt to the realities of China as he knew them—the realities of the Chinese communist party. And out of that period there’s come the political philosophy and a personal faith which has shaped his behaviour and the behaviour of all his companions, most of whom were with them through the years that have shaped both the foreign policy of China and the history of China. The cultural revolution of course has come and gone, and it’s only as you know something about the ten years that Mao spent in Yanan, about his views on the Good Revolutionary. Now, in his view of revolutionary militancy, the need for sacrifice by young people, the need for obedience, the need for forgetting oneself for the sake of this ideal of revolution. It has been very difficult to understand this whole very complex plot because we live in a different context but in his context of a largely peasant China and the revolution has been going on for 45 years now, it makes sense.

You may have seen this advertisement which was placed for you in THE EVENING POST on 4 May. You won’t have seen it in the DOMINION, however, because that newspaper is not going to print the NEW ZEALAND HERALD (Aus, etc), as reported by the OTAGO DAILY TIMES (Dunedin) all accepted the advertisement. The DOMINION, however, refused to accept the advertisement with the names of the signatories attached. Since CARA, the organisation of the ad, has no other way of getting for such an advertisement—than collecting signatures and charging sponsors, the DOMINION’s attitude amounted to a refusal. In November last year, the DOMINION refused to print a similar advertisement which called on the New Zealand Amateur Athletic Association to refuse to invite an all-white team of South African athletes to New Zealand to compete in the national championships. The DOMINION had initially hoped on the ad, asking for the headline to be changed from New Zealanders opposed to racist sport to New Zealanders opposed to racist sport. This was agreed by T. T. Burrett, the Managing Director of the DOMINION, rang Mr Newsham of CARE at 7pm on the day before the ad was due to be published and said that the DOMINION would not accept it. They said: "There are some very surprising names here. We have taken legal advice and been told that only one of these people after publication by a statement by some leading New Zealand athletes made in respect to the proposed South African athletics tour. It appeared on the day that the advertisement had been scheduled for publication.  

[Note: The text contains multiple errors and seems to be a mix of different paragraphs and sentences, making it difficult to extract coherent information or context.]
"The academic community (is) a way of organising a set of personal relationships, of containing an equilibrium of conflicts, so as to promote an imaginative grasp on living knowledge. Within such a community, learning is a joint and continuous process, ideally embodied in the tutorial or seminar group accompanied by individual study and it presupposes the free-ranging and responsible play of intelligence, informed by passion, and always moving towards a critical comment. Within such a community, assessment should emerge out of self-assessment..."

---

WELLINGTON HOTEL ASSOCIATION
3rd Floor
Westbrook House
181-183 Willis Street
Wellington, I
12 May 1970

The President,
University Students’ Assn.,
Kelburn Parade,
WELLINGTON

Dear Sir,

For your information, I list below the various hotels in which incidents occurred on the day of the recent University capping parade:

Graham Hotel - 60 broken beer jugs, 90 broken glasses.
Grand Hotel - 1 Spirit bowser broken, 144 broken glasses,
24 broken jugs. Bars closed for 1 hour to clean up the mess.
Garston Hotel - Cash box containing $217 removed from the
reception desk and subsequently found empty in the toilets at
the Britannia Hotel.
Britannia Hotel - 1 dozen broken glasses and 1 jug broken.
Duke of Edinburgh Hotel - Broken jugs and glasses to the
value of £300.
Hotel St. George - 1 dozen broken glasses, 14 broken jugs,
25 pint bottles of beer stolen, as well as 2 tables valued at £40.
Bars closed for 2 hours to clean up the mess.

At this stage I am advising you of this information, but do not
make any further comment, except to say that the matter will be
considered by my Executive at its next committee meeting.

I am forwarding similar letters to His Worship the Mayor and the
Superintendent of Police, Wellington.

Yours faithfully,

J.J. WILLIAMS
Secretary

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How does it feel to be one of the beautiful people?

Full marks to those students who took Victoria’s public image out into the streets during Process. We’ve heard nothing but praise from members of the public for the way in which students showed humour and salutary and once again stressed those oral,
aval and genital fixations which so clearly demarcate them from
the pigs with which one might otherwise be tempted to compare
them. We know, of course, that they were warned too early and—since this is the land of Kuntae—were led to the dock and
not to the demands of their stomachs. So they have to drink as
much as they can. And then they excrete what they drink, which
brings us, indirectly, to us, to our anal fixations. Okay, so they
were toilet-trained to the point that the lavatory has become
for them a shrine and confessional. And then there are their
gnital fixations. Oh yes, we know that they have serious doubts
about their sexuality and always feared at school that their latent
homosexuality (how’s it going mate, alright?) would one day
manifest itself in the scum. So they have to prove that, too.
Knowing all this, as we do, we know that amazing glasses in the
Graham is about as much as we can expect. We find that we
do not need the watery horoscope which is commonly served in
New Zealand hotels to make us vomit.
WELLINGTON SHAKESPEARE FESTIVAL

In 1574 the Common Council of London noted that 'sundry great disorders and inconveniences have been found to ensue to this City by the inordinate haunting of great multitudes of people, especially youth, to plays, interludes, and shows, namely occasion of frays and quarrels, evil practices of inconstancy in great inns having chambers and secret places adjoining to their open stages and galleries.'

Whether the Wellington public will make a similar response to the Shakespeare Festival next month is not clear. What is clear is that the Festival—aimed to present a wide range of approaches to the work of William Shakespeare—will provide Wellington audiences with a unique opportunity to see an amazing number of productions, and perhaps for the first time be able to compare plays and productions first hand.

The offerings in the month-long Festival include Macbeth (VUW Drama Society, directed by Phillip Mann), Anthony and Cleopatra (Korari Dramatic Society, directed by Pat Craddock), and Richard III (Unity Theatre, directed by Matthew O'Sullivan). Nola Miller examines the character of Falstaff in her production of So Stout A Gentleman, whilst George Webbly and Ralph McAllister will open a box of surprises in a Sunday night panel/discussion/demonstration on Staging Shakespeare. Raymond Boyce's lecture on Designing for Shakespeare and Professor Don McKenzie's Band.

THE PLAYS

Macbeth

Let me outline an experiment. Choose a crowded thoroughfare (Cuba Street Mall or Willis Street on a Friday evening). Stand with arms akimbo and shout "Macbeth!" Some people will stand and stare, others will cross the street and yet others will ask you what all the fuss is about. The one factor common to all responses will be recognition. Nearly everyone has heard of Macbeth and nearly everyone has a response to it.

To a director this is a challenge. He must beware of not falling prey to the easy demands of a thousand theatres of the mind. And how persuasive they can be. Take the witches for example. I have not yet seen a production of this play in which the witches are not more than a necessary embarrassment; yet how fundamental they are to the whole progression and working out of the play. In this production, I have attempted to create an atmosphere of magic and strangeness; a theatrical world in which it is natural for the supernatural to influence men's lives and lead to their downfall.

Richard III

Richard III has been perhaps the most consistently popular of Shakespeare's plays right from its first performance, but to my knowledge has never been done in Wellington, except by the touring Old Vic Company in the late forties.

I've been hooked on the play for years, both for its superb theatricality and the chances it gives to the actor playing Richard. I think, also, that it would have to be done very badly indeed for an audience not to enjoy it. It moves at lightning speed, there are no sub-plots to impede its headlong pace and it has, in the best sense, a strong melodramatic ending.

I don't really want to talk about what sort of production I am doing for Unity, or what we are trying to achieve. If we succeed that should be obvious when you see the play. The middle of rehearsals, with the director fluctuating wildly between elation and despair, is not a good time to ask what it's going to be like. But whatever happens—it won't be dull.

Anthony and Cleopatra

I find Anthony and Cleopatra a challenge, and need more reason for wanting to produce this play? It's been sitting on my shelf for years, like Anthony's has been growing at Cleopatra's. You know about the play. I wonder how much you know about the problems of producing it? A long time ago I went through my first internal dialogue and after much thought put the end pencil through all the 'Pompey' scenes. This shortened the play without weakening in any great extent the main line of the story. Theatrically, my action had some justification, as modern audiences are aware at five o'clock at eleven. I cut more and more, and then I begin to erase my erasures until I found myself with the play intact. I begin again and 'Pompey' once more went to oblivion.

But now I face the greatest question of all, how do I interpret the thoughts (not the words) of Shakespeare? And on this point I find myself in a whirlpool, for the play becomes more difficult as it progresses. In the opening scene we meet Anthony and Cleopatra in a rich sensual mood. To me this scene was insouciable. I asked myself how the hell can Anthony and Cleopatra get in this mood fifteen lines from the beginning of the play? Shakespeare, I said, was mad! Weeks later I solved it and gave Shakespeare the benefit of sanity. Shakespeare's thoughts were about luxury and ease (the kind that comes from going to the theatre after good food and drink). And from here grew the image—music—dancing. As a result the play opens with music, dancers and mysetting. I feel so confident about this scene that I've cut the first fourteen lines, and Cleopatra has the fifteenth. Yet, I feel I'm being faithful to the thoughts of the author in fact I'm absolutely sure.

Matthew O'Sullivan

Phillip Mann

Pat Craddock
REPORT BY OWEN GAGER

It is good to read that once again there was no discussion of the party's economic policy. The back yards, manufacturers and small shopkeepers benefit directly from what opponents have called the handouts in our economic policy: our policies on matters of justice and youth reflect the social ideas of this group, whose leadership is present in the 1972 elections. So long as there is no opposition to Labour's electoral strategy of appealing to the lower middle class, it can be safely said that there is no real opposition to the fundamentals of Labour policy.

Here's the answer for several students who have asked us why we choose the particular format that we did for the book page of the last issue of SALIENT. We're grateful to think that there are some people who can get the benefit of the Sunday Times "Tuesdays". The Sunday issue of that publication promised in its front page, "BEGGAR BREADS AND STILL MORE Beggars" in spite of what the newsmen say. It is the newsmen who have to look back to the story of a crooked politician, extracts from Mein Kampf, vie ravages with students about...
Ecology Action

The Ecology movement started organazing last fall. I joined a group called Ecology Action which began discussions on campus. We learned about food chains, ecosystems, the over-use of pesticides (which is an inevitable result of the one crop agriculture in which California specializes), how to make compost heaps (not out of organic matter, but the rest. Ecology Action has sponsored a several West Coast San Francisco, Los Angeles. They started out March 20 arived in Los Angeles on 1 May. The walk of food waste and recycling is the rest. Ecology Action has sponsored a several West Coast San Francisco, Los Angeles. They started out March 20 arived in Los Angeles on 1 May. The walk was to call attention to the ecological crisis, serve as an organizing tool for local groups in the Bay Area and be a public forum. While on the walk, they showed movies, slides, put up puppet shows, street theatre, and distributed literature. They planted wildflowers along the route and dispatched plans of marine grasses close to schools and colleges.

Ecology Action has also written a text called What's the point of all this. It's about the relationships between the ecology community and the rest of the world. It's been used in a pilot program with 95 students on one of the schools in the Bay Area and will be revised and published with a teacher's aid. I went to a teachers' workshop where they sent out to help familiarize the teachers with equipment available for teaching ecology. I showed them films, talked about how students could be taught ecological principles and what activities and materials they could use.

Ecology Action has an electoral car campaign endorsing candidates. A few of us are from the Ecology Action Commune is for the election. They're running candidates and are very active in the Bay Area and have been successful in getting their message across. They're working hard to get out the vote and are planning to have a large turnout on election day.

Recycling seems to be the most practical and popular way people can help. Berkeley has organised recycling stations where people can take their flattened cans, bottles, paper, even compost. The Co-op has large recycling areas in the parking lots. The campus has huge bins on wheels into which all the students can drop their waste. One of their recent projects was to organise a forum for can collectors, and they've also started a composting project.

Art Day

So there are plenty of ecologically minded students active here. Yet ARt Day, April 22, flopped badly. It was planned months in advance, and was to present a wide variety of organisations. 42 groups had applied for booths. The highlight was an address by Senator Gaylord Nelson. Workshops, films, music, theatre, panel discussions, life style exhibits were planned. But only the panel discussions and speeches took place. Nelson's headline speech, given in the large auditorium, was heard by about 50 people. Why was that? The week prior to the festival, anti-R.O.T.C. (Reserve Officers Training Corp) demonstrations on campus turned into a mindless violence perpetuated by marauding bands of rockhoppers, vandals, and arsonists. About a hundred people were arrested. All you had to do was to chow on the air during a tear gas (or was it CT?) fight to realise that man is succeeding beyond his wildest dreams in destroying his environment. The Student Environmentalists was arrested on a trumped up charge of "inciting to riot". The Berkeley chapter of the SDS was banned from campus but continued to hold illegal rallies, giving the cops an excuse to dethere anyone in sight. At the same time a Santa Barbara student was shot and killed in riage around the new temporary Buick of America in Ida Vista. Because of these events, an ad hoc committee coordinating the teach-in and fair issued a statement saying that "The spirit of the fair was determined to out of context with recent events and could easily be exploited by factions that purely create and control the tensions and violence on this campus." Only the speeches were given but somehow these didn't seem very relevant after the confrontations and few people felt like braving possible tear gas attack to hear lectures on what the Government is doing to clean up the air. The only group that was undaunted by the cancellation of the fair was the anti-Farm Guerrilla Fair which staged a simulated hydrogen bomb disaster on EARTH DAY.
THIS STORY OF YOURS by John Hopkins. Produced by Anthony Taylor at Downstage. Reviewed by ANDREW WILSON.

John Hopkins is well known for his writing for television: about thirty episodes for Z-Cor and then the quartet Talking to a Stranger. He said in an interview in late 1968, "Although I'll never write another Quartet—I don't think I have that in me—I will, hopefully, do something with the same cachet and precision one day." It would be false modesty in him if he did not admit to This Story of Yours as being in the same class of craftsmanship, though not in scale. It is a superb written play and the dialogue is outstanding. He can evoke a compelling range of colloquial speech from the pathetic to brutal to fragmented monologues.

The story is about a detective sergeant, Johnson, who in the course of interrogation learns to death an alleged pervert called Baxter, accused of luring little girls into the woods. But the central issue is not what happened but why Johnson came to do it. The structure presents Johnson as a suitable case for treatment in a series of three extended duologues: Act I with his distressed wife immediately after the event; Act II with a superior officer reluctantly detailed to investigate Baxter's death; and Act III the climax, the entire tragic interrogation. The psychological essence distills slowly from the mounting impact of all the words and gestures of mixed bullying and supplication, from all the groping and reluctant recognition that a policeman may be kin to his charge; and from the clinch of insight as Baxter flips back at Johnson's "You bloody little pervert!"—"It takes one to know one!"

The form and development inextricably reveal how much live drama can successfully use techniques specifically developed in television: the counterpointing of topic and tone necessary to sustain extended confrontations; and, within the larger structure, the three parallel duologues comprising the acts which circle round the central psychological issue, Johnson himself. This dramatic movement was further enhanced by the resolving set capable of presenting almost immediately the three successive situations. If only it were practically possible to drive Grant Tilly straight on from act to act then that cutting effect would come even closer to television or film. But it would be easy to overemphasise this point.

The play works extremely well as a conventional three-acter although we can recognize that its form has been influenced by the practices of television and that it is congenial to an audience pre-conditioned by television techniques.

It would also be misleading to overemphasise the schematic structure to the disadvantage of characterisation. Grant Tilly was superb as Johnson and impressively created a remarkably well-sketched character. Hopkins is very well circumscribed in the script with apparently minute bits of business. "Johnson graces at the side of his fingers" or "the Baxter rolls his hands together nervously ... pestering the dirt with the napkin tap" and such like. Tilly used them all and more with admirable timing and to great cumulative effect. He is also responsible for the design of the resulting set—which dislocated appreciative claps as it turned the semidarkness between the acts. I applaud his great talent and point out what must be obvious to theatre-goers, that he is the finest actor-channel in the country.

There were fine performances in support too. Paddy O'Keeley gave an intelligently controlled performance as Johnson's pathetically uncompromising wife. Max Jarvis as the chief inspector was smirky, clipped, eerily affected with his cigar and authority—but just the kind of man who gets made Inspector. He blended with some skill the feelings of unsympathetic duty and contempt for Johnson as a professional failure. This was a good performance and made more of its relatively limited possibilities than the more demanding third act. Here Ken Blackburn seemed to take a little while to write in but became increasingly brilliant as the scene progressed and the two men began to brutally expose each other, becoming almost interchangeable in their obsessions. This climaxed with Baxter becoming dominant and momentarily refusing Johnson's cry for help: "Help your bloody self!" Then the fatal breaking up restarts in earnest with the total effect intended to be a species of perpetual organic refrain. Now sexually tortured violence is at both the only possible means of communication.

The script specifies additional sound effects of sobbing, whimping, screams and other echoes of those nightmarish visions Johnson has been trying to share with Baxter. The present performance omits them, apparently agreeing with John Russell Taylor in Plays and Players that they "weaken by over-emphasising a point already adequately made". I disagree. Apart from the fact that Hopkins wanted them in, I feel they would meaningfully reexpress in an immediately surreal and extradimensional way, all the earlier hints of Johnson's tarnished inner life: the fear of his father's beatings and bullying generally; this repression turning up a need to dominate, yet retaining a craving to be dominated (his career was father-sons-police); his failure with his wife; a fear of (sexual) refusal with a need to be wanted and remembered, which in his case is twisted into cruelty becoming the only satisfying sexual communication. In words it is clumsy enough, but the orgiastic killing accompanied by three light's exodus groans and screams are an attempt to create Johnson's dementia for the audience and should have tremendous dramatic impact. As it was, the violence was not as convincing as it should have been. Thanks to film and TV, and whether we like it or not, we are all sophisticated in viscerally appreciating violence; and even if we do not really know how appalling it is, at least we can tell when the illusion fails to completely convince. This was the case here. Done to the limits which Hopkins' script suggests, the shattered audience might have been crying out on the chairs.

Dave Harcourt.

It will, no doubt, be of interest to you to know that I have resigned: thus consider yourself told.

You will probably also find it of considerable benefit to place an advert in the next SALIENT for a successor to me. In it I would advise that you stress the ease of the job, not the high returns, for people naturally link high income with hard work, and students cannot put in much time. You could mention a figure of about four hours per week, and merely say "a high commission is paid".

As I said in my letter of resignation, I will do everything to assist you in the transition.

Bob Dykes

P.S. I think I left DOWNSTAGE off the last advertising schedule—please include it.
FILM REVIEW

27 MAY, 1970 - PAGE 13

It is not difficult to understand why True Grit has been disliked by so many filmgoers. In all senses the film is an anachronism, recalling a genre that vanished with Shaw and Hightower, staged a momentary and nostalgic comeback with Sam Peckinpah’s The Killer’s Cure and The Ladykillers, and has not been seen since, apart from a few not very notable exceptions and one or two good ones (for example, The Stalking Moon, El Dorado). The Italian reading, whatever can be said of its novel, is pale and schizoid, as phony as hell, in fact, if one wishes to recall the style and conventions of the great Western. Shaw once in its time with the traditional mainstream, True Grit is not likely to appeal to all. This is one of the reasons why this neglected anthology addressee, since it is a significant work of art, indicates a lack of acquaintance or sympathy with past glory, an insufficient appreciation of the emotional influences that have shaped the modern film. The other reason is that True Grit is a beautiful little work that can stand on its own feet without reference to its predecessors.

The most striking thing about True Grit is the fact that it is so obviously and unashamedly old fashioned. John Wayne wears his age handsomely, and reminds us that he was acting in films before Spencer Tracy, Clark Gable or Humphrey Bogart, all now dead. His presence brings to mind Randolph Scott and Joel McCrea as the great westerners in Come and Get It. The Afternoon, taken ballad, photographed Joseph von Sternberg’s Morocco in 1930, while director Henry Hathaway has been in the game since 1935. The film is assuredly old fashioned, in style, colour and morality. Yet this is an attractive quality; for there is a certain beauty and spirit which will not be blunted by the vagaries of a cynical age. Wayne’s performance cannot possibly be the best of its age, as the Academy would have it, but he is excellent for all that, even in his more pointed moments. His politics and ultra-Americanism stuck but this has never blinded me to the fact that in the right part his a highly competent performer, possessing an innate (and necessary) sense of timing and understatement. His blank expression recalling his family, for example, is perfectly done.

The Kim Decker character is initially rather uterine. This spite with her determined dogmatism does not wear well at first, wearing thin in dialogue and behaviour to be tiring and artificial. Yet as time passes her presence continues and mincing is overcome. The fact is that I can accept the last scene at her father’s grave as genuine and oddly moving in a measure of the success of the performance and the way in which the character has been developed. Several of her exchanges are extremely amusing, especially those with the urbane and urbane Harmon, keenly seen by both The Wild Bunch and Butch Cassidy. In fact the dialogue throughout by Maureen Roberts, tidily adapting the book by C. W. Gifford (who based his story on the actual events) is witty, with witticism uninterfered with, and vernacularly rich having its fair share, Glen Campbell is surprisingly effective, if a trifle stilted, while Dennis Hopper gives a worthy display of on-screen hysteria.

The Ministry of Music-Making

I have it on good authority that a high official in the NZBC (not wholly unconnected with the Director-General) has expressed the opinion that for him TV is radio with pictures. Apecityphal or not this viewpoint would seem to have percolated down through the production ranks and no more clearly is this shown than in those offerings which claim to be the local music scene. The musicians Jazz Mode for example gives the impression of a bunch of dullards wanting to sing saxophones and drums for the DSIR, while the camera seems to be an extra in strict rotation that none of them is looking on the job. The whole thing has as much atmosphere as the Moon. Worse yet we have Let’s Get There, the tempo of which is best described by “slow slow slow slow slow slow slow slow” with the camera once again playing the embarrassments Peeping Tom. If this programme were set in the Levin Institute the point could scarcely be said to be less jumping.

The ultimate in locally produced sterility, however, came when—tiring of showing home-grown performers the worst possible light—the Corporation took that polluted and truly dynamic English trio The Puddlers and homogenised them in the best WNTV tradition. Totally destroying the acoustics of this combo is almost forgivable but to subject them to applaud by cameramen and technicians at the end of otherwise show-stopping numbers calls for cruel and unusual punishment. There would have been no difficulty in appealing an audience for these boys who were obviously most put out by the deadening response. Here was an example of the camera seeking only to catch the distressed looks on the faces of three very disappointed musicians.

Question: If an old overseas panel game were to be rejuvenated by using fictitious questions posed by a clipped-out compare to a succession of inane and overrated showtime-time-servers for pitiful amounts of cash and the whole thing called Question Time how long would the show’s run last?

Answer: Too bloody long.

The NZBC has never bought a bed Canadian TV programme. Either the Corporation has very selective buyers or Canadian programmes are of a very high standard. Wipe coming as it does after The Grave, Nobody’s Went Goodbye and Report on Communist China rather suggests the latter. More please.

Yorkshire Television seems well under way with Gold Run and Inside George Webley. As an infant channel, but one which employs Austin Mitchell as the NZBC would be a treat, this Company has achieved great maturity in a short time. Nicholas Tomalin was given the best in photographic know-how to produce the feature on South African gold mines, Roy Kinnaar (a most convincing George Webley) got Waterhouse and Hall (co-authors of Billy Liar) and makes the most of it. Both succeed brilliantly, Gold Run was a cacer but George will be amusing for some time to come.

Victor Borge could equally be emulated on the local scene. Come on NZBC: invest in a few piano lessons for Erich Gruenberg.
The Kinks—ARTHUR, Pye

The Kinks sounding like Canoe Heat is rather like listening to Wilson Pickersgill singing the Archers. But with Pickersgill on Cashmore in the States singing Sugar Sugar and anything going, it’s not surprising that a statement that can be made without any ringing of eyebrows. For the Kinks singing Victory reproduces an authentic Canoe Heat Groove*? The Country sound. Mind you, they couldn’t keep it up long—Ray Davies is too distinctive an artist to let The Kinks be influenced by any bubbles-blowing flats like Canoe Heat.

The whole album is pure Kinks—bolts and ligatures and tingly nonsense and stuff that deliberately dated instrumental backing that occasionally sounds like a drunk singing around in the doomsday The Sad Story of Arthur, the Little Englishman, is relayed by Davies with a lot of sympathy, but without understanding. The music is imaginative and also very common, which will no doubt scare off all Led Zeppelin and Aqualung fans. Of course the album excites the perspiring image of Ray Davies standing there with a styx giraffe on his face singing.

Well Mr Montgomery says And Mr Mouthing manners We gonna fight the bloody battle to the very end.

At Vera Lynn would say We’ll meet again some day
But all the sacrifices we must make Before the end.

Footnote: Davies finally lost faith in the British, the music scene, and the whole blondie look when the LP failed to chart to the charts.

Isaac Hayes—SHOT BUTTERED SOUL, Stax.

A recently entered in the American Top 20 album chart was this package by singer-songwriter Isaac Hayes. It contains a mere four tracks—Rick On By, the Barbecue/ David song that was once a hit for Dionne Warwick. One song which was a recent hit single for Johnny Rivers, Hyperbolic Collide/ I’m.environ.d into a third consecutive hit single, and finally one of the most devastating covers ever devised—an 18 minute version of By the Time I Get to Phoenix, [inquire an 18 minute version of Jimi Hendrix’s Long Time Travels.] Actually, I’d love to have the interpretation wasstimulating scientific research, but unfortunately it’s thrown out (a spoken word monologue lasting about ten minutes) and generally very long lists of songs and deep comments on life and love.

Our woman which lasts mere five minutes is good-orchestrated, girly choruses and Hayes’s deep voice rambling along in the middle of it all. Walk On By lasts twelve minutes and is the funniest number on the album. This track features fine backing work by the Bar-Kays, recorded either before they went down with Otto Redding or else by a new group carrying on the name.

Hayes has very little to do with the whole album which is regrettably. The song of soul-addressing that Hayes has produced in the past for Sam and Dave, Carla Thomas and some of the other Stax artists is not in evidence here. The whole thing is too sugary—the backing is very full but too orchestral. The album is worth hearing, but don’t bother waiting for something to happen because literally, you’ll hear none half the night.

Delaney and Bonnie—ACCEPT NO SUBSTITUTES (Elektra)

After the big row-up about Delaney and Bonnie in England, with Clapton and Harrison jumping up and down on stage, their first album to reach these shores would have to be good—and it is. At a soul duo the pair are nothing spectacular, but backed by some superb instrumental work they’ve turned out some great rhythm/n’rhythms (after Tina Turner you can’t really call it as soul, however blue-eyed).

Leon Russell, the pianist and arranger behind Joe Cocker’s recent collection, is behind this soul full-test single: the superb gospel sound on Chills and Stutterers of the Cross created by Russell on piano. Probably the best track on the album is somebody which starts off with a heavy bass thump and then halfway through launches into a frenzied organ which is sensational. Bonnie’s voice sounds to be, and Delaney has a lot too much of the ordinary about his, but with the sort of band they’ve got they can hardly hurt. Actually, they’ve succeeded in getting a pretty funny sound—after all, for a Bonnie one was the better of the two.


Someone who has seen the movie Elia Madigan will be haunted by the theme music chosen by director Bu Waberger, the soundtracks to Mozart’s 21st Piano Concerto in C Major K-453. Unfortunately the commercial aspect of the theme has been taken up by such luckless dignitaries as James Last and Peter Nero who have issued harmonised versions. When I saw the movie preview I was well aware of the influence of musical connoisseur and was delighted to discover that Waberger used a recording with Geza Anda as soloist and conducting the Camerata Academica of the Salzburg Mozarteum. Deutsche Grammophon have released this recording of the complete Concertos coupled with the 17th in C Major K-445 (158785).

The two concert receive the most exquisite Mozart playing I have heard. Anda’s approach is very lyrical and warm, the security of his playing is masterful is never disturbed as the phrase “they like oil” (Mozart’s expression). His playing is very delicate, there is no sense of urgency and yet the tempo never slows. Both Arthur Rubinstein and Daniel Barenboim have recorded good versions of this and yet neither can match Anda’s. As is to be expected, Anda’s approach is in the same warm manner but unfortunately RCA’s recording is marred by an imbalance in the string and wood sections and some rather murky tone in the horns. Barenboim’s interpretation is in a more grand manner. The first movement business along at a very brisk rate and technically everything is perfect but after listen to Anda the whole concertos seems to sound as if it was harried. By the time Barenboim and the English Chamber Orchestra reach the allegro maestoso the music is really galloping along.

Anda’s more refined approach is especially apparent in the C Major Concerto. The dignified first movement develops beautifully and from articulate rapport between orchestra and soloist. The clarity of tone is highlighted in the peacemaker andlegate where the simple melody is heard between piano and strings. Comparison with Barenboim is inevitable and once again I find that his occasional overtones sound too hazy, especially in the final Allegro vivace assai. Anda’s phrase trickles out effortlessly and the passagework is imbued with that sort of ease that is one of the best Mozart playing. Furthermore the recording is excellent with a very good balance between orchestra and soloist.

King’s College Choir, Cambridge, conducted by David Wilcox. The Psalms of David. (EMI CSM 3656).

The Anglican chant form offers little scope for variation and one could not imagine that a whole record devoted to this style of choral singing could be rather monotone. However, EMI have issued a recording of material and high standard of performance on The Psalms of David (EMI CSM 3656) all music is by David Wilcox. The album has chosen a selection of chants which offer considerable variation in the style, from the lilting Psalm 151 / Way Glad by Woodward and Psalm 121 / Lift Up Your Eyes by Walford and use unaccompanied and featuring a beautiful soprano voice. The more moving, dramatic Psalm 147, Stanford’s O Praise the Lord.

The performances by the choir of King’s College, Cambridge, are outstanding with good clear pronunciation, especially in the soprano. The stave note does not indicate where this excellent recording was made but presumably it was in the Cambridge chapel. On a certain point the higher voices of the organ is lost but it is of little importance. A very good disc that will be well received by fans.

Don Hewson

The Music Review in the last issue of SALIENT was by Allan Maret. Our apologies to Mr Maret for omission of a byline.
Someone has blundered.

One is entitled to ask why both Procosh and Embryo were allowed to take place at the same time. The day were dismal. A. When the overall colours of a celebration are grey and brown, however wistfully appropriate,

(you may, if you wish, protest that they are not the same thing anyway)

(and that's not just a visual observation)

such duplication of potential can only lead to a dilution of effort and consequent loss of standards. The results on Procosh this occasion at least, brevity was not what it might more advantageously have been.

STAND on the students!

Hear also what comfortable words O.E.D. wrote: “that which is still in idea, as opposed to that which is actual in fact.”

Embryo is contemporary, honest, mature, concise, colourful, witty. All of these things Procosh '70 wasn’t.

Here is an idea:

TRUTH SAYS IT MUST END

There is at least one embryo connoisseur in Wellington (fact). There might be others. Find one. Try it on him—in the interests of truth, of course.

by Gordon Burt
Graduating from University this Spring?

Looking for a good job?

Try American Empire.

Like this young man.

Two years ago, Trudeau has a very clear idea of where he wants Canada to go, and if the recent election returns from Quebec are any indication, he would appear to be succeeding. So much for his image and his policies. It is sometimes claimed that the most fascinating aspect of the Trudeau phenomenon is not his policies per se but even his public and very colourful private life. It is, so some puritans claim, a matter of what makes Pierre Trudeau tick? Why is he in politics? Is he sincere? But these questions are not really so difficult to answer. What Trudeau seems to be saying is that there is no inherent reason why politics should not be enjoyable. Coupled with this view is his belief that, regardless of one's position, one has a right to a personal life, and if the press and public find it interesting then let it alone. People who find Trudeau's style of politics inexplicable (the deep-throated "but is it really sincere?" type) are victims of stereotype. They seem to believe that politicians must (or should) always be bragging, boring, statisticians who find life wearying and fraught with the onset of peptic ulcers.

Trudeau's visit was worthwhile. He showed us that politics can be fun. He reminded us that there is a definite place for youth in politics and that young people should be listened to. He warned us that democracy may be breaking down, both here and in Canada. These were matters which needed to be said by someone of his stature, because few of our politicians discuss these matters (perhaps because they know nothing about them—perhaps because they dare not discuss them). And of course Holyoke got his trade agreement signed.

Other things too have come of Trudeau's visit. Probably the most saddening is the thought that while we were enjoying the charm of Canada's Prime Minister, those assembled at the Jakarta conference were having to listen to Keith Holyoke as he paraded across the international stage in his inimitable style. Trudeau comes and—all too quickly—Trudeau goes and KJH goes on for ever. That's the way it feels, anyway.

Trevor Richards