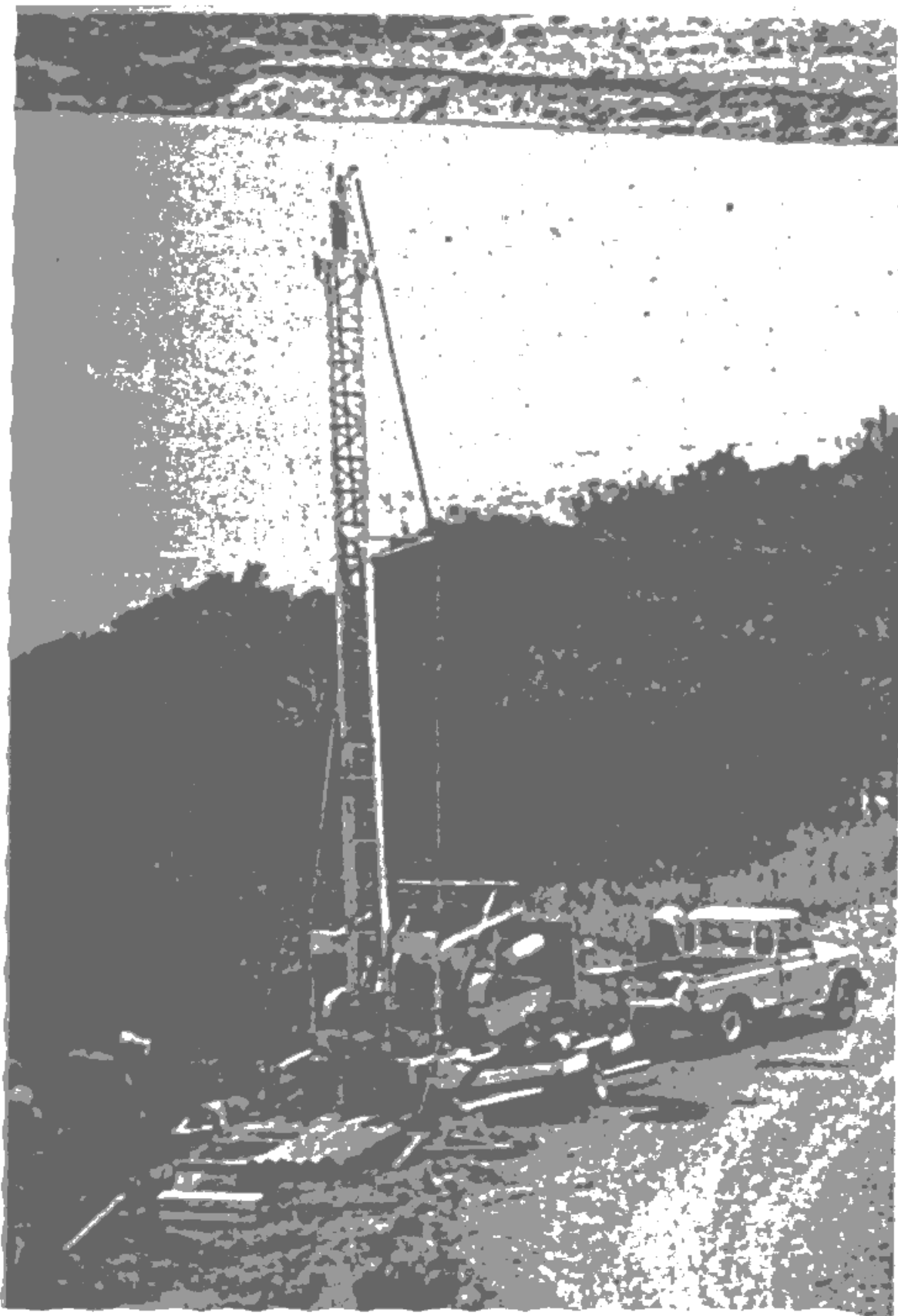
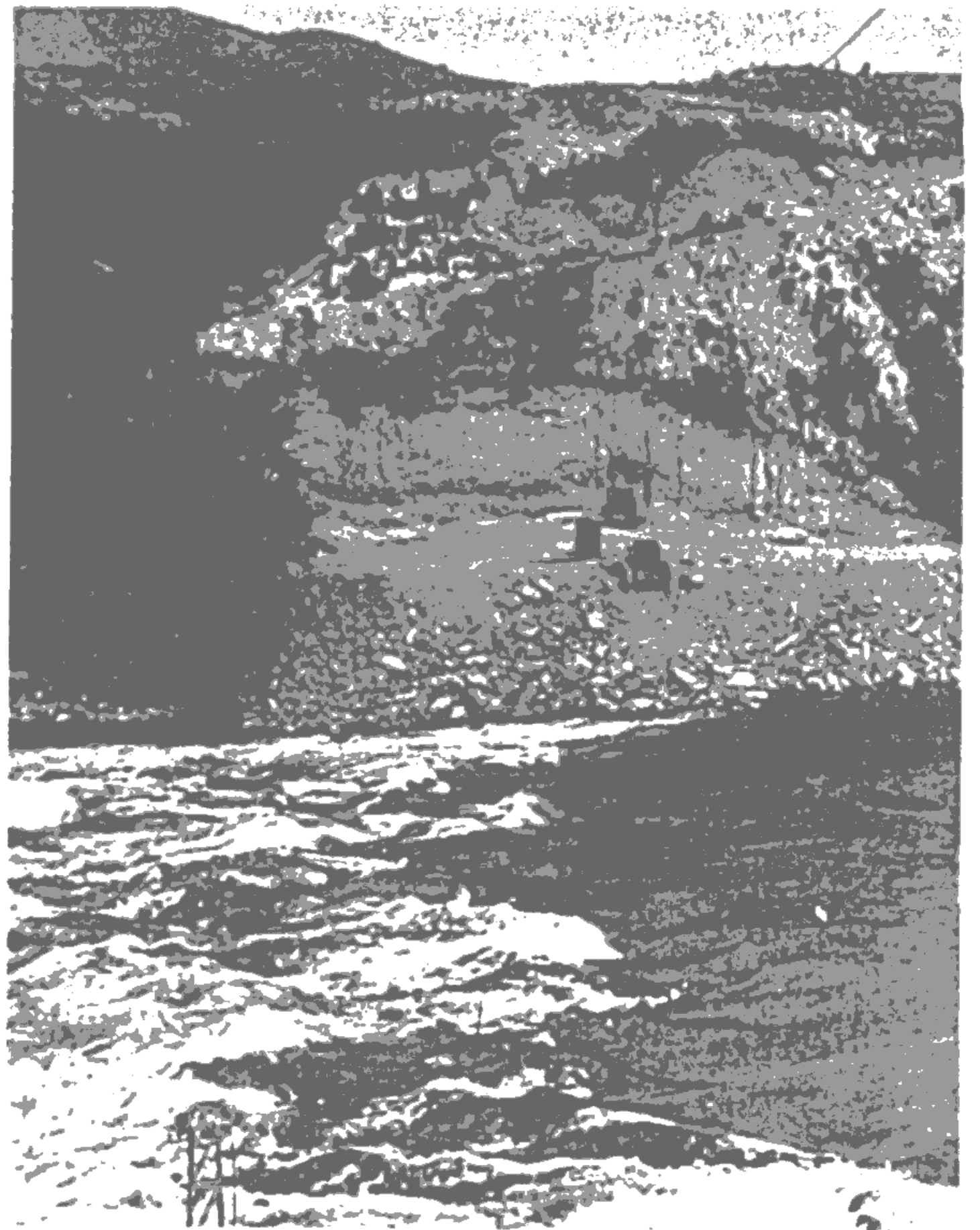


MANAPOURI RAISING IMPOSSIBLE

Survey Says Dam can not be built



Lake Manapouri will not be raised. The Government's Parliamentary Select Committee to consider the Save Manapouri Petition is due to report next week. It now seems almost certain to recommend that Lake Manapouri be kept at its present level because of the effect that raising it would have on the ecology of the region.

Sources close to the committee predict that the Committee's report will recommend in similar terms to the Nature Conservation Council's submissions.

It is unlikely that the Committee's report will even mention the real reason for the Government's decision to not raise the lake — that the high dam required can not be constructed in a valley filled with over 700 feet of alluvial gravel.

So Lake Manapouri has been saved! Not by any conservation or ecology minded Government decision, but by the geology of the Waiau Valley, where the Ministry of Works and the New Zealand Electricity Department had hoped to build the high dam which would have raised Lake Manapouri by 27 ft.

In January, SALIENT photographer Alan Browne, visited the site of the proposed dam, just south of where the Mararoa River meets the Waiau River. Here the M.O.W. have already constructed a stone weir as a

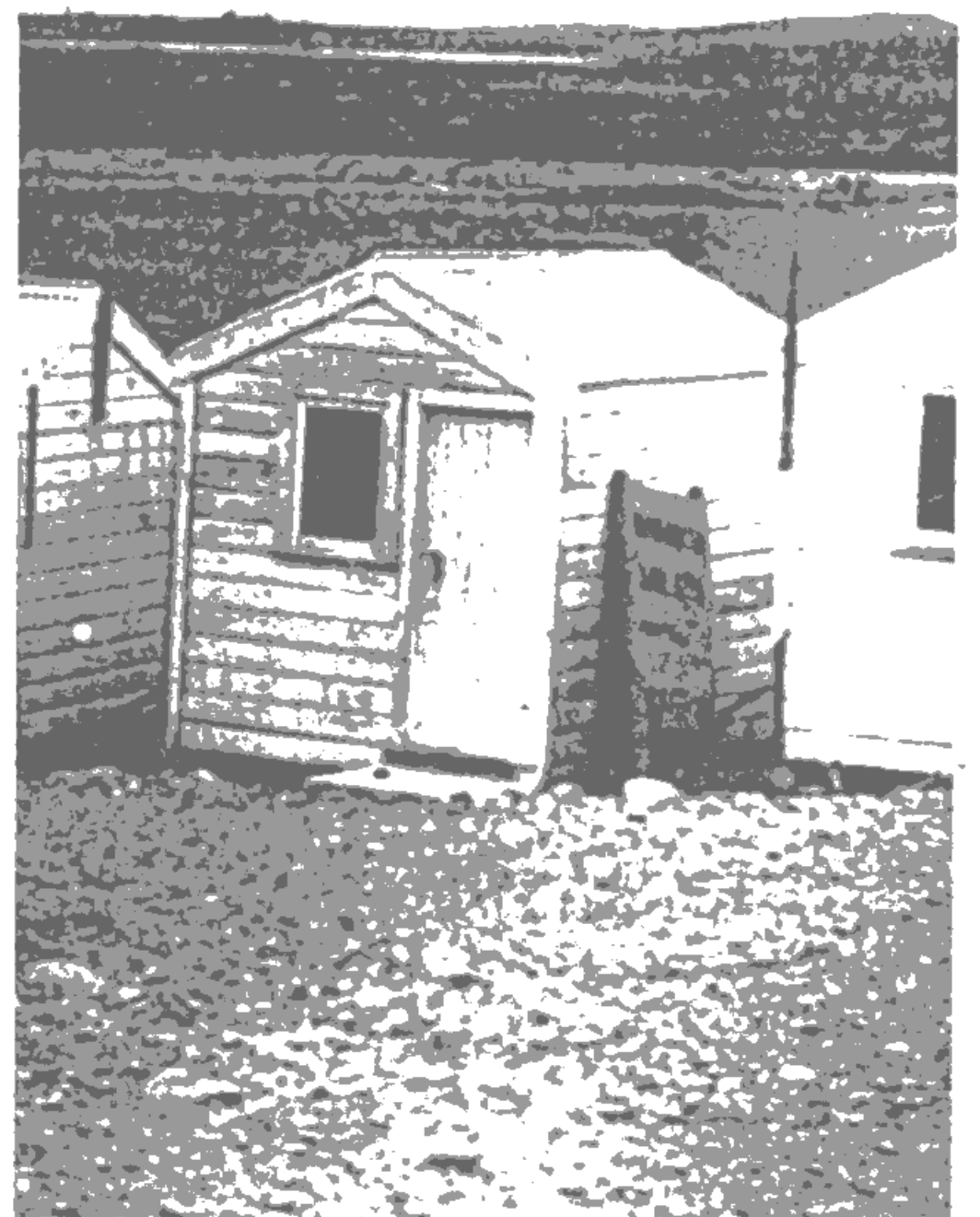
preliminary stage to establishing complete control of the Waiau River and the level of Lake Manapouri. Behind one of about 30 worker's huts already on the site, was a large sign saying "MARAROA DAM SITE".

Obviously the M.O.W. intended constructing a dam there, provided the geological survey found that it was possible. It didn't. Informed sources at Manapouri said that the survey drills, operated by a private firm under contract to the M.O.W., had been down to a depth of 700 ft. without finding any solid base on which a high dam could be built.

A similar situation exists at the outflow of Lake Te Anau, where excavations have already been made, the site of another construction to control the level of Lake Te Anau.

This leaves the Government with a face-saving way out of a difficult situation. Now it can tell the people that it is taking note of their concern for ecology and conservation, and is not going to allow Lake Manapouri to be drowned, and thus win back some badly needed popularity.

At the same time it is allowing the people to believe that it believes in conservation of the environment, it can tell Comalco and the N.Z.E.D. the truth — that raising Manapouri is impossible and that the extra 8% more power that would have been the result of raising the lake will now HAVE to be generated elsewhere.





TOP N.Z. ARTISTS FOR FOLK CONCERTS

Top N.Z. folk artists will be featured in the first official folk concerts (no poetry) this week being staged in the Memorial theatre from Thursday 18th to Saturday 20th March. Each night will have special guests with Tamburlaine featured Thursday, Pitt Ramsay Friday and Alistair Hulett on Saturday.

Pitt Ramsay is widely accepted as N.Z.'s finest folk guitarist, often mentioned and occasionally seen in the last series of "The Country Touch". Pitt is leaving for the States shortly and is unlikely to be seen in Wellington again.

Alistair Hulett, recently returned from a stint of professional singing in Melbourne, is firmly based in the traditional idiom with some less restrictive excursions. A leading member of groups Crooklin' Cant and The Waite.

Tamburlaine are home grown talent. They play the music they like and sometimes find other people like it too! An increasing amount of good original material is appearing in their repertoire and they are soon to record an L.P.

Supporting artists over the three nights will include: Paul Metsiers, Robbie Duncan, Hillary King, Godot, The Country Deal, Barry Lienart and Robert Taylor.



BALLOON GOES UP GOD IN STORM ON OTHER SIDE DOOM

It is a frightening thought that the radicals of today could end up like aging SCMer Lord McLeod who spoke after Forum last week. A Socialist and life peer, pacifist and holder of more medals than Charles Upham, confessed christian and ex-Moderator of the Scottish Presbyterian Church, George McLeod was good mileage for senior citizens against the Vietnam War.

"There's a storm coming up, and God is in the storm, and God is on the other side," said Georgie, with a scottish accent as broad

From left: Steve Robinson, Denis Leong, Simon Morris.

as Princess Margaret. The newsheet had invited students to go along and try and rubbish him, but since God had made him deaf although not blind, it was hardly worth it.

He began like any worthwhile antiwar speaker, pointing out that the Pentagon pay \$34 to the relatives of slain Vietnamese, and only \$87 for a crippled rubber tree. In fact, one shouldn't be too hard on the old chap because like any religious fanatic he has the ability to put across facts like he really believes them. For that reason if for no other, Lord McLeod probably justified his presence - (we'll reserve judgement on that till we see how many "devout christians" turn up to the Anti-War Conference this weekend and "stand up to be counted") "The wheels of God grind slowly and they grind exceeding small", the Good Lord said and, most connected with the anti-war movement would heartily concur.

As one interjector quipped, if God doesn't pull his finger out, and show himself soon, then he and Lord McLeod are both going to find themselves up against the wall when the rev comes, with all the other liberals.

WAIHI FUND

While some of the country's radicals were intellectualising in Wellington over the weekend, more than 150 others had made their way to Waihi to demonstrate against the all-white South African Surf-lifesaving team competing there. A party of twelve from Wellington, including one of the newly-appointed VUW Hart Area Officers and members of the local PYM made the trip.

By 10.30 on Saturday morning, with the arrival of 3 buses from Auckland and one from Hamilton, more than 150 demonstrators had assembled near Waihi. They then marched down to the beach where a re-enactment of the Sharpeville Massacre took place, followed by speeches from antiracist leaders.

After lunch the marchpast of teams competing in the lifesaving carnival took place: more than 70 uniformed police and surf club members lined a rope barrier that had been erected to prevent access to the competition area. An eighteen-year-old Auckland, Andrew Kay, leapt the fence and began marching behind the South African team carrying a sign reading "South African surf brings the team out all white." He was arrested by police. He was followed by two girls, one of whom was dumped on the ground by a surf club member: in the melee which followed

police arrested a Wellington student, Gavin Thompson. Both those arrested appeared before a special sitting of the Waihi Magistrate's Court and were remanded on bail of their own recognisance until April 5th.

A fund has been established to provide for legal and other expense. Donations may be sent to "Waihi Fund", V.U.W.S.A., Box 196, Wellington, or handed in at the Studass office.

ECOLOGY ACTION MEETING

Tomorrow night in the Union Hall a U.S. ecology activist, Roger Bray, will address a meeting on the subject of international action against pollution. The unprintable blurb that accompanies non-events of this kind read "Roger Bray graduated with a PhD at Minnesota and lectured at that University before opting out of the apathetic US scientific establishment. Escaping from the degenerating US environment, he came to New Zealand, only to discover that this country is heading in the same direction as a result of political incompetence and scientific apathy". Shit like this never makes good copy, but that doesn't stop us printing it.

LETTER:

GOLDSTEIN ON ROSENBERG

G. Rosenberg's article on Laos, while admirable in most respects, falls into the old trap of explaining U.S. actions by resorting to "marxian" analysis. Thus, he asks why the U.S. continues to expend enormous amounts of money and human resources which lead to enormous economic problems and the brink of civil war in America? In short, what keeps the war going? His answer is that there are long term economic benefits to be gained. Specifically he mentions that friendly uncritical regimes in South East Asia are of great benefit for the continuation of U.S. commerce in the area. Professor Buchanan implies a similar single-factor explanation in a recent letter to the editor of the Evening Post.

It may be that in the long-run the United States will gain some economic benefits from the maintenance of puppet regimes in the area, but in the meantime, it should be noted that according to 1966 statistics, Southeast Asia accounted for only 7 percent of total U.S. exports and investments overseas by Americans (in 1964) were about \$44.3 billion, of which only about \$3.2 billion went into the countries of Asia and Oceania. (source: U.S. Bureau of the Census, Statistical Abstract of the United States: 1967, Vol.88, pp. 840 & 815).

Obviously, other relevant statistics could be marshalled to demonstrate the weakness of the "economic motivator" as sole or even prime explanation for continued U.S. support of an extremely expensive, atrocious, and unpopular war; but the point I wish to make is that critics of this war do their cause a disservice by relying on unsupportable, single-factor assertions which are easily knocked-down by anyone with minimal intellectual abilities and the motivation to spend a few minutes in the library. An adequate explanation for continued U.S. support of the Indochina war must be complex enough to include various factors motivating several American Presidents, the weak relationship between expressions of general public opinion and the formulation of foreign policy, the inability of Congress to reassert its active role in foreign policy-making, the traditional awe of those in positions of access to intelligence data, the mechanism for perpetuating misperceptions about external political situations, the psychological needs of various Presidents including their anticipation of "history's verdict" on their Presidency, the process of inculcating "cold war" values, and the learned belief that military instruments of foreign policy are more reliable (controllable) than political policy instruments. Explanations of clearly unwise policies are seldom simple. Solutions are another matter.

Ray Goldstein
Lecturer in Political Science.

LETTER:

ROSENBERG ON GOLDSTEIN

I am not, thank God, a political scientist, so I flatter myself that I can see through the kind of crap which Political Scientists substitute for analysis. I am willing to stand behind my assertion that an economic cause lies behind US policy in South East Asia. I do not intend to fall into the Political Scientist's trap of explaining phenomena by enumerating the phenomena themselves.

Mr. Goldstein lists a number of things which he calls the "explanation" of US involvement in Indo-China. He himself describes them as explanations, yet he seems, by some political alchemy to transform them into causes. Behaviour does not arise in a vacuum, it is the result of social and economic pressure.

Anyone with minimal intellectual abilities, the motivation to spend a few minutes in the library, and a brain which is not fucked up by years of academic masturbation could find out that, while US trade with South East Asia is small (although 7 or 8 percent of the trade of an economic giant such as the US is no small amount), US trade with the countries of the "Communist" and "Anti-imperialist" world is even smaller. The countries which give trade to the US are those which knuckle under politically, and the US hopes to show those nations which do not that that can be a painful choice.

Mr. Goldstein, as a well-read person, should be aware that there comes a time in the development of a Capitalist economy, when the home population can no longer absorb sufficient of the expanding

production of industry to allow profits to be reinvested with any hope of return, and since capitalism will die without the profit motive consumption must be increased. There are two good ways to increase consumption. One is to expand into overseas markets. The other is to increase consumption artificially by means such as war. The Indo-China war serves both purposes; both purposes are economic; and without those purposes being served somehow, capitalism cannot survive. That seems to be a pretty good explanation of the basic stimulus behind the Indo-China war. Maybe it is naive, but it strikes me as even more naive to ascribe a policy to dozens of little factors, when all of these factors can be traced back to an initial, if unspoken, motivation.

George Rosenberg

LETTER: WOMEN'S LIB.

Yesterday (1 March) I went to a Women's Lib meeting in the University Union Building. I was surprised to see that quite a few men had turned up. I was even more surprised when I noticed they were allowed to bog down the meeting with their loud voices and ignorant antagonism, blab-blahing about maternal instincts and the working-classes.

I felt very indignant to actually hear Neil Wright speak up and try to impose his views. In N.Z. there has been such a long history of trade-unions and other labour organisations discriminating against women that he had no right whatsoever to open his mouth. The only decent thing for him to do at that meeting would have been to stand in a corner and cry his poor wee soul out.

At this University anything done for or by women has been done in spite of the lack of co-operation either from the Left or from the Right. A concrete example - the University Creche has been started by the most apolitical woman I have ever known. It is in its fourth year now without so far having had the faintest trace of help from the people who are now the big shots in the Students Association (or for that matter the Women's Lib.). The Women's Lib gets hopelessly side-tracked, when they only talk about legalised abortion, abolishing marriage and 24 hour creches, ideals that will not be fulfilled within the coming decade in NZ. It is easy to build up theories without ever in fact starting practice with simple things like the Black Panthers' breakfast for children or Glennis Bush's University Creche. Getting back to this meeting; the men who are serious in advocating Women's Lib should get together and ally themselves with the Women's Lib; men who are serious in questioning it should be given a letter-page in Salient giving Women's Lib a chance of communicating in a more efficient way than at an untidy meeting.

And so Women's Lib if you yourself are ever going to be serious, chuck out the men.

Anneke Vooren-Hesp.



SRC

This week association treasurer Richard Greenfield is to be asked to provide a detailed and comprehensive budget to SRC before it can be approved by the Exec. A motion moved Salmon/Campbell, to this effect, was prompted by concern that the treasurer was including provisions in his budget which amounted to policy decisions contrary to SRC directives.

The budget tabled before the exec last meeting was as follows:

Income	
\$28,500	fees
\$500	interest, insurance
\$29,000	total income
Expenditure	
\$11,240	administration
\$1,450	office, general
\$6,590	wages
\$1,700	honararia
\$2,875	activities
\$4,000	cultural
\$5,800	sports
\$33,650	total expenditure
\$4,650	DEFICIT

While the movers of the motion feel that it is not of real concern to students just how much office staff are paid, there are some items which should be listed in detail.

It should be interesting to see just how much association officers are prepared to show of the budget.

FEE INCREASE

RECOMMENDED.

The executive is to recommend to the AGM that the students' association fee be increased by \$5 to \$24 in 1972. The increases are for \$2 in both the association and maintenance funds, and \$1 for the building fund.

The present allocations are:

\$7	Building fund
\$5	Association fee
\$5	Maintenance fund
\$1	Trust account
\$1	Salient
and the increases would effectively mean, if another recommendation that levies be instituted for both the Sports and Cultural Affairs Councils is adopted that the allocations would become:	
\$8	Building fund
\$4	Association fee
\$7	Maintenance Fund
\$1.20	Cultural Council
\$1.80	Sports Council
\$1	Publications
\$1	Trust account.

The apparent decrease in the level of the association fee is deceptive: in fact more than half the present allocation goes to cultural affairs and sports clubs.

Anyone who has had to endure the already overcrowded catering facilities in the Union Building can understand the need for increases in both the Building and Maintenance fund allocations, but it is difficult to see how an effective association levy of \$2.40 needs to be increased to \$4, given that all matters concerned with cultural and sports affairs, and publications, are financed by separate grants.

GILES BROOKER STILL WANTS FLAT.

Well, you've been orientated - or have you? - or did you really want to be anyway? How many of the functions arranged to make you feel 'welcome' and lessen the confusion of your first weeks at varsity really had any effect? There is no short cut to becoming a student. Just as it takes time for your hair to grow long enough, so it takes time before you feel at ease in the buildings before you find out where all your classes are and before you meet other students and make friends. People realize this and accept it as the natural outcome of a change in environment which can only be overcome in time.

For a few years now the Students' Association has been running "Freshers' Welcomes" with the misguided hope of helping freshers and staff to meet informally - to show that staff are only human, and to stop the freshers' initial shyness. But does anybody really care? Very few freshers ever come and even less staff members. Those that do listen to oft-repeated phrases about participation and self-discipline and how nobody's going to make you work but you'd better anyway 'cause if you don't do enough essays during the year you'll fail terms, and then they all get served with suppers which this year cost the Association \$270. The staff are usually bored and look upon the evening as a duty - few of the people they meet will ever be in their classes anyway, few of the freshers would meet more than three or four new people. And what's the point of meeting a senior lecturer in French if you're taking Sociology, Education and Anthropology. But few freshers would realize beforehand that not many staff would be there, so why didn't they come? Isn't it because the whole concept of a tea-and-cakes welcome sounds and is so very boring to most people.

What they want when they come to university are rock concerts, plays, folk concerts and dances. They want wine and cheese

evenings, to smell the grass in the air - a bit of the free love and easy living they've heard so much about. And some of them even want to work. Maybe if each department ran a wine and cheese evening people would get better orientated, but tea and cakes when they could be sitting outside Frank Kitt's home with Tim Shadbolt just isn't on.

Orientation Controller.

ACCOMMODATION TRUST CRAPS OUT.

Victoria, with its acute accommodation problems, doesn't look like it can call on many NZUSA constituents for support. A meeting of association Presidents in Hamilton in February which was called to discuss student accommodation throughout New Zealand was attended by only three presidents - Vic's Graeme Collins, Canterbury's Dave Caygill and Waikato's Chris Horton - with one exec observer from Massey. Discussion centred on proposals for an accommodation trust, which would seek to provide accommodation specifically for students within the normal letting framework. The trust had been intended to acquire existing properties near a university, normally flats and houses, by buying them on the open market and then letting them to students. In later years with the consolidation of the trust, it had been intended to develop properties expressly for student use, in the form of student flats or villages.

The emphasis in the discussions was on the immediate setting up of such a trust with a solid financial and legal basis, but despite Victoria's plea for urgency it was decided to leave the question on whether to proceed on a national level until the Presidents meet again at Easter Council in Dunedin. There seemed little hope that the trust could be set up on any but a national basis because of the amounts of money involved, even though this would mean a greater demand on funds. The greatest shortage at present is here at Victoria, and so our interest is essentially self-interest. But in four years the problem will be greatest at Albany, and it would be they who would then be benefiting from any trust organisation.

Victoria seems now to be left to solve its immediate problems on its own.

PAYMENTS REVIEWED

Last Thursday's Payments Review Committee meeting recommended a total decrease of \$530 in the honoraria paid by the association. In what was seen by committee chairman Giles Brooker as an attempt to take control of a payments situation many considered to have become out of hand, the total payments of honoraria were cut by 13.3% to \$3460. The recommendations are made to the AGM in the committee's report for 1971: they are

no payment for executive members other than the President, Treasurer and Secretary, although they will be reimbursed for reasonable expenses while on association business.

a cut of \$200 in the President's honorarium and of \$100 in those of the Salient editor and Extrav Producer.

increases of \$150 for the Treasurer as a recognition of professional services, and \$200 in the Salient payments budget.

the abolition of payments to Social and Open Day Controllers, as well as the Extrav business manager.

The full list of payments as recommended is:

President	\$800 (\$1000)
Secretary	\$250 (\$250)
Treasurer	\$200 (\$100) as honorarium
	\$200 (\$150) for accounts
Executive Officers	no payment (\$50)
Social Controller	no payment (\$50)
Open Day Controller	no payment (\$50)
Returning Officer	\$20 (\$30)
Orientation Controller	\$50 in lieu of vacation earnings (\$50)
Salient Editor	\$600 (\$700)
Salient Payments Budget	\$650 (\$450)
	technical editor \$500
	contributors \$150
Publications Treasurer	\$50 as honorarium
	\$50 for accounts (\$100 in toto)
Handbook editor	\$50 (\$50)
technical editor	\$50 (\$50)
Cappcade editor	\$200 (\$250)
technical editor	\$50 (\$50)
Argot editor	\$30/issue (\$20/issue)
Extrav producer	\$150 (\$250)
business manager	no payment (\$50)

It was recommended that the changes take effect from January 1st, 1971, and in the case of payments already made that there be no liability for repayment of amended honoraria. It is of course up to the AGM to confirm or amend the proposals, but it was felt that there was a case for reconstituting the Payments Review Committee annually.

The only real hangup is that half the positions are for officers appointed under contract, and if the association wants to alter the terms of employment after the contract has been signed, then they could face a few hefty law suits from the odd money-fucker. The other issue this is likely to raise is whether or not Payments Review Committee should have any say in the internal affairs of Publications Board.

THE GRAND HOTEL

Willis Street
THE "INN" PLACE FOR STUDENTS

Pioneer coffee lounge

above Wardell's Willis St
Specialising in morning and afternoon teas.
Try our hot lunch and tea meals.
Relax Midst Our Old World Decor
Open 9 am - 6.30 pm Friday 9 pm

BANK



BNZ

VICTORIA UNIVERSITY STUDENTS

OPEN YOUR BNZ

CHEQUE ACCOUNT
SAVINGS ACCOUNT
NOW!

USE THE BNZ OFFICE IN THE HUNTER BUILDING

HOURS: Daily 10 a.m. — 3 p.m.

Bank of New Zealand

student

CLOTHING:

138 Willis Street. \$4.00 off any suit.
 Bill Sinclair's Trouser Bar, 145 Manners Street. 5% off, plus free belt and dry-cleaning voucher.
 Salvis Trouser Bar, 23 Manners Street. 5% discount.
 Continental Tailors, 4 Manners Street. 10% discount.
 Felicity Gowns, Willis Street. 10% discount on Cash Sales (not on lay-by)
 Helene Foundations, 60-66 Willis Street. 10% discount.
 Le Chic Footwear, 78 Manners Street. 5% discount.
 Bowerco Footwear, 123A Cuba Street. 5% discount.
 Look Footwear Ltd., 131 Cuba Street. 5% discount.
 Mark Kendall Ltd., (Shoes) 117A Manners Street. 5% discount.
 Maureenella Fashions, 80 Willis Street. 5% discount on women's clothes, except sale goods.

HOUSEHOLD GOODS:

Matthew & Livingstones, 66 Ghuznee Street. 15% discount on: Mattresses, Blankets, Sheets, Towels, Bedspreads, Pillows, 10% discount on: T.V., Wheelbarrows, Radios, Rev. Clotheslines, Refrigerators, Ladders, Washing M/cs., Venetian Blinds, Irons, Power Tools, Fry Pans (Elect.), Hand Tools, Motor Mowers, Electric Razors, Heaters, Cutlery, Elect. Blankets, Presentation Gifts, Foodmixers, Clothesdryers, Camping Equipment, etc., Tents, Outdoor Furniture.

Wholesale Furnishers, 7 Herbert Street. 15% discount on carpets, bedding and venetian blinds.

McMurray Water-Heaters Ltd., 45 Lower Cuba Street. All Zip Appliances, Formica benches, (toasters, heaters, jugs, etc. Stainless Steel benches, Central heating units, tubs, water-heaters.

G. Webster Ltd., 44 Manners Street. 7½% on artists materials and paintings or prints.

Kenner Ltd., 141 Manners Street. 10% discount on cash sales or charge a/cs payable over 3mths. on: all types of furniture. Soft furnishings. 7½% discount (same terms) on: Mattresses, Holland Blinds.

Chic China Ltd., Andrews Ave., Lower Hutt. 10% discount on all goods.

ACCESSORIES:

Henry Savage Ltd., 86 Lambton Quay. 5% discount on Saddlery and Travel Goods.

A. Green Jewellers Co., 203 Lambton Quay. (T&G) 10% discount.

Walker & Hall, 99 The Terrace. 25% discount on all items except cigarette lights, pen & pencil sets or hotel stainless steelware.

Clements & Holmes, 62 Willis Street. 12% discount on watches. 5% discount on diamond and eternity rings.

RECREATION:

Majors Hairstylists, 114 Willis Street. 20% discount on Mondays and Thursdays only.

Cinderella Beauty Salon, 9 Woodward Street. 15% discount on perms only.

Ayline Gallagher Beauty Salon, Normandie Bldg., Cuba Street. 20% discount.

Spencer Digby, Prudential Bldgs. Lambton Quay. 10% discount on photographs.

Unity Theatre, 225 Aro Street. 25% discount (at the very least).
 St. George Billiard Saloon, 25% discount on Mondays, Tuesdays and Wednesdays only except between 12 and 2 p.m.

Whitcombe & Caldwell Ltd., 45 Willis Street. 5% discount available to sports clubs only off all sporting goods.

Downstage, Jervois Quay. Reduction for student members.

John Reid Squash Courts, 30c per half hour plus 10c for hire of rackets.

Rembrandt Studios, Dominion Life Arcade. 5% discount on cameras & films. 10% discount on portraits.

MISCELLANEOUS:

Marjean Florists Ltd., Cnr. Featherston & Brandon St., 10% discount.

Driving School Centre. 10% discount.

Fantasy Card Shop, Cnr. Cuba & Vivian St. 10% discount to members of Fantasy Club (annual membership \$1) on posters, cards, books, magazines, etc.

Vaver Typewriter Services, Majors Hairstylists, 114 Willis St. 20% discount on Mondays and Thursdays only.

David Sercombe Ltd., NAC Bldg., 70 The Terrace. 5% discount on hearing aids. 10% discount on certain optical instruments including telescopes, binoculars, microscopes etc. (discount is at firms' direction)

Vaver Typewriter Services, Woodward Street. 15% discount on typewriters.

concessions



Lion with everything
 with chips, salami, sags,
 gherkins, birds,
 Beatles, poker...
 you name it

and **Brown is mighty**



VICTORIA UNIVERSITY OF WELLINGTON - HALLS OF RESIDENCE FOUNDATION, INC.
 Everton Hall - Helen Lowry Hall - Newman Hall - Trinity College - Victoria House

HALLS OF RESIDENCE APPEAL

Acknowledgement of Donations

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

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

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

BANKS

Bank of New Zealand

CHEMICALS & TOILETRY MANUFACTURERS

Unilever N.Z. Limited

CONSTRUCTION & ALLIED SERVICES

C.P.D. Limited

Golden Bay Cement Co. Ltd.

Safeway Scaffolding Ltd.

Winstone Limited

DATA PROCESSING SERVICES

I.B.M. World Trade Corp.

ELECTRICAL SUPPLIES

Arnold & Wright Limited

LICENSED TRADE

New Zealand Breweries Ltd.

MANUFACTURERS

Fisher & Paykel Limited

MANUFACTURERS & DISTR.

Bing, Harris & Co. Ltd.

MERCHANTS

Steel & Tube Co. of N.Z. Ltd.

MERCANTILE & STOCK & STATION AGENTS

Wright Stephenson & Co. Ltd.

RETAILERS

Woolworths N.Z. Ltd.

TOBACCO DISTRIBUTORS

Godfrey Phillips N.Z. Ltd.

TRANSPORT

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

B. J. Hall Bros. Ltd.

Woods Hosley Mills N.Z. Ltd.

Bowring, C. T. & Burgess Ltd.

Bryant, May & Bell & Co. Ltd.

Christlan, A. R. Ltd.

Daysh Ranouf & Co.

Denhard Bakeries Ltd.

D.I.C. Limited

Dickinson, John & Co. N.Z. Ltd.

Electrolux Ltd.

Fletcher Holdings Ltd.

Ford Motor Co. of N.Z. Ltd.

Gadsden, J. & Co. Ltd.

General Finance Ltd.

Hogg, Young, Cathie & Co.

Kirkcaldie & Stains Ltd.

Lime & Marble Ltd.

McKenzies N.Z. Limited

N.Z. Motor Bodies Ltd.

Paterson, A. S. & Co. Ltd.

Pilkington Bros. (N.Z.) Ltd.

Royal Insurance Co. Ltd.

Salmund & Spraggon Ltd.

Satterthwaite, A. M. & Co. Ltd.

Self Help Co-op. Ltd.

Smith, James Limited

The Dominion Motors Ltd.

Union Carbide N.Z. Pty. Ltd.

Watkins-Dow, Ivon Limited

Wellington Gas Co. Ltd.

Wellington Publishing Co. Ltd.

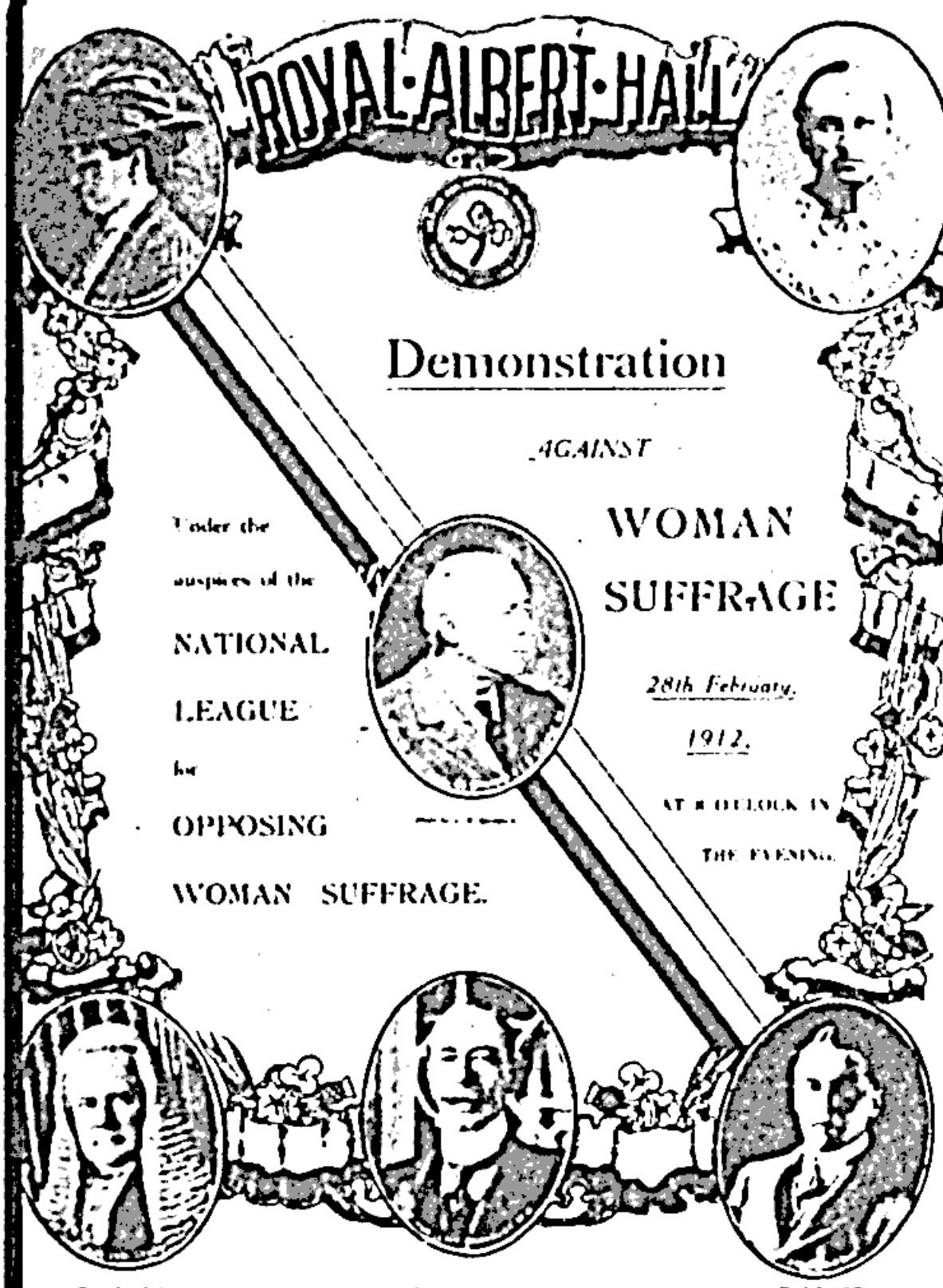
Whitcombe & Tombs Ltd.

Williams Construction Co. Ltd.

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

Wright, J. Inglis Limited

Young, T. & W. Ltd.



Womens' lib.

C. Wren

The conditioning of women has taught them that if they want to flatter a man then they listen to him in awed silence. This becomes a habit and is carried through into all group discussion. This was evident during orientation week when Baxter and Ritchie expounded on and answered questions about "Bullshit". In the whole two hours not one woman spoke. Yet the topics discussed were all within the range of a woman's experience for it was meant to be an introduction to a series on sex. Doesn't this topic concern women? Or perhaps the women present didn't want to spoil their sparkling 1971 image of the submissive, mindless sex symbol that is so sacred to our society. Perhaps they are scared that if they speak or assert themselves they will be labelled unfeminine. After all Raquel Welch, an acknowledge leader in the field of attracting male attention, said:

"I think the feminists are the most boring group of females I have ever heard. The women I have seen on television are unattractive and negative even though they may be dedicated to their cause."

Many women are terribly frightened of being labelled unfeminine. It is their ability to flatter the male ego which they consider important, as their whole status in this society is measured by that of their male counterpart. Consequently they view anything which may lower their esteem in male eyes with hostility. This is how many of them view the whole concept of woman's liberation. This is of course a complete misunderstanding of what woman's liberation is about. Furthermore, it is to equate femininity and women with submission and inferiority and place the relationship between men and women as one of master and slave.

Such women place considerable importance on the concessions which they feel are accorded to them because of their femininity, such as having doors opened, being given seats on buses and having meals and outings paid for by men. Many women construe woman's liberation as meaning they will lose these symbols of male esteem. But it is not only men who open doors and give up seats. Women stand for older or pregnant women. Most people would not slam a door in the face of someone who is walking behind them. This is merely consideration for other people regardless of their sex. As regards money - if men get paid more for doing the same job then they can afford to pay for a woman when taking her out. Because of the fact a person is female it doesn't mean they eat less or their rent is cheaper.

Another common misconception of woman's liberation is that it is concerned solely with bra-burning man hating and the extreme activities of such organisations as WITCH and SCUM. The mass media seizes on this with glee and interprets the whole movement as being aligned with these views. It does not explain the basis of the whole movement or put these actions into context. For this behaviour is often an extreme reaction to the underlying problems, a tactical move to gain publicity or to make a number of points by a single symbolic action. Unless an action is unusual it doesn't get coverage and even then it may not be covered fully or accurately.

Other positive effects of such actions are its long term effects and the fact that it makes the reasonable more acceptable. At one time it was thought extreme for women to have the vote; the suffragettes of the nineteenth century met with considerable opposition. Now, due to the statements of more radical ideas on the subject of woman's liberation this has become acceptable even to conservatives. Most papers and magazines have not given a clear picture of what woman's liberation is about, and have so created opposition towards it based on irrelevant grounds.

The aim of woman's liberation is equality between human beings by prevention of discrimination purely on the grounds of sex. Because the movement's aim is to equality they embody this in their own organisational structure. The organisation is not built on hierarchies with permanent secretaries, chairwomen and the other paraphernalia of most established organisations. It shares its experiences and information by each member taking a turn in all spheres of activity. The chairwoman or secretary for each meeting is chosen by lot at each meeting so everyone gets experience. In this way the movement's concept of future society is practised within its own internal structure.

Thus the aim is not superiority. Many do not seem to understand that an organisation which is struggling to remove discriminations is not trying to place itself in a position of superiority. Some males take this as a threat to their masculinity. This may explain why about 100 Auckland University Engineering Students tried to take over the Auckland group, as well as the vicious manner of interviewing employed by Radio Hauraki in covering the topic. They do not see the reason for their insecurity:

"Men are enchained by reason of their very sovereignty; it is because they alone earn money that their wives demand cheques; it is because they alone engage in business or professions that their wives require them to be successful; it is because they alone embody transcendence that their wives wish to rob them of it by taking charge of their projects and successes. If the wife seeks desperately to bend him to her will, it is because she is alienated in him. He will free himself in freeing her." (Simone de Beauvoir)

As long as women cannot live a full life of their own, they will try to live it through men.

A clearer view of what leads some women to woman's liberation could be discovered by watching the recent Miss Wellington contest. It was hilarious. Girls - their hair tortured with shampoo, conditioners, setting lotions, hair spray, colourings and clips; their faces behind the foundation, powder, blusher, face shapers, eyeliner, mascara, eyeshadow, eyebrow makeup, lipstick and false eyelashes. This is not to forget the swim wear, high heeled shoes, evening dresses, soap, toothpaste, talcum powder, deodorants, eau de cologne, perfume and pantyhose. Confident they had done all the television advertisements told them to, they propelled themselves across the stage with preening smirks, viewing the other contestants with pity and jealousy while they tried to smile frozenly where they thought the camera was.

The contestants in this contest are merely victims of the constant barrage of advertising on TV and in the glossy dream-world magazines. They are merely trying to conform to the self-image defined and manipulated there whereby they are merely decorative sexual objects. Their success as women is determined by how successful they are in achieving the present image. A feature of this constantly changing fashion, shape and appearance is that standards of beauty are continually changing so making it a wasteful occupation in terms of time and money. There is no one consistent feature which is at all times considered beautiful. What the advertising defines as beautiful is usually extreme so that many women naturally do not have the necessary attributes. All these factors become obvious when looking at an old out of date film or at magazines. The women all look ugly and artificial wearing bright red lipstick and stark eyebrows. Furthermore they all look the same.

Yet despite their disadvantages women (the advertising has us believe) can transform themselves into desirable products if they spend money and time on their magic products: 'silk make-up isn't just a makeup stick it's a magic wand', 'such perfume as dreams are made of'.

The media has substituted success for sexual desirability, and this for the ability to conform with the image they have created as desirable; all achieved by the use of their products. Then they will ensnare superman ("I'm marrying Marvin, but he doesn't know yet") and so achieve success in terms of their acquisition of another human being.

The key to their problems is 'spending' and 'money' it consists of disguising what they already have by superimposing something else. 'A whole new world of beauty awaits you now. Just fill out the attached card and mail with \$1.00 - Winter is just a lovely excuse for buying new clothes.'

Most of the expensive magazines spend pages telling women what to do about their fat lower lip, their egg shaped face, sweating hands, skinny legs, lines, flat chestedness and body odour. The greater

the promises of the product; the greater the magic and mystery surrounding it; the higher the price. (\$25 for 1/2 ounce of French perfume.) These are answers to problems defined as arising from the girl's lack of physical perfectness. But even using all these products is not going to solve their problems. Most women are still unable to conform to the current image and this causes great unhappiness and sense of failure. At that level the woman herself is a product on the marriage market made more desirable by the use of other products.

The other level at which women are subjected to constant advertising pressure is as a consumer of household products. These are portrayed as a means to succeeding in marriage and solving housekeeping problems.

"Would a 19 year old girl with an insurance policy make a better wife? ... marriage, children, a home of her own, roast beef on Sundays? We just hope she gets a man who has a - policy. That's planned happiness."

The housewife is shown in a gleaming house surrounded by clean children, stain free baths, freshly ironed clothes, polished floors, streak free windows, grease free pots and pans, and lines full of whiter-than-the-neighbours' washing.

Thus this advertising pressure defines woman's life for her and is constantly telling her how to live it as a sex object and housewife. It makes the whole idea of marriage inevitable and profitable. These pressures together with their schooling lead women to believe that they must marry - only in that way will they be happy.

There is never a shortage of 'satisfied housewives' to testify how fulfilling their life is washing the floors, minding the children and staying at home. After the Gallery programme on woman's liberation a number of such women rang up a local radio station to advertise their happiness to the world. These women seemed to conceive of Woman's liberation as revolving around them. They saw Woman's Liberation as trying to force them out of their homes to work and saying that unhappiness was the only alternative. This is not what woman's liberation is about. These housewives may have good considerate husbands and be happy in what they do. This is good. Yet this does not apply to many women. The high divorce and suicide rates as well as the high percentage of women in mental hospital populations evidence this.

What woman's liberation does say is that the home is not the only legitimate sphere in which women can live. Women should be able to live their lives free from the continual pressure of society telling them that they are abnormal if they are not happy as housewives.

The emphasis should be on choice, and the present structure restricts this by making women extremely vulnerable and dependent on their husbands. As there are no 24 hour child care centres they are tied by young children. Being unable to work outside the home they are financially dependent. Even if they find a suitable job they are likely to be paid less than men. In most cases they have had less education than their brothers. Society encourages women to put marriage first. It makes it so easy to become a housewife. Compare the time and ease with which it takes to get married with the expense, trouble and time it takes to obtain a divorce.

Children are fed fairy tales like Cinderella which always end in happiness and marriage. The school books show pictures of girls helping mother in supporting roles while little boys take the leading role. Schools teach homecraft and typing to girls, discouraging them from taking science (other than home science) and subjects reserved for males. These being the subject which are later commercially valuable in obtaining better paid and more varied jobs. All along girls are told the main thing in their lives will be marriage and children. Their comparative lack of schooling leads to the position where they will have to take lower paid, more boring jobs which make marriage seem even more attractive. No account is taken of their future working life when their children have grown up.

Yet why must marriage be thought of as their one aim? If men don't think solely in terms of marriage why should women? Marriage for both men and women should be a part of life not life itself.

To increase the oppression there is the fact that if a woman is going to work she is at a further disadvantage. How many women have a husband to do their washing, cooking and child minding for them so as to relieve them of these menial tasks and allow them more time to concentrate on their jobs. Working married men have a wife to take care of such unimportant irrelevancies. Working married women not only have their jobs and themselves to look after but also their husband and any children they may have.

The preceding polemic has looked more at what woman's liberation is not than what it is. It does not examine the areas of blatant discrimination against women in unequal pay and opportunity and in unequal representation in administrative positions, or why women do not take full advantage of the education which is available. Nor does it provide any answers to the problems.

"Bring me the two most precious things in the city," said God to one of His Angels, and the Angel brought Him the leaden heart and the dead bird.

A man alive must show what he

The word flares
round the arms
that the word

THE ARTIST'S HAND IS IN GAINING
HE CAN PAINT HIS OWN GOD
FLIGHT IS MADE A SWIRE UP
LINE TO PAINT IF HE WOULD TRY
TO CHASE HIS OWN IMAGE UP
WORTH OF HIS ASSUMED
LINE OF WHITING

ON THE WALLS OF A GALLERY
HAD I LIVED HIS AGE

THE ARTIST'S HAND IS IN GAINING
HE CAN PAINT HIS OWN GOD
FLIGHT IS MADE A SWIRE UP
LINE TO PAINT IF HE WOULD TRY
TO CHASE HIS OWN IMAGE UP
WORTH OF HIS ASSUMED
LINE OF WHITING

THE MOOSTER
IS LOOKING
THE GAMBLING
MIND OF STONE

a gas turn
up at Faber
Beach?

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

CHECKLINE
QUIETLY
HIMSELF

LOOKED EVERYWHERE BUT ON
THE WRITTEN ONE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

The weariness, the
Here, where men

than a written one. Mescaline wipes out
Keep our heads straight (we don't
straight) for nothing, you know) and
work in cycles instead. Our mental
seem to make much sense, but they
and recombining to make impressions
Original, factual ideas. A whole culture
think and sense in cycles rather than
much more information that was

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

Cyclic patterns are common to the
just as they are to all multi-sensory
mean other than those whose condition
the baby of predicates following
sentences following sentences and
(chapter). The Iliad, The Bible, The Sat
Olyses, and Bayad-Gita are all
literature. You receive information in
that each has separate pictures. The
stick together as tightly as the
interacting cycles cluster, but the
floating series of cycles come together
comprehensions, rather than concepts

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

HE'D RATHER SWITCH
I find in my experience upon
East Side and West Side
book. I asked as a kiff and I asked one
night what happened to the
always ready to be helpful
and he said
Mescaline

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

Mescaline
leaving me nothing to add
THE Mescaline Overhaul
effect on my body. It was
however, happen even to veterans. After a while, you
learn to keep it in its place. It's usually a depression
or an irritability. Appropriately, a general
down. It doesn't happen recently, and the inhibitions
you realize what it's doing, you can get off it. If you
can't get behind it, then show a little dose. Grass is a
physical down, but it's also a bit depressant. After
a few totes of some good shit will send you
right back.

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

Because of the dependence we have on visual
making sense of the world. A feeling of complete control
in the world. The world is a cause greater
visual hallucinations and give the mind plenty of
opportunities to put up with whatever it likes. Mescaline
makes you certain of reality. Mescaline makes it hard for
you to see the world as it is. It's a bit of a
A Mescaline experience is really hard to conceive
could be a depression, which really
could be a depression, which really
could be a depression, which really

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

Tomorrow will live it
I can extend his views
from THE PRESENCE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

Mescaline
You never feel that way
you usually feel relaxed
You feel awake, and you
you don't feel crazy

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

The deeper the
the more ready
I can extend his views
from THE PRESENCE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

THE CHAIRS DESIRE FOR KNOWLEDGE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE
THEY WANT TO KNOW ABOUT THE

**REJECT LEGALISED MURDER
REGISTER AS A CONCIENTIOUS OBJECTOR!**

For information write or phone:

Society of Friends,
138B Kelburn Parade,
Kelburn,
Wellington.
759-662

**SOUTH AFRICA : LAND OF WEALTH
AND SUNSHINE - FOR SOME**

The tourist posters are seductive. The official propoganda is plausible. South Africa is a land of opportunity, solving its acknowledged racial problem in a sane, humane way. The critics have ulterior motives. And anyway, they don't really know the facts - they haven't been there.

Thousands of New Zealanders have been helped to see through this travesty of the truth through the efforts of the

**N.Z. DEFENCE AND AID FUND
FOR SOUTHERN AFRICA**

We are trying to do two things:-

*Inform you about what apartheid really means in practice.

We bring authoritative lecturers to this country. We have a wide range of literature available. We publish a bi-monthly News-letter, drawing on information sources never tapped by the daily press. We deal in facts, not propoganda.

*Collect money to help apartheid's victims. This goes to the International Defence and Aid Fund in London to provide: adequate legal defence at political trials in South Africa; material and educational aid to the dependents of those imprisoned, executed, banished, banned or under house arrest; education of political prisoners in gaol; assistance to those forced to emigrate from South Africa.

WILL YOU HELP US?

Check this coupon and send it with your donation to:

THE TREASURER, DEFENCE AND AID FUND,
20 LYNDRHURST ROAD, TAWA, WELLINGTON.

I enclose \$..... for the Fund. Please send me:

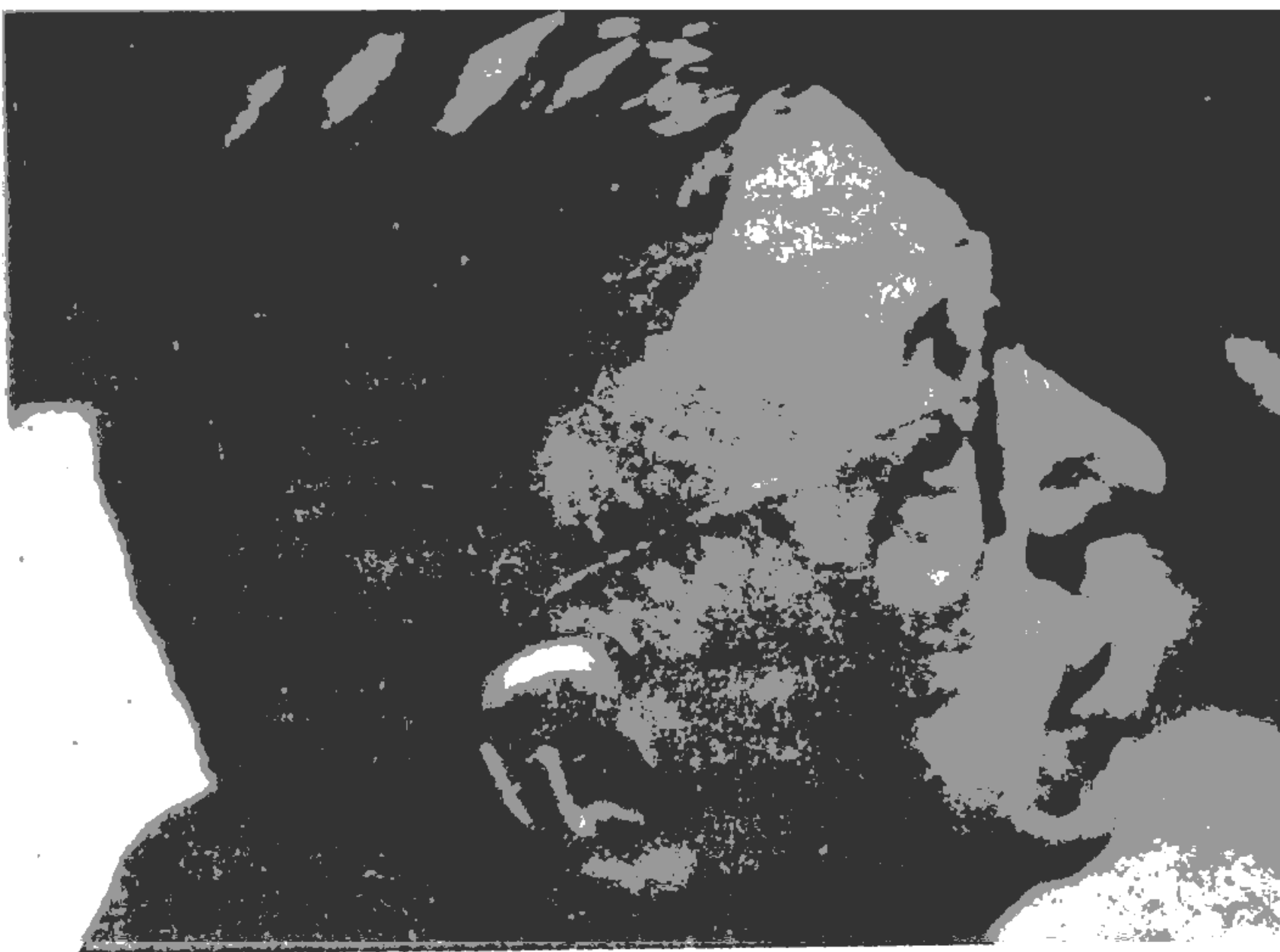
Information pamphlet: (tick) Newsletter: (tick)
List of literature available (tick)

Name: (Mr., Mrs., Miss)

Address:

DA 37

**Look for this label when
the occasion calls
for a Quality Wine**



**no exit'
Sartre**

DRAMA a.wilson

This year's orientation plays, Brecht's *Lux in Tenebris* and Sartre's *No Exit*, opened in a face-lifted Memorial Theatre. Grant Tilly's new colour-scheme, although a bit muddy, does at least separate the auditorium from the stage better than the former dark red.

Judith Dale's production of *Lux in Tenebris* attempted - with a good deal of success - an effect of deliberate theatricality. The erection and dismantling of stage properties as well as all the scene changes were managed by the chief actor out of character. The Burden of dropping in and out of character fell on Bruce Kirkham as Paduk. Although he played the character with admirable conviction, he seemed to find the moments between scenes awkward to fill with complete assurance. These pauses might well have been more obviously marked and a little shorter. As in music, even the rests must contribute to the rhythmic drive in the piece as a whole. Stuart Devinic clearly relished his multiple roles while Fiona Keith-Kirk brought a sense of crisp shrewdness to the part of Fran Hogge. The lively backdrop setting and particularly the music contributed greatly to this little study of hypocrisy, produced with purposeful intelligence.

Roy Middleton chose to set *No Exit* on a platform jutting out over the first few rows of the theatre to enhance the play's claustrophobic atmosphere. He also simplified setting and properties to the barest minimum. The acting area was inconveniently small so that a good deal of back-turning and masking was inevitable. However, the three main characters worked well in ensemble and each displayed a well developed sense of individuality. In particular, Penelope Skyrme sustained her part as the lesbian bitch Inez with some intelligent timing. Indeed the quality of delivery from all three (Tim Groser as Garcin and Janet Sorensen as Estelle) gave the play's postulate: "Hell is other people" an exciting credibility.

Society for the Reception of Potential Inter-Galazial Visitors) the anachronism of a large, white, spherical spaceship in the midst of our everyday living. It just doesn't fit within the dimensions of reality we or Royce Crawford are aware of.

So the trauma is the crux, with the stress on the psychological attitudes to the situation rather than any melodramatic societal repercussions, and this mental conflict takes place mainly in the mind of Crawford. Meanwhile an anthropological bent creates an overall framework for the story, born of the author's academic background and arbitrating the philosophy that permeates Crawford's thinking. There is a concern with a sort of primordial eternity, a link between past and future that Crawford finds reflected in his African environment. It is, in fact, the unusual setting of a baboonery in the middle of Kenya that saves Oliver's hero from being six foot tall and All-American fullstop. He is allowed to reflect rather pantheistically with the help of his primitive surroundings and "huge African Sky". Crawford remains basically down-to-earth, however, and for a man whose imagination encompasses unexpected spectrums of time and space he reveals a remarkable lack of capacity towards his wife - the unfortunate stereotype of the average N.Z. male in fact.

Oliver's writing shows a perceptible strain in parts. It seems that his occupational obligations for the past ten years have provided him with the stimuli for a few fundamental insights rather than any particularly brilliant literary aptitude. He enjoys the idiosyncrasy of weakly amusing irony in the conversation of his characters. Through these characters, however, he does leave room for comment on the relationships between 'Europeans' and natives - a frontier both fusing and segregating modern and traditional society.

The climax that the reader waits for comes in the best heroic tradition when the best in Royce Crawford (after fighting fires, enduring floods, much revolving of brains, and considerable sweating of crutches) is produced by the utmost in adversity - not in this case, by the siege of red indians, but through the efforts of undernourished baboons controlled by the alien intelligence who carry off Crawford's daughter. Fortunately this climax is not brought to a logical conclusion and the lack of explanation proffered for the previous occurrences at least provide for an epilogue with a pleasant aura of mystery.

BOOKS k.monk

Chad Oliver:
The Shores of Another Sea
Gollancz, 191 pp

The very scope of possibility that science fiction offers to the imagination means writers from amny another field are tempted to dabble in this medium. The impossible, from the reader's empirical viewpoint, bores. So to sustain the effectiveness of sci-fi's essential incongruity the author must give the seemingly unfeasible a feasibility that our inhibited minds will accept. By definition, perhaps, the scientist is best equipped to bridge this credibility gap - Asimov for example. However the field of experience other writers possess offers one theme many different adaptations.

Anthropologist Oliver plants in his story a classic of science fiction - an "alien intelligence" descended from the heavens; the proverbial 'it', which gradually becomes semi-definable to a more material 'they'. This gradual build-up, however, is not fashioned by a logical sequence of events but rather is an accumulation of plot threads elevating the initial trauma onto a larger and larger scale. The author expects the self-identification of the reader with main character Royce Crawford - we wouldn't expect (of we don't belong to any bizarre groups such as The

FILMS m. heath

Destruction of self, of soul, complete and utter desolation of character; piteous men competing for freedom under their own tightly circumscribed horizons, wit and banal banter, desperately calling on their conditions to love, to have loved, and to be loved. Mart Crowley's boys are terrifyingly real, and after a play that ran a millenia of seasons on Broadway, toured around the world, appeared in an Australian version, they are seen in William Friedkin's film version, politely vile, and most desperately wishing to communicate their self-same destruction with us.

Oh it's a deplorable state of affairs having to battle with one's emotions for two hours of sexual case histories, blared out with all the venomous energy of a psychosomatic brain/crutch delousing.

You don't wish to communicate with anyone, least yourself, after it. Virginia Woolf, with Albee's original intentions may spring to mind, and also Herbert's *Fortune and Men's Eyes*, (a far superior work with none of the classy illusionary bullshit that swathes the film in its 40-Hollywood references, Tennessee Williams, and naturally O'Herlihy's cowboy). Boys is deliberately self-conscious in that it strips down to each's persona before your own eyes and this becomes wearisome, and by turn, embarrassing.

Each boy is the archetype of the homosexual: the bitch, the lover, the bi-, the don't-mention-that-school-friend-of-mine-to-my-wife-sort, the hustler, etc., all perfectly gifted, as only Crowley knows how, to give it to you straight.

Jokes flow out of its tinted loveliness like poor Preston Sturge's honest bravura bellyaches, but even they soar over-head, and miss most people.

All the great spitting 'fucks' and 'cunts' have been removed by our very kiwi-beer-swilling-one-of-the-boys censor, and the first two reels are a nightmare of splicing gone hairily awry.

I find it of no real importance to mention every one of the boys, except, as can be expected their performances are what one expects from such a gifted band.

Peter White as Alan, host Michael's some-time friend, is the only one whose salvation keeps him from breaking down completely. When Michael breaks down terrifyingly at the end, Alan's comforting of him seems to have broken the barrier of his tormentable tongue, but he retaliates nastily. It is an equally revolting conclusion to the film proper.

The film starts with Cole Porter's Anything Goes, showing all the boys doing things in the New York streets, Emory mincing, and Alan engaged in a little fantasy with the young owner of a car port; it seems to suggest that Friedkin may be enhancing the cloistered arena-to-come for a while.

But once the exteriors are finished with, theatricalities take over. Friedkin showed exemplary cleverness with *The Night They Raided Minskys*, and his Pinter film, *The Birthday Party*, by reviews, seems to have worked both ways.

Even Chabrol (one of the few contemporary directors who can make a room out-dimensionalise the camera's movements) would have found difficulty with the so marked labelling of entrance of A, neuroses of M, hysteria and bitching between A and G. Mr. Cukor should have directed it, with his *The Women*, praised for its magnificent artificiality working within the structure of interiors.

It's powerful, and it engages our sympathy and disgust, and it lasts in the memory, but it should have gone ahead, without preliminaries. And *such* quotable lines, which I will not bother to repeat.

Otto Preminger's latest work, *Tell Me That You Love Me Junie MOON* (CIC) has been "turned down" by Kerridge, Amalgamated and Independant Distributor for reasons only known by them, and it was with the most enervating satisfaction that a screening of this disturbing film was arranged.

Preminger, (whose career and output is at times equal to the banality of his style) seems to have discarded the past, or *that* part of his creative career that has unfortunately been so unrefined, unsensitive and at times downright disgusting. *Junie Moon*, which has just opened in London, is an intimate portrait of three physically sick people, who have left a hospital and set themselves up in a rotten old shack in a little American town. The girl, Junie Moon (Liza Minnelli) is scarred by a sadish lover, who makes her strip in a cemetery, grovel like a dog, and pours battery acid over her face. (Most of the cemetery scene has been removed, naturally, by the censor - thus making much of that to follow completely incomprehensible; in toto 180 feet has been excised!) The two cripples, one an epileptic (Ken Howard), the other a wheelchair homosexual (Robert Moore) plus our Junie, the most piteous three-some that I have seen for a long while. Most amazingly they don't really give a damn about us, in the way they share their wounded bodies, minds and underthings. In fact the emotional level of this film is centred around their complete acceptance of the other.

In a borrowed van from their only friend, a fisherman, they journey to a luxury hotel resort; the cripple is treated to a negro's services by being piggybacked everywhere and is later to make-it (as it were) with a pretty negro lady on a beach; these scenes reminded me of Losey's *Secret Ceremony*, if only for their apparition of happiness soon to end. Boris Kauffman's magnificently deep-toned colour, and Preminger's use of the Ford-size-of-lenses give superb definition. I cannot believe that any of you won't see this film. Negotiations are under way to get it for Film Societies only (could the cuts be re-instated?) and it is only the start to get several worthwhile films shown, which otherwise would never been seen: *Bye Bye Braverman*, Sidney Lumet's jewish comedy, Paul Almond's terrifying *Isabel*, and not to mention Peter Bogdanovich's *Targets*, and John Korty's *Riverrun*. Meanwhile, *Junie Moon* is a significant, and really heartrending film, and why people are scared of it, is like asking Mr. McIntosh why he banned Preminger's petite rien *Skiddo* in 1969, I suppose.

H.G. Clouzot's *Diabolique* (1955) has been reissued by New Zealand Film Services, and aged rather mystifyingly. For some it will be an old classic re-coming, but even they, I fear, will wonder why it seemed so daring in those days. With cardboard-like lethargy, yanky-dubbing, and atrociously stiff, if not embalmed performances, the whole thing is so boring. Still the finale sends shivers up the usual places, and if the guesser having guessed correctly finds himself dozing off, none could be any wiser. Pity about this.

Remarkable too that Monsieur Chabrol's *Les Cousins* (1959 which Film Soc. mercifully have) is obviously more rooted in the cinematic idiom (I have



Robert La Tourneaux as "Tex", Harold's birthday present, in Mart Crowley's *The Boys In The Band* (Regent - distributed by Cinema Centre Films through IFD)

not seen it yet), because Chabrol has been making possibly some of the greatest psychologically-disturbing cinema of late.

Pierre Etaix' *La Grande Amour*, his latest work, minus one (*As Long As You're Healthy...*) after Yoyo, is in ripe colour, quaintly Chaplinesque, but rather indulgent in a detached sort of way: the usual batch of hilarious dialogueless scenes, and embarrassed situations which he is so fond of. Etaix is facially stiff, and rather saddening. Escargot-paced farce for narcissistic comiques, eh?

Under negotiation at this very moment, NZFS are trying to purchase Jean-Luc Godard's black-power-porno-Stones at work etc., ode *Sympathy For the Devil* (One Plus One) Producer's version from Australia. A very successful season in both Sydney and Melbourne, and a little bit of diggerydoodling has made this possible. Some censorship trouble (naturally) and it is worth keeping what one values most crossed to see that this important film will be on our commercial screens soon.

Meanwhile I suggest you join a Film Society, any one will do, because it is becoming increasingly important that only *there* will you see films that ordinarily would not be seen. It is hoped that film companies, as a result of fantastic response to this year's programme, will consider releasing films of dubious importance, cuts re-instated, and films that have been banned because no-one knows what the hell the cinema is up to, e.g. *Performance*, and *Cover Me Babe*.

I hope to write on *Performance* very shortly; it is one film that when seen, I believe, will ruin your chances as a human being for life!

Rush rush to see Elia Kazan's overdue *The Arrangement*, and Sam Peckinpah's wistful *Ballad of Cable Hogue* if you know what's good for you.

BRIDGE

S	N	The Bidding
S 72	S A853	S N
H KJ31	H A64	INT 3NT
D A98	D K6	The lead OD
C A976	C KJ52	

When this hand was played South took the Diamond lead with the Ace, layed down the Ace of Clubs and lead the six of Clubs. When West showed out the contract was doomed in spite of the fact that the Heart finesse worked. All declarer could make was one Spade, three Hearts, two Diamonds and two Clubs, eight tricks in all.

Declarer can make sure of three Club tricks by playing off the King of Clubs and then leading small towards the Ace-nine and covering whatever card East plays. If West follows, the suit has split 3-2. If West shows out Declarer can make three tricks by forcing out East's high card and if East should happen to show out Declarer goes up with the Ace and leads back towards the Jack-five through West's Queen-ten.

It may seem that Declarer cannot afford to make this safety play in Clubs if the Heart finesse doesn't work. Fair enough South should take the Diamond lead in dummy, play off the Ace of Hearts and, if the Queen doesn't drop, lead towards the King-Jack. If the Jack folds Declarer can then afford to make the safety play in Clubs and stands to gain if the Clubs split 4-1. If the Jack is taken by the Queen then South must take the Club finesse and loses nothing.

The full hand -

	N		E
	A 8 5 3		Q 10 9 4
	A 6 4		Q 9 5 2
	K 6		5 2
	K J 5 2		Q 10 8 3
W		S	
K J 6		7 2	
10 8 7		K J 2	
Q J 10 7 4 3		A 9 8	
2		A 9 7 6	

The bidding, EW vul, at match point pairs goes

E	S	W	N	What do you bid as South?
1C	-	1S	-	S: Q 4 2
2S	-	-	X	H: J
-	3D	-	-	D: Q 10 8 7 3 2
3S	?	-	-	C: A 9 4

Our expert panel:

Charlie Chan: 4 diamonds. If the contract is spades I am not likely to get a heart ruff, not being on lead, and I shall probably be played for the spade queen. They can probably make 3S and possibly 4, and I am hoping to be doubled in 4D, which will be a good score whether they can make 3 or 4.

Chas. Flude: 4 diamonds. There is a good chance that they have game here, and if 4 diamonds is doubled, all well and good. If they bid 4S, partner has a fielders choice between bidding on or taking them down.

John Jowett: 4 diamonds. If this is doubled it will be a good score. If they bid 4 spades I shall double. I should expect partner to sacrifice over this if he is short of aces. Otherwise he will lead the ace of hearts. Either way we score well.

Ross Quayle: Double. This tells partner that I have a certain amount of defensive strength, and leaves him well placed to take out into 4 diamonds if necessary.

CLASSIFIED ADS

UNITY THEATRE presents

ST JOAN by Shaw

Unity Theatre, 1 Kent Terrace
from 12 March - Book at D.I.C.

BARRY & SARGENT LTD.
OPTICIANS
118 Willis St. - Tel. 45-841

AGNOSTIC
INFORMATION
SERVICE

31 (L) Huia St.
Whangarei
List of pamphlets:
4 c. (stamps)

SPORTS
THE SPORTS DEPOT
(Witcombe & Caldwell)

Long-standing connection with University sport. Every one of Vic's 24 sports catered for. Discount for Sports Clubs.

ST. GEORGE
BILLIARD SALOON
Open 9 am - 11 pm
Monday to Saturday
25% Discount to Students
Monday - Wednesday
No discount 12-2 pm

fantasy
POSTER SHOP
Up the Commonwealth

H. W. MOSS LTD

WHOLESALE WINE
AND SPIRIT
MERCHANTS
89 THORNDON QUAY
OPEN SATURDAYS

Phone: 70-639

SHAVING

Is your skin dry and rough?

Do you sometimes feel shy about kissing a girl?

If your answer to either of these questions is YES, then maybe you are not shaving the correct way.

To start off with, you must understand that shaving is a very important part of your daily routine. It should not be just something that is done in five minutes with an electric razor. If you must use an electric razor, then remember ALWAYS to use pre-electric and after-shave lotions. Not only do these make you nice-to-be-near, but they are also invigorating and inspire a feeling of self-confidence.

However for that romantic night with that very special date, always set aside about 2 hours for a careful handrazor shave. If you keep to the following

routine regularly you will be surprised by the wonderful results:

1. Lock yourself in the bathroom (this is very important, NO ONE must see you until you and your face are ready).
2. Gather your utensils in a convenient place beside the sink.
3. Strip to the waist.
4. Wash your face thoroughly in hot water as hot as you can stand it without feeling uncomfortable or your pores open too wide.
5. Rinse thoroughly in clear hot water.
6. Using a good shaving brush (pig bristle is the best) apply a generous lather with a good shaving cream.
7. With a new super stainless blade in your razor begin to shave. First shave downwards, the way the hairs grow, and then, for that extra close shave, go

against the grain. Don't forget under the chin.

8. Rinse your face thoroughly with hot water and follow by a cold rinse. (It is preferable to keep a basin of water in the fridge [if you do not have a fridge bottle some cold water with a water-tight top and place in the nearest river] especially for this purpose). The cold water closes the pores and brings a manly glow to your face.
9. And most important an after shave suited to the type of person you are. If you are tall, dark and handsome, a heavy spicy lotion will be best; if you are fair, a light sweet lotion and if you are otherwise, I wouldn't worry.

Now you are ready to face HER knowing that your handsome face is at its best.

IMPORTANT: Do not unlock bathroom door until the cuts have dried.

EYES RIGHT

Quick pick-me-ups for tired eyes are cotton wool balls wrung out with water and a little tonic lotion. Close your eyes and lie down with them covered for ten minutes. Real cool.

Wayward eyebrows need training into a new shape. Brush them nightly with a touch of vaseline on a toothbrush, and they will eventually fall into line.

If you've got that morning after-the-night-before feeling, hide those shadows under your eyes by a pair of false lower lids.

Be flash. Stick tiny sequins under your eyebrows with eyelash glue. Or fix one under the centre of each eye like a jewelled tear.

When plucking eyebrows, stretch them between middle and forefinger to stop it hurting. Always pluck from underneath in the direction they grow and finish off with a dab of tonic lotion on cotton wool to cool any redness.

EXERCISES

1. Sit down in a straight chair. Cross your legs at the ankles and keep your knees pressed together. Try to do this while you're having a conversation with someone, but pay attention at all times to keeping your knees pressed tightly together.



2. Bend down to pick up an object from the floor. Each time you bend remember to bend your knees so that your rear end doesn't stick up, and place one hand on your shirtfront to hold it to your chest. This exercise simulates the experience of a woman in a short, low-necked dress bending over.



3. Run a short distance, keeping your knees together. You'll find you have to take short, high steps if you run this way. Women have been taught it is unfeminine to run like a man with long, free strides. See how far you get running this way for 30 seconds.



4. Sit comfortably on the floor. Imagine that you are wearing a dress and that everyone in the room wants to see your underwear. Arrange your legs so that no one can see. Sit like this for a long time without changing your position.



5. Walk down a city street. Pay a lot of attention to your clothing; make sure your pants are zipped, shirt tucked in, buttons done. Look straight ahead. Every time a man walks past you, avert your eyes and make your face expressionless. Most women learn to go through this act each time we leave our houses. It's a way to avoid at least some of the encounters we've all had with strange men who decided we looked available.



6. Walk around with your stomach pulled in tight, your shoulders thrown back, and your chest thrust out. Pay attention to keeping this posture at all times. Notice how it changes your breathing. Try to speak loudly and aggressively in this posture.



You know what it is. But maybe you think you haven't the problem. Perhaps you don't. But its surprising how many men do.

Genital odour is a common problem. When you are at work. When you're tired. Nervous. When the day's hot. When the night heats up. Any time. Because you're a man.

So wouldn't it be nicer, more considerate to make sure you stay fresh in every way all day?

All it takes is a second and Altamond. The gentle, lightly scented, instantly dry masculine deodorant spray.

We only mention it to you, because we wouldn't want anyone else to. Would you?



LIBRARY OVERCROWDING

k. baxter



Victim of the general shortage of funds affecting most areas of university spending at present, the university library is feeling the pinch of a further reduction in its budget. In 1969, the library suffered a cutback described in the Annual Report of the University Librarian, Mr. Sage, as a "severe financial trauma" causing some "essential" spending to be postponed until the next financial year. In 1970 the grant was increased, but this year, 1971, the allocation has again been reduced, falling by 8.7% of the improved 1970 grant.

Faced at the same time by rising book prices the library has been forced to continue its already unduly selective policy in the acquisition of new books and journals. While the demands of undergraduate reading lists are being satisfied as adequately as possible, the purchasing of books for new fields or research suffers. This problem is becoming more acute as the University Grants Committee is pushing for more graduate research and granting scholarships for research in New Zealand rather than overseas. To accompany this by a reduction in library funds seems ridiculous.

The problem is also aggravated by the increasing numbers of students attending university and the marked increase in student use of the library. In Mr.

Sage's estimation the ratio of books per full time student in New Zealand universities is lower than that of any other English speaking country - probably half that of any British university of comparable size. While numbers do not necessarily represent quality, it is clear that N.Z. libraries are decidedly undernourished and likely to remain that way while expenditure is cramped.

Faculty reaction to the situation is mild. Dr. Robinson (Political Science and Public Administration) commented that the departments are sensitive to library finances and suit their demands accordingly. Many students could usefully buy more books for themselves, he felt. In alleviating the pressure on recommended texts, Prof. Bradley (Geology) advocated greater use of xeroxing facilities by both students and staff. But the general tendency of many departments is to encourage individual research outside set texts.

Long-term possibilities of a change in the attitude to library development are in balance. The N.Z. Vice-Chancellors' Committee has agreed to a survey of university library resources to be undertaken in 1972 for the 1973 discussions on university library development in the second half of the '70s. Substantial improvement is therefore far-off and unlikely to affect present students.



THE GYM 'N' ALL THAT

Not many students at Victoria University are designed to Olympic specifications.

The few who are, join sports clubs, win Blues and trophies and, when fully developed, may even become political embarrassments.

The Average Student is, by contrast, average. He-She-It has cultivated over the years a versatile athletic mediocrity which has acted as an effective shield against the excesses of physical excellence and which, most importantly, has prepared Him-Her-It well for participation in the programmes of physical recreation organised by the Physical Welfare Officers at the Gym (near the Library).

All participation is free and voluntary and there are no pre-requisites apart from interest. All courses are designed with the Average Student in mind and cater primarily for the unskilled, the unfit and the inexperienced. While 'the few' need no more encouragement to take part than the knowledge that regular physical exercise is undoubtedly good for them, the Average Student at university takes exercise because he enjoys it, because he needs it and because he can see some point in it.

There are many opportunities open to him. He may like to organise his own recreation and plan his own exercise programme. In this case he is welcome to make use of the facilities at the Gym whenever he wishes. Allowance is made in time-table planning for the 'casual' visitor. Courts and tables are left free as often as practicable for the student who is suddenly, but only rarely, inspired to exercise.

Some students prefer not to commit themselves in advance to regular times or to a series of lessons. Others may like to take advantage of the courses of instruction which are offered in such games and skills as golf, badminton, ski-ing, dance, trampolining and weight training. Attendance at all classes is voluntary and free - you can be fit for nothing - and although they are usually designed in blocks of six weekly sessions, students may join or leave a group at any time. Most of the courses begin in the second week of each term but newcomers are always welcome.

The Intramural Sports Programme enables those who enjoy playing an indoor team game at a social pace and in a sociable atmosphere to take regular exercise in this form.

The Average Student, with

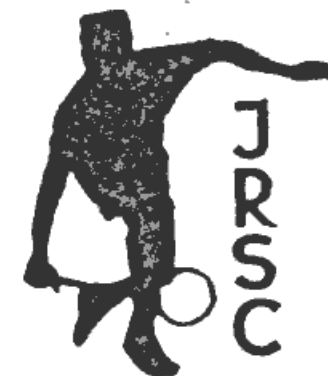
His-Her-Its benevolent suspicion of conclusive scientific evidence, may doubt that academic performance is considerably influenced by an individual's level of physical fitness, but may, nevertheless, see some point in coming to the Gym. He-She-It may want to lose weight, lift weight, gain weight or re-arrange it; to ask about a Sports Club; to use the telephone; to foster recovery from injury, illness, depression or premature degeneration; to shower to turned-on music; to seek advice on exercise; to hide; to buy an ice-cold drink or scrounge a hot one; to arrange an introduction to one of the other welfare services; to hire an ice-axe; to watch the harbour disappear; to offer assistance to children; or just to look.

All students and staff are invited to take advantage of the physical recreational opportunities at Victoria University. There is a staff of physical educationists at the Gym who will discuss these opportunities with interested individuals, suggest ways of meeting specific needs and argue, with anyone who will listen, that there is certainly 'point' to exercise - even for the Average Student.

(Extract from "Introduction to Student Recreation". Copies available, free, at the Gym.)

DARRYL KIRKBECK

hairstylist
middle floor
university union
mon-wed 9-12



John Reid's
Squash Centre

HOURS: 9-12 and
2-5 weekdays

STUDENTS
CONCESSIONS

SQUASH: Students 30c per half hour (normally 55c).
Racquets half normal hire.

GOLF: Students 25c and 35c per bucket of balls
(normally 30c and 50c). Plus free clubs (normal hire
10c).

copper jewellery
leather gear
printed clothing
ponchos
pottery prints

media
153 Karori Rd.
Open Friday night, Saturday morning.

SPORT

WITH PETER WINTER

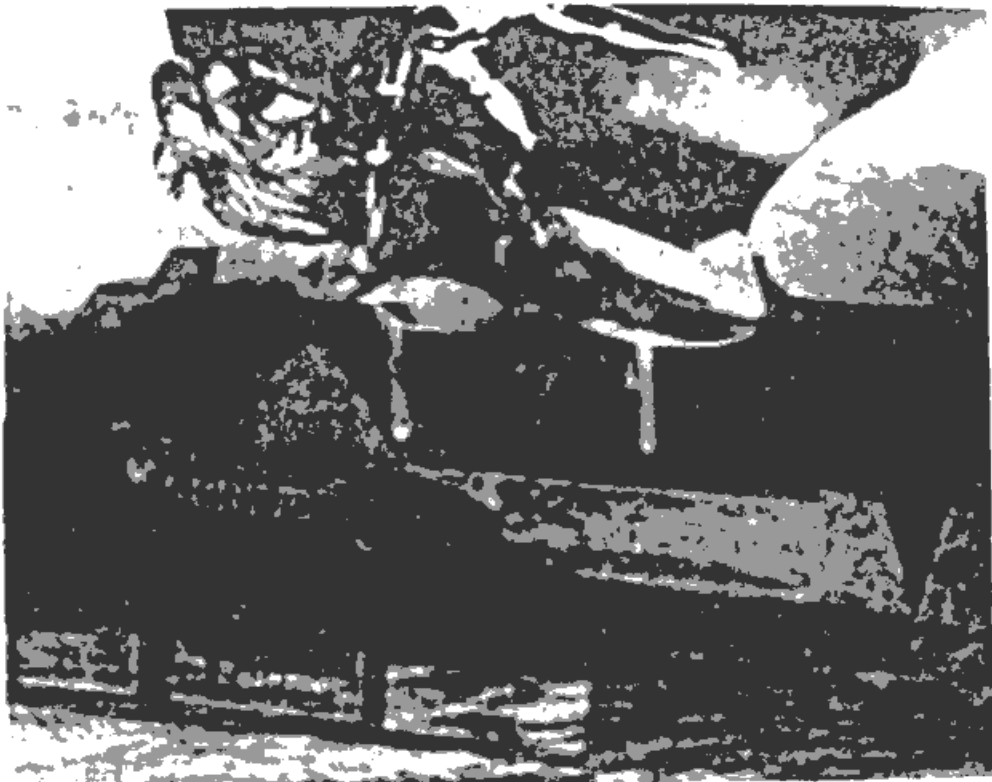
Salient wants the results of all local sporting activities in which Victoria teams take part for publication in the form of a table showing the result the opposing team, and the position on the competition ladder.

It is hoped that in every issue at least two sports clubs will be given extensive coverage as to their planned activities progress etc. For this reason Residents and Secretaries of the various clubs should send club results and reports of club activities to Sports Editor, Peter Winter.

If possible advance notice should be given of sporting functions which could be of interest. It could be arranged for a Salient reporter and photographer to be present.

Last year Harcourt chose to ignore sport in Salient but this year two pages of each issue have been allocated to sport coverage.

The sport pages should be a reflection of sport at Victoria, so give them your full support.



SURFRIDING

Last year's president Murray Lines riding a left at Houghton Bay, and demonstrating the form which won him the club championship last year

Imagine getting up on a fine Sunday morning grabbing your board and heading off to find a special kind of peace in the surf. The guys in the V.U.W. Surfing Club do their thing every fortnight on such Sunday mornings, when they take part in competitions among themselves.

The club's first contest this year was held on the 14th March. Such competitions are held fortnightly in locations around Wellington, such as Lyall, Houghton and Titahi Bays. In these competitions all members and intending members are most welcome to compete against other surfers of their own style and ability.

Points are taken and are totalled at the end of the year - the highest points scorer then being awarded the V.U.W. Surfing Club Trophy, amid very wild and very wet celebration. Prizes are also awarded to minor placegetters. Competitions for women and one Open Championship are other annual happenings.

Another important feature of the club's activities is its frequent surfaris to areas such as New Plymouth, Gisborne, Raglan and Castle Point. The club possesses its own marquees and petrol subsidies are provided, transport being laid on for those without their own wheels. Good times are had by all, so contact anyone in the club, and get your share.



FILCHED FROM TIME MAGAZINE, FEB. 23, 1968

"Consider the human machine in middle age: atrociously maintained, rusty from disuse. None of its parts - the bellows, the tubes, the pump - function as efficiently as they once did. The muscles have degenerated into blancmange. If, in an emergency, the demand for air rises abruptly from the idling requirement of six to eight quarts a minute to 100 quarts or more, the man gulps like that of a leached ear. The heart throbs about two to three times its customary rate, pumping blood through pipes thickened by sedimentary deposits and grown inelastic with age."

"Estimates suggest that 40 million Americans have a temperamental indisposition to any kind of hard physical work. Research by the University of California's Dr. Hardin Jones indicates that, if the circulatory system is any clue, the average U.S. male becomes middle-aged at 25. American women shape up no better, beneath their facade. "They have such beautiful hair, beautiful faces," says German Antonette de Haas who teaches dance at the Elizabeth Arden Salon in Chicago. "But when they take off their clothing, what do you see? A calamity!"

"By general agreement the best exercise for most people is walking then jogging, then running. These activities have the important side advantages of requiring no skill or equipment while offering endless opportunities for self-congratulation."

And so to ATHLETICS:

These members of the Vic Amateur Athletic Club, Penny Hunt Phil Kear and Rod Petley (both Phil and Rod were blues last year) were in the Wellington team at the National Championships in Inglewood, towards the end of March.

Penny added to her string of successes in the women's sprints by winning the 200m and 400m races, and, in the most exciting race of the day, she received the Wellington baton when nearly 50 yards behind, to win the 4 x 400m women's relay by inches. She was also a member of the silver-medal winning 4 x 100m relay team. Phil contributed to Wellington's total domination of the men's sprints by winning the 400 metres, and by being a prominent member of the two relay teams.

The club has had a very successful season in local competition but is feeling the pinch of decreasing membership with Easter Tournament approaching. New members are needed desperately. You don't have to be good, you need only to be keen and determined.

Club nights are held every Thursday evening at the Evans Bay track, from 5.30pm. All interested people are invited to attend, or to contact:

Phil Kear
Phone 692-700 (evenings).



RUGBY

1970 saw a season of mixed success for the University Rugby Club, for a lack of consistency hampered the club's progress.

The mediocre performance of the club as a whole can be seen by its position on the Championship Points Table. University was third, with its 16 teams gaining a total of 245 points - 95 behind the winner. Yet the club entered the same number of teams as the Wellington Club, who ran out as the top team.

This poor showing can largely be attributed to two factors

(1) Teams defaulting games through the University vacation, and,

(2) the structure of the club allows for the forming of several "social" teams, in which play many talented footballers

who could be of more benefit to the club in the more senior teams.

Socially, the club leads all other clubs at Vic, largely because of its excellent amenities. 1970 saw the opening of its new social rooms, complete with well stocked bar and strikingly decorated surroundings.

And so to 1971:

Saturday 6th March saw some forty prospective candidates present for the first in a series of Senior trials. Newcomers to the club whose performances were watched with interest were Green Wood on the wing, Harding at prop, and Mourie on the flank. The established players who showed their quality were Phillips at centre;

Willis at first 5/8, Blake at half back, (Blake also featured in some surprisingly good movements while playing at centre), and Brown and Hogg also in the half back position.

The return of D.G. Hogg from overseas adds to an impressive list of half-backs available for the Senior teams. The performance of the forwards inspires some confidence for the coming season also.

Direct from the mouth of Ian Dunn:

"Those players whose fitness is not what it should be at this stage, and who were engaged in non-active, organised sport on Saturday 6th, will find that the Senior sides will not be selected on reputation and past records.."



GRANT BATTY

Seems not even Grant Batty knows what Grant Batty is doing these days.

In mid-January "wonderboy" Batty intimated to the Varsity rugby club that he intended to play for them again during the '71 season.

But this was of course dependant on his registration with Stud. Ass. as a student attending lectures. And the powers - that be in the Insurance firm for which he worked were not prepared to let him attend the lectures he had selected. Consequently, no Batty for the Varsity Seniors this year.

But no Batty for Petone, the Jubilee Club holders, either. 19 year old Batty has played most of his rugby at half-back, and his representative coach last season, Mr. Bill Freeman, held the view that Grant would be better suited playing in this position. So he accepted the Petone's club's invitation to play in the half-back berth as a possible replacement for the former Wellington and Junior All Black halfback Ian Stevens.

Thus he joined the Petone club on Tuesday 2nd March, but left on Thursday 4th March. Why? "Because," he said, "travelling and time were against it", and there were also other "private" reasons (Could one of these "private" reasons be the probable return to Wellington of Ian Stevens?).

Consequently, Grant Batty is now a member of the Marist St. Pat's Club where he hopes to play at halfback, because, as he says "my size will eventually tell against me, despite a good season further out last year"

The Varsity Club wish him every success in his future rugby career.

RALPH WILKIN

DINNER SUIT HIRE

AND

LATEST STYLE DAY SUITS

PERSONAL FITTING BY RALPH WILKIN

First Floor, corner Farish and Manners Streets

(above Marquis Gowns)

Phone 46-762

DOWNSTAGE THEATRE

THE CREEPER

by PAULINE MACAULAY

Directed by ANTONY GROSER

....

A Late Night Play

TWENTY-SIX EFFORTS AT PORNOGRAPHY

by CAREY HARRISON

Directed by KEN BLACKBURN

Fridays and Saturdays 11 pm Sundays 8 pm

All reservations Tel.559-639. Box Office hours 10am-6pm.