

SALIENT

VICTORIA UNIVERSITY STUDENT NEWSPAPER

NUMBER 12 VOLUME 35.

WEDNESDAY JUNE 7th, 1972.

On Thursday and Friday (June 8 and 9) an opinion poll of all students will be conducted by the student subcommittee of the July 14 Mobilisation Committee. This will be followed by an S.R.C. of the Students Association on Tuesday, June 14, which will determine which demands the Association will support on July 14.

At the moment, two separate marches are planned for Friday night, July 14. One, organised by the July 14 Mobilisation Committee, is supporting the demands of the national mobilisation (see below), and the other, organised by the Wellington Committee on Vietnam, is supporting a range of additional central demands, including 'support for the Victory of the Indochinese peoples' and 'full support for the 7-point Peace Proposals of the Provisional Revolutionary Government of South Vietnam.'

ANTIWAR FACTIOUS FACTIOUS

At its meeting May 23, the Victoria Student Anti-War Movement decided to march under the following slogans:

- Victory to the Indochinese People
- Support for the 7-point Peace Proposals of the P.R.G.
- Stop the bombing
- End the blockade

The Student subcommittee of the July 14 Mobilisation Committee wants the Association to support the demands of the national campaign:

- Immediate and unconditional withdrawal of all US, NZ and allied forces from S.E.

Asia.

- An immediate cessation of the bombing of Indochina.
- Immediate withdrawal from SEATO, ANZUS, and all other military alliances.
- Self-determination for the Indochinese people.

Make sure you cast your vote in the opinion poll, this Thursday and Friday, so that the real views of students can be known. Booths will be set up in the following places: Library foyer, Cafeteria foyer, Hunter building foyer.

The current controversy in the Anti-War Movement over the July Mobilisation highlights the unproductive factionalism which has plagued the New Zealand left for years. We have now reached the ridiculous situation of having two separate Mobilisations being organised, with the two groups vying with one another for the best venues, and presumably, for the most people. Such splintering is surely counter to the whole idea of a Mobilisation.

The protagonists may be labelled the C.O.V. and the S.A.L. with the National Mobilisation (controlled from the S.A.L. dominated Auckland Mobilisation Committee due on July 14th, apparently being in support of the S.A.L. counter-march.

The Wellington C.O.V. group were originally opposed to the organisation of a mobilisation, but were defeated in this aim at the National Anti-War Conference earlier this year. They had been urging instead, a mass fund collection for the Medical Aid Fund for North Vietnam. That is still a subsidiary aim of the movement, but just as Wellington C.O.V. members had feared, the Mobilisation threatens to dominate all activity.

C.O.V. ÷ S.A.L.

OBITUARY

The Students Association Office Manager Mrs R. Grant was killed in a car accident on Thursday June 1st. Although she had only been working with us for a short while Mrs Grant was respected for her dedication and kindness. She will be sadly missed by all who knew her. We can only express the hope that her son who was injured in the accident will recover rapidly. We offer our condolence to her family.

LAW LADS ANTI-TOUR

At the conference of the AUSTRALIAN AND NEW ZEALAND ASSOCIATION OF LAW STUDENTS held recently in PERTH a motion proposed by John Timmins on behalf of Wellington opposing the 1973 rugby tour was passed. The executive of A.N.Z. A.L.S. was also empowered to make public statements on the issue. Despite the fact that this body represents over 13,000 Law Students neither the N.Z.B.C. nor Wellington's newspapers have felt inclined to publicise this resolution from what has traditionally been an establishment orientated body.

The current wrangle arises over the central demands for the Wellington March. The S.A.L. and the C.O.V. have set out their cases on this point, both doggedly refusing to give an inch on the precious wordings reached after much debate. One point that they have not taken account of is that nobody outside the movement reads the bloody banners and demands anyway. It will be an Anti-Vietnam War demonstration, and the ideological subtleties will be lost on Mr. Marshall and Mother of Five alike.

Both sides have become intractable over demands which in themselves have little influence on what happens in Vietnam.

The Anti-War movement is not ideologically cohesive and it never has been. It can only lose from the current battle.

Why doesn't the C.O.V. let the S.A.L. organise the bloody demonstration? Anyone can march with any banner they chose to, no matter who organises it, and no-one will take much notice of the organisers. The C.O.V. could then devote itself to its original objective, raising money for North Vietnam.

OHMS WINS

Mr M.T. Murphy,
14 Fairview Crescent,
WELLINGTON.

Dear Sir,

NATIONAL MILITARY SERVICE ACT 1961

I refer to your letter of 19 April 1972 and your request for the removal of your name from the Military Service Register.

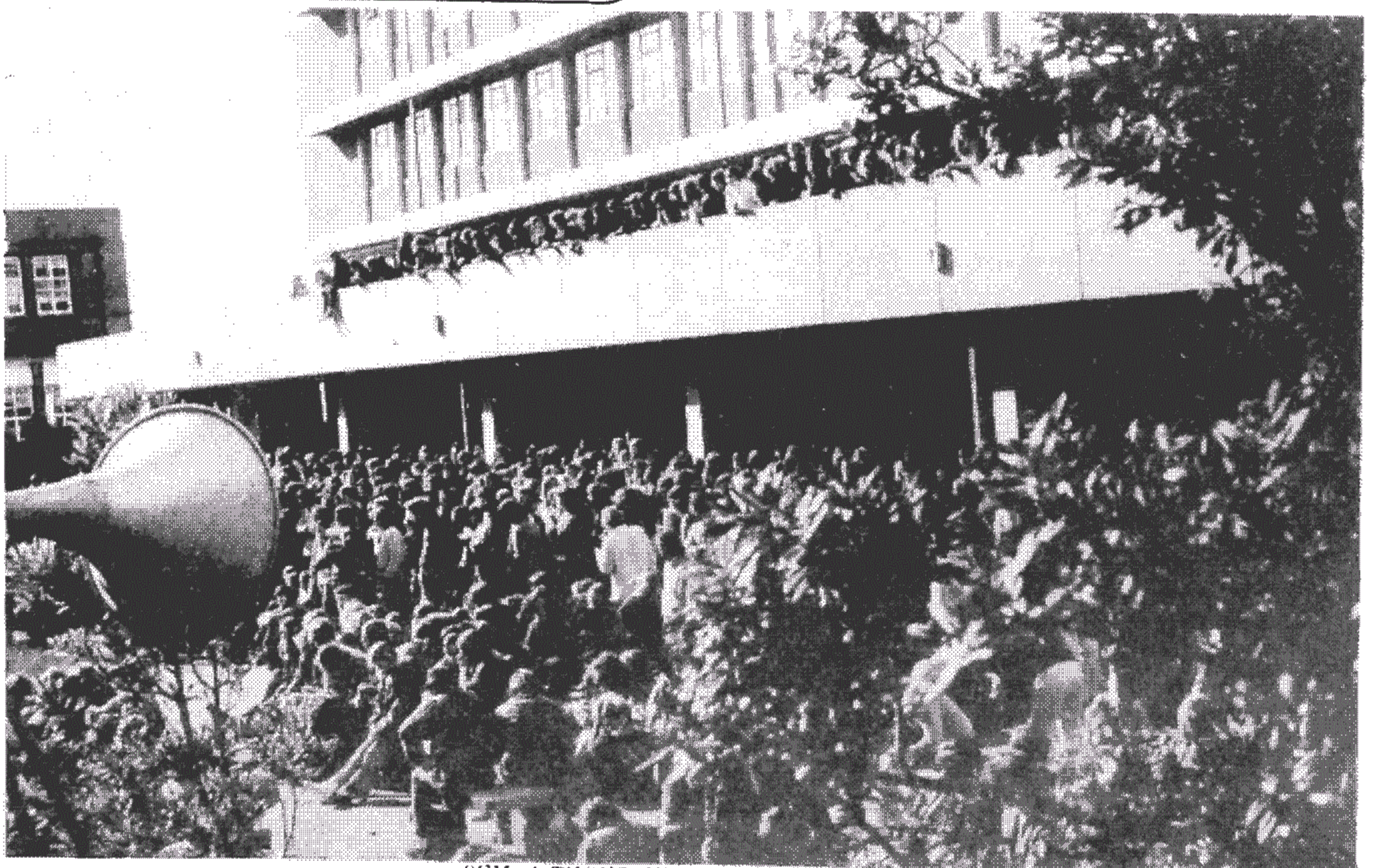
There is no provision in the Act for the removal of your name from the military service records and as you have asked for your name to be removed from the Conscientious Objectors' Register your name automatically reverts to Military Service Register.

The Department has, however, had a further look at your liability for service because of your late registration. It is now our opinion that this decision was incorrect and you do not have a liability for service under the Act. You did commit an offence by not registering within fourteen days of your return to New Zealand but this does not make you automatically liable for service.

In the circumstances no further action is required of you under the National Military Service Act.

Yours faithfully,

J. McBride
for District Superintendent.



SGM: A THOUSAND (WASTED) WORDS.

LETTERS TO THE EDITOR

To preach or practise

Sir,
It must be admitted that those of us who wish to see the present order of things political changed; need instruction in the art of revolution. However to receive such instruction from the gentle pen of Steve Lahood (star of stage, screen and lantern-slide) surprises me just a little.

Lahood talks about a projected cowardice in the face of fire, "A real revolution when there are actual, tangible issues and principles at stake". I feel that the most important and basic principle that we or any other people must face is the lack of control that we ordinary people have over our own lives. I cannot accept that a meeting of the sort that we protested at is in any way a minute issue. In the long term this conference was more important than any Governmental conference could possibly be.

The Bank of Tokyo, Mitsubishi, Mitsui, Chase Manhattan, First National City Bank Lockheed etc are the real enemy. It is the activities of these companies and others like them that govern our life. Lahood speaks of Nixon's warmongering and seems to think that this is a basic issue. He must realise that Nixon acts in Indo China as the servant of international Capital. That war like most is the result of economic considerations and such wars will continue until such time as these people are again brought down to the level of ordinary men, with their rights, and not the rights of gods.

Steve Lahood seems to take exception to the demonstration because he does not like me very much because of the issues involved. Well Steve, I am heart broken, but do not transfer the personality of Alick Shaw to the demonstration as a whole. God knows I wish it were all my work... but it was not. I can think of many people who demonstrated who might very likely find me irrelevant to the protest movement. I can think of none who would do me the honour that you Steve have done in naming me a figure head.

If you ever did anything to make the movement more effective and better able to recognise and act on the real issues then you might insult me with more authority. However since you are as armchair bound as you are mistaken on the role that we "fuck wits" must play, I do not feel disposed to take your advice to heart. If you are intent on some poor fool martyring himself by blowing up French Embassy, or burning Phillip. . . then I would suggest that you could do us a double favour by doing it yourself and getting shot in the process.

Alick Shaw.

P.S. I take exception to being associated with a certain mad Doctor. He is even more upset and will doubtless exact vengeance upon Lahood when next the moon is full.

Part-time mothers

Sir,
In replying to Terence Coogan and his "arrogant minorities", I had always thought that the bulk of student opinion was usually on the side of minority groups.

Students, many of whom have never really experienced the joy and exhilaration of playing with young spontaneous children could gain a great deal from having a creche on the campus. Students, and other people in this age group are often alienated from children, and when they themselves become parents, have little idea of what to expect from themselves or their children. Having easily accessible contact with children could be a very valuable experience.

As for serious students — who is a "serious student"? The examination pass rate for parents using the creche is somewhere around 90%. Mr Coogan makes some very

sweeping generalisations here. Who also are "housewives"? Someone, who, with nothing to do all day decides to take Education I to fill in, her abundant spare time, or someone finishing a degree; or getting further qualifications to establish herself in a career once her children have gained some independence; or perhaps she is a full-time student who through the imperfections of modern medical science has found herself in the position of "housewife" rather unexpectedly.

"Standard of living higher than that for most full-time students" — try feeding, housing and clothing two adults and perhaps two children on an income that seems designed only to support one.

Dianne Alexander.

Phantom anarchists

Sir,
It seems some of the university's radicals are as foolish as those they protest against. A person who writes on a wall "Shoot All Racists" is just another sort of bigot who feels the evil of his sentiments is justified by someone else's evil. Such slogans are easy to paint on, and effective in terms of shock value and publicity. But they are useless gestures in that the protest is

not superior to what is protested against. A man who is shocked by apartheid because it dehumanises, only contributes to that process when he does something dehumanising. The whole idea of political slogan writing is wasted effort, since its only value is shock tactics, which any myth, Bogeyman or Phantom in the Night, perpetuates.

J.L. Middlemiss

Money fucked

Sir,
I couldn't help but feel a little sad while reading the May 31st issue of Salient. While agreeing in principle with the Labour Club's efforts at confronting the PBEC delegates (and I take it this is your position also), I was disturbed at turning to page six to read that Wilberfoss and Company were asking me and my fellows to help them accumulate a lot of money. I was particularly touched by the phrase "adjusting your career to fit your chosen life-style."

Now surely Mr Wilberfoss & Company are the very people the demonstrators were thumbing their noses at. My point being that Mr Wilberfoss and his ilk are

the people with the money and therefore the power in our society. Where does this leave the editor of Salient? Castrated. (Revelling in the hypocrisy — Ed.) While I appreciate the irony that Mr Wilberfoss's money (paying for the ad) is being used to tell him he is a prick, nothing will change. New Zealand is far removed from revolution and the working class are now the last bastion of the status quo. Any change in our society will have its existence solely in the minds of men. I have to agree with Eric Blair (alias George Orwell) who said that revolution is self defeating (see *Revolution, The Russian.*)

Tony King.

P.S. I feel there is a glimmer of hope in the numbers of people setting up communes and by passing "the system". Nevertheless the establishments potential for coercion remains infinite.

Maths is a drag

Sir,
At the moment I am suffering in a probability lecture under the auspices of Dr Johnston; so it seems as good a time as any to write about what is on my mind:

I am a second year student taking Math 206 and 231 — not, admittedly because I want to, but because it is required of me by the prescriptions of Econ 201 and 202. I do not find stage II maths easy, and I always thought that lectures were supposed to make clear and understandable things that people might find hard to understand. However, out of the four lecturers I have at the moment, two, it seems to me, have no idea whatsoever about lecturing. Professor Seelye at least has his notes written down (the night before, as he told us so encouragingly at the beginning of the year); Dr Johnston doesn't even bother to do that, judging by the incoherence his lecture has displayed so far today.

I do not contend that these people are bad as mathematicians, but that as lecturers they are completely incompetent — at least at the level of my ability to grasp mathemati-

cal concepts.

But why should we be content with mathematicians who cannot lecture, not merely adequately, but not at all? My future career may well be at stake here, and I can see no reason at all why it should be jeopardised by people who are paid considerable sums of money to do the opposite. This must not be allowed to happen.

In short, Sir, I find this situation intolerable. No attempt is made by the lecturers I have mentioned to ensure that the class understands what is going on — it seems that we must take or leave whatever is scrawled onto the black-board (usually illegibly in Seelye's case) in such a hurry that I am left gasping.

It can be made even harder for people like myself to pass maths at stage II — but it seems to me a pointless thing to do. This is a university, a place of education, not of mystery and incompetence.

Yours sincerely,
a student who had best remain anonymous.

All of a bother

Sir,
After reading Earle Grey's (heavily disguised) record review, I sat down all of a bother, but determined to refute some of his seemingly more outlandish statements. Possibly it was just his style which threw me (a style brilliantly adapted to his content), but I found myself, on re-reading the review, agreeing with him more than I cared to admit. However I would like to proffer the following thoughts.

I take it that the obscure reference to 1936 means that Mr Grey has heard the fourth symphony and approves of it, at least in part. I also take it that Mr Grey thoroughly disapproves of the fifth symphony, in which case I would submit that the poor man very possibly wrote it just to stay alive. "Aha" says Mr Grey, "Why then did he not go elsewhere and continue the good things that he started in the fourth?"

Dare I say that the reason was love of his mother-country? (very anarchical things,

emotions!) In other words he compromised and earned the wrath of those in the alleged "vanguard."

I don't think that Dmitri was really suffering from "the old humanistic illusion that work and struggle ennoble Man and give point to existence". What I think he was saying was "Life is all that's left us, so don't kick it in the balls" or does that amount to the same thing for Mr Grey? Mr Grey implies that he is ready and waiting for death, in fact he can't get there quick enough. However, if faced with the prospect I think he may do a little cringing and compromising himself. I would certainly agree that Dmitri hasn't come far since the halcyon days of the fourth, and that the fifth exists as an anachronistic masterpiece in splendid isolation. But I am still left with the feeling that all those agitated strings cackling trumpets and vulgar percussion are indicative of great conflict (and not just tension).

Perhaps he sees his destiny as the demolisher of classical form. No no surely not. My feeble mind wanders.
Tony King.

Unclear smear

Sir,
I wish to object strongly to yet another one of your anonymous, opinionated "news" stories. The article in the last Salient (31st May) headed "Trots Walkout" gave the impression that "Socialist Action League members and supporters" alone walked out of the Committee on Vietnam meeting last week. In fact members of the Socialist Action League constituted less than half of those who walked out. Most of the others had nothing whatsoever to do with the SAL. This sort of reporting is a smear on the antiwar movement and those who have

set up the July 14 Mobilisation Committee.

I have no objection to Salient continuing its tradition of printing smears against the radical and antiwar movement in Wellington, just so long as those responsible for them have the decency to put their name to their handiwork.

Ian Powell

Three letters were received concerning the lack of car parking space available to students following Tony Fair's letter of Salient 10.

STAFF

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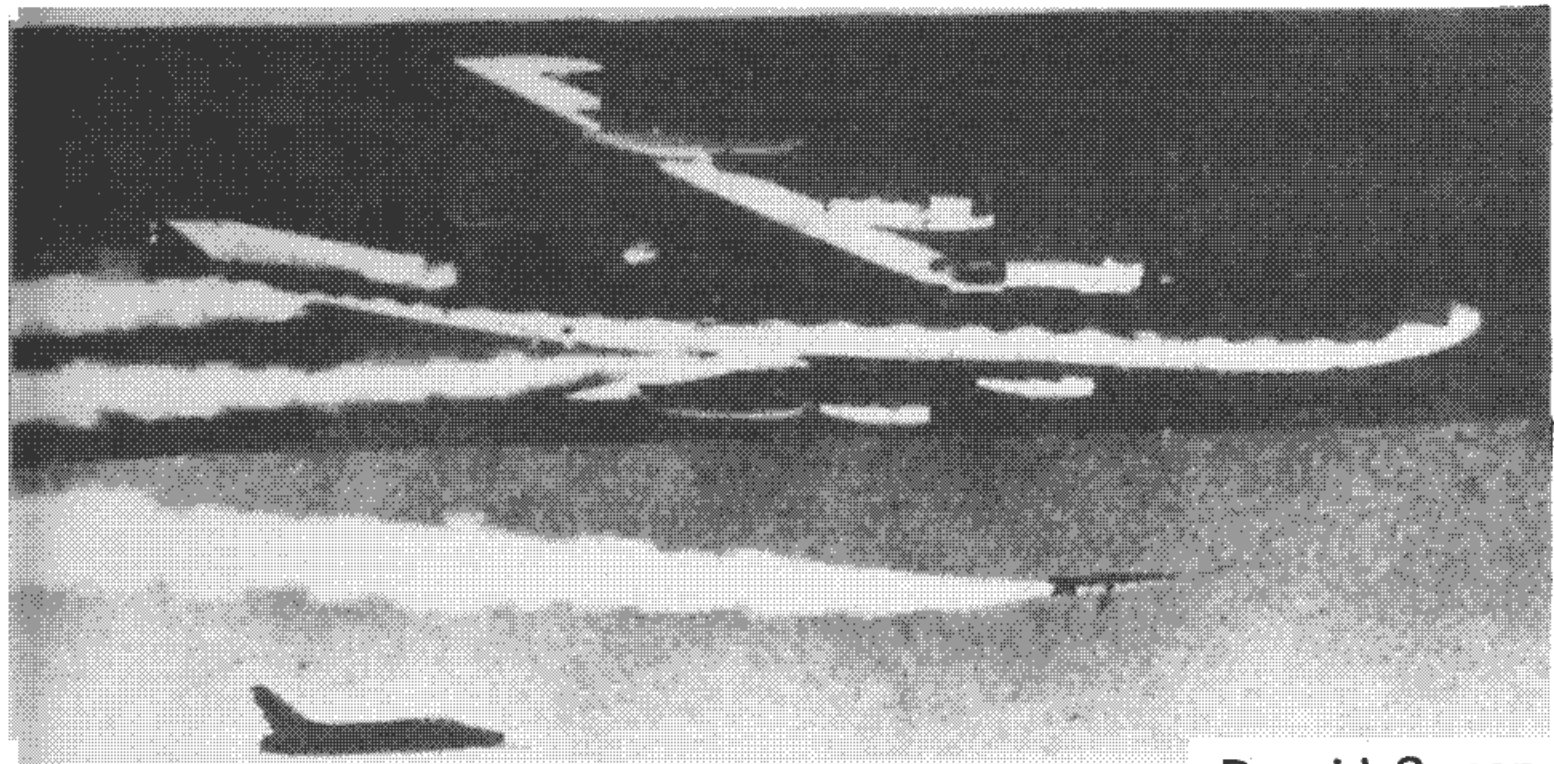
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WHY BOMB PRILL?

Donald Carson.

If some people are to become emotional about the odour of borer bombs then perhaps their concern may also extend to the odour of sweat and blood. It was the dealers in the latter at the PBEC conference that most attracted my attention for the Military-Industrial complex was well represented, along with local patriots like Dan Watkins of 245-T renown.

Delegates were here from the National Bank of Dallas (a substantial dealer in military funds) and from 4 of the top 40 US military contractors: Texas Instruments (\$169,271,000 in defense contracts in 1968), Northrop Corp. (\$310,256,000) Raytheon Co (\$451,754,000 including \$926,000 for its enigmatically titled subsidiary Raytheon Education Co) and last and the most brutal systems, the matter being one of system morality not one of personal etiquette, Byron Cullen take note. The products of this particular part of the system include such magnificent technical achievements as the Polaris and Poseidon missiles, the Cheyenne helicopter which will be used in Viet Nam just as soon as the army can be persuaded to buy some, the Star-fighter used so extensively by the West German air force in its kamikaze training flights, the Galaxy which can carry 130,000, live lobsters or 14 jet fighters to any of the world's trouble spots, NZ's Orion for spotting crippled Russian submarines and sundry planes and equipment for Viet Nam.

Between 1961 and 1967 Lockheed's defense contracts totalled \$10,610,000,000 making it the number one defense contractor and only 12% of its sales came from civilian projects. The returns on investments were the highest of any major aerospace industry and its 210 retired high ranking military men negotiated, semi secret contracts with their old buddies in the Pentagon for National Security. "We're proud of them says Prill.

Clauses on the Galaxy contract ensured that a second production run would return high profits if the first line cost was overrun. It overran two billion dollars. Defense Secretary McNamara inquired into the matter. He was sent false information to cover the affair up.

In the US senate warhawks like Richard Russell and Mendel Rivers campaigned for military spending. Russell said that if an Adam and Eve survived a nuclear holocaust then he wanted them to be Americans. When I spoke with Prill at PBEC he mentioned this individual in incredibly glowing terms. As to Rivers I was told to understand the slogan "Rivers Delivers" in its social context of South Carolina. He also said of a Johnson speech to the people of Georgia, telling them to be thankful to Russell for the Galaxy assembly to be undertaken there, as "unfortunate because it wasn't true."

However the halcyon days of cold war easy money have receded. Many Tri-Star buyers want out, Lockheed has had to pay for the overrun on the Galaxy and there has been no second run. There are threats of ICBM limitations. Lockheed's workforce is only 77% of the 1969 total. Rivers and Russell are dead. Senator Proxmire's investigations revealed so much about Lockheed in 1968 that it will always be closely watched in the US. Anti-military McGovern could become President. Lockheed is spending large amounts on research and is in the middle of an extensive diversification drive, its military contracts now totalling "round about 50%" according to Prill, a remarkably vague estimate from a man with a social conscience. Mr Prill appears disturbed about such losses and would like Lockheed to "make more profits to plough back into the community". He also mentioned Lockheed's concern for "our Negroes" and its drug rehabilitation programme.

So not only does Lockheed appear to have changed its spots but shed its skin as well. It is the epitome of social magnanimity. Prill said "we have a civic duty unlike for example, cosmetics manufacturers, who are interested only in a profit."

Such beneficence from a capitalist corporation cannot continue. There are already threats of litigation from shareholders. One way of having their cake and letting the American people eat it too, is to increase overseas sales. This is Prill's main job and the total military sales from all manufacturers has been more than Lockheed's output, substantial as even that is. Foreign Governments are potentially less wary than the US and since the abolition of government-to-government contracts by the US in 1969, corporations have conducted their own overseas sales. The Japanese are rearming under US pressure and Lockheed products are offered to all "Free World" countries. Prill did not exclude military hardware exporting as result of his visit to PBEC, part of his civic duty scheme.

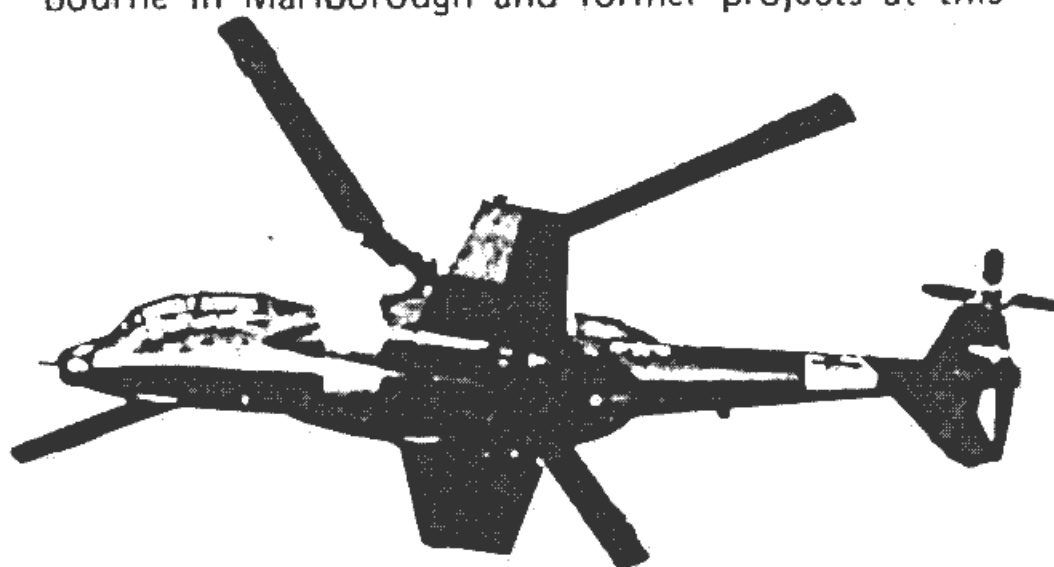
Thus if it has not already done so, NZ could become part of the US military-industrial complex, even though our \$12,000,000 defence expenditure is paltry by US standards.

People like "I want more bodies" Westmoreland and David Packard, Under Secretary for Defence who owns \$300,000,000, made out of defence contracts plus "bomb Haiphong Flat" Goldwater are all recent visitors to our shores.

Top contractors seem to transcend national boundaries. Prill knows many top "Russian capitalists" and was flattered when I compared him with Krupp, whom he knows. He however appeared to think that Lockheed and the US had some historic mission in the world and talked of workers' emotional response when the first Lockheed aircraft were rolled out to "fight for democracy".

VietNam also shows up the attitude of the top aerospace men. Prill is "against the VietNam war". I didn't press him further for fear of losing my cool but it can be noticed that before "withdrawal" of troops US aerospace was making only \$2 billion in contracts each year out of the war, so a bombing war would suit them much better.

So much of US foreign policy and domestic spending must be seen in the light of the Military-Industrial complex. It is an integral part of the economy from the classified space projects to university grants. Lockheed has contracts related to both research at Woodbourne in Marlborough and former projects at this



university. In 1953 Lockheed made 71.4% profit before tax in military contracts. Such government extravagance resulted in the lowest post war unemployment rate ever and killed people in Korea. This is the system justified and propagandised by Billy Graham and "Readers Digest". The US current military budget is \$84,000,000,000. A single nuclear submarine costs \$540,000,000 at least. Meanwhile our Defence Minister rattles his sabre and promises the RSA more spending, and the students pour flour on their visitors.

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left? right? which

Students at this university will have to decide, over the next few days, how they can most effectively express their opposition to the Indochina war and New Zealand's support for the American war effort.

On July 14 a nationwide antiwar mobilisation will take place, similar in character to those on April 30 and July 30 last year.

The question before the Victoria Students Association is posed because of a split in the main Wellington antiwar movement between those calling for support to the July 14 national antiwar campaign around an **Out Now** perspective; and those who want the students association to support instead a demonstration on July 14 calling for explicit support for the armed struggle of the North Vietnamese and National Liberation Front.

WHY OUT NOW?

The national antiwar conference, which met in Auckland April 22-23 this year and which was attended by 400 antiwar activists from all over the country, after lengthy debate over the issue came out overwhelmingly in favour of continuation of the **Out Now** perspective for the antiwar movement. The conference decided almost unanimously to launch a Mobilisation on the following demands:

- +Immediate and unconditional withdrawal of all US, NZ, and Allied armed forces from SE Asia.
- +An immediate cessation of the bombing of Indochina.
- +An immediate end to all NZ political, military or economic support for the war.
- +Immediate withdrawal from SEATO and ANZUS, and all other military alliances.
- +Self-determination for the Indochinese people.

While the conference took the view that any placards with other demands should of course be allowed on the demonstrations, it clearly rejected proposals to include any other 'demands' as basic, central demands for the mobilisation than those above.

Out now, then, clearly is not just "NZ troops out now". It means: US out altogether/No NZ support of any kind for the US war effort. It is the job of the antiwar movement to convince those who opposed NZ troops being in Vietnam but who now think that NZ has withdrawn totally, that in fact the NZ government is still in support of the war. Apart from the fact that a token NZ military force remains in South Vietnam (NZ never had

more than a token force there anyway), the Prime Minister's latest statements show where he stands. Marshall called Nixon's blockade of North Vietnamese ports a "bold new plan to end the war" which had New Zealand's understanding and support". The mobilisation must show the NZ people, the government and the world that Marshall is telling lies.

Out Now is called for by the situation in Indochina itself. The cause for the war is the insistence of the United States on its right to put down by any means it sees fit, at whatever cost in human lives (as long as it is Asian lives) rebellions against United States domination. If the United States withdrew totally, the war would end tomorrow, and the liberation forces would take power.

Out Now is a demand of the NZ and US governments. The more people that come out on the streets to make this demand, the harder it is for the government to override the antiwar movement. The reason Nixon made election promises about having "secret plans" to end the war, the reason he has been forced to withdraw most of the US ground troops, is the swelling antiwar sentiment in the US and internationally. This sentiment has been shown in mass demonstrations held periodically in the USA and other countries, including New Zealand. Only the continuation and spreading of this mass movement can force the war-makers to back down.

Out Now is something that tens of thousands of New Zealanders can relate to: 35,000 marched on two occasions last year. Probably a majority of New Zealanders are now against the war; the antiwar movement must do everything in its power to bring these people into active opposition to the war. Mass mobilisations calling for immediate and total withdrawal from Indochina have proved to be the best vehicle for doing this.

WHAT IS WRONG WITH "VICTORY TO THE NLF"?

Firstly, "Victory to the NLF" is not a demand. It is merely an expression of sympathy for the liberation forces in Vietnam.

Secondly, to have "Victory to the NLF" as a central demand cuts out all those who do not necessarily give explicit support to any group in Indochina, but who will march for a total US and NZ withdrawal. Most New Zealanders support the principle of self-determination of nations - that the Indochinese people alone should determine their own affairs. Even Nixon and Marshall are forced to give lip-service to this principle. However "Victory to the NLF" cuts right across the central

focus of "For self-determination" US get out now!" and allows the government and news media to get away with attacks on the antiwar movement for being just a pro-Communist movement. The antiwar movement involves far more than the pro-Communists in New Zealand; in fact the conscious radicals are only a tiny fraction of the antiwar movement.

"Victory to the NLF" has the effect of reducing the antiwar movement down to only those who support the NLF. In fact it reduces the power of the antiwar movement, and is the sort of thing that enables Nixon and the like to get away with talk about the "silent Majority" being pro-war.

WHAT DO THE VIETNAMESE WANT?

The Vietnamese liberation forces themselves have made it plain what they want New Zealanders to support: they want continuation and spreading of anti-war actions against our government. This is precisely what the mobilisations represent.

The message from North Vietnam to last year's National Anti-war Conference read: ".....Now when the U.S. openly expands and intensifies its war of aggression against the Indochinese peoples, we hope your conference will contribute to world public opinion demanding the U.S. stop its aggression, withdraw all American and allied troops from Indochina and let the Indochinese peoples settle their own affairs without foreign interference."

If, in order to appear super-radical, the anti-war movement reduces itself to just the radicals, it will be betraying the needs of the Vietnamese liberation forces themselves.

It is obviously very important that every single student who opposes the war - and thousands of Victoria students took part in last year's mobilisations - come out and vote to support the July 14 mobilisation in the student referendum. This means supporting the **Out now** demands of the mobilisation, which are being supported by the July 14 Mobilisation Committee. This committee is recognised nationally as the body organising the Mobilisation in Wellington and is handling the distribution of leaflets, buttons and posters for July 14.

-George Fyson




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21st BIRTHDAY?

ENGAGEMENT?

KENDO

WEDDING?

(Japanese sword fighting)

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way to march?

The idea of holding mass mobilisations against the war in Indochina is to put pressure on governments to end their participation in the war, and to express public opposition to it. Mass mobilisations and demonstrations have had a definite influence on U.S. government policy and Nixon's troop withdrawals. However Nixon's 'Vietnamisation' policy was influenced at the outset as much by the disintegration of U.S. ground troops (e.g. 'fragging', drug addiction etc) and the inflationary effects of the war at home.

Although the Socialist Action League would like to think differently, the New Zealand mass mobilisations last year did not force Holyoake to withdraw. N.Z. withdrawal, like the change in U.S. policy from fighting on the ground to air and naval action, was part of the 'Vietnamisation' policy.

WHAT IS THE AIM OF THE ANTIWAR MOVEMENT?

The reason why we march is not, I think, because we hope our government or the U.S. government will be influenced by us very much. As most people know, governments do not decide policies on the basis of majority opinion. Governments listen to people who can exert direct influence on government policies which is sufficiently powerful to make governments listen to them. The obvious example of this sort of pressure group for N.Z. is the U.S. government.

By marching in large demonstrations we are showing solidarity with the people opposing the U.S. government's genocidal policies in Vietnam. In a very important sense we are transcending the limits of our national boundaries and declaring ourselves with the victims of western attempts to impose 'democracy' on Asian people.

'But the government and media will attack us if we support the victory of the Indochinese People', they say. Of course the government and media will try to smear anyone as a Communist if it can. At the start of the war for New Zealand in 1965 Holyoake smeared every opponent of the war, even the Labour Party, as pro-communist. If the antiwar movement is scared of expressing its true feelings, it is unworthy of the people it is supposed to be trying to help. The Vietnamese have been fighting for over twenty-five years for the right to determine their own affairs, and some of us who oppose the war, in New Zealand are too scared of the government and the media to express our support for their struggle.

LABOUR PARTY TACTICS

People like the leaders of the 'Socialist' Action League who oppose public expression of support for the victory of the Indochinese Peoples are in fact using a very old Labour Party argument. For years the Labour Party has reduced its differences with the government to the lowest possible level so that it would not alienate anyone. Of course the voters' answer to this trick is to

say "There's no difference between the parties" and plump for the status quo. Likewise the S.A.L. and its 'July 14 Mobilisation Committee' want to reduce the antiwar movement's public policies to the lowest possible level for fear of alienating people. The S.A.L. either thinks that people are too stupid to understand their case or they are so unconvinced of it themselves that they have to reduce it to the lowest possible level.

NATIONAL ANTI-WAR CONFERENCE - ORGANISATION OR DIRECTION?

The 'July 14 Mobilisation Committee' supports the demands of the national antiwar conference in Auckland for the mobilisation. The Wellington Committee on Vietnam expanded on **but did not reject** those demands. The Committee on Vietnam has decided to mobilise around a broad set of slogans and demands; including support for the victory of the Indochinese Peoples and support for the seven point peace plan of the Provisional Revolutionary Government of South Vietnam. The decisions of the ad hoc antiwar conference in Auckland are not of course binding on other organisations. Neither are C.O.V. decisions about slogans binding on those people who actually decide to march on July 14. The whole argument about 'central demands' is in a way merely semantic shadow-boxing. However if people want to argue about the decisions of this or that conference, they must not forget the international World Assembly for the Peace and Independence of the Indochinese Peoples held in Paris in February this year. The C.O.V. delegates, Joris de Bres and Geoff Bertram, said in their report on the Assembly:

"It was clear that most people saw the role of the International Antiwar movement as giving support to the two principal groups opposing the Nixon government's policy in Indochina. These were (a) the Indochinese themselves, and (b) the American people,"

Of course this conference's decisions are not binding on N.Z. groups but it is interesting to see the expression of majority opinion from a conference attended by 1,200 delegates from 80 countries.

WHY SUPPORT FOR THE VICTORY OF THE INDOCHINESE PEOPLES?

Public support for the victory of the Indochinese peoples is not just an expression of solidarity, glibly and easily stated. Public support for the victory of the Indochinese peoples means in fact striking closer to the guts of the issue for New Zealanders. An important underlying part of New Zealand support for foreign wars against Asians is widespread paranoia about the 'Yellow Peril' and communism. To stand up and state support for the Indochinese People's struggle is to show solidarity with them and strike at the heart of that paranoia. Many New Zealanders will not oppose the war until they can be convinced that the Vietnamese are not hydra-headed monsters hell-bent on Port Nicholson. The Antiwar movement must argue publicly that the Indochinese Peoples are fighting for the same sort of things N.Z.ers fought for in the past: they are fighting to give their children a better life in a country free from foreign domination.

WHAT DO THE VIETNAMESE WANT FROM US?

De Bres and Bertram's report to the C.O.V. states:

"The representative of the PRG of South Vietnam, Quang Minh, addressed through us to the N.Z. movement appeal for (a) support for the Seven Points of the PRG, and for the two elaborations made upon these on February 2 1972. (b) condemnation of the Nixon 8-point plan."

Thus the C.O.V.'s decision to support the 7 point plan is fully in line with requests from the Vietnamese themselves. Madame Binh has also made this request on several occasions.

THE COV DOES MORE THAN MARCH

The Wellington Committee on Vietnam has lasted for 7 years despite occasional factionalism, such as that produced by the Socialist Action League ten days ago. The C.O.V.'s activities are not just focused on marches and mobilisations. The Committee is about to begin a large-scale campaign to raise funds for medical aid for the Vietnamese people. By hiring out the film 'The Year of the Pig' to schools the C.O.V. is helping in educating people about the nature of American policy in Vietnam since the 1940's.

SUPPORT THE COMMITTEE ON VIETNAM!!

Students will have a large say in resolving the factionalism of the Socialist Action League with democratically made decisions at the C.O.V. The C.O.V.'s plans for the mobilisation are not restrictive - in fact they are in line with Students Association policy at this year's Annual General Meeting and recently decided NZUSA policy. Far from being isolated the Committee on Vietnam has received support from the Wellington Trades Council. Talk of the 'July 14 Mobilisation Committee' as the nationally recognised organisation in Wellington is just bullshit. The Auckland Mobilisation Committee is no more representative of national views than the C.O.V. It seems that the only group which bestows national recognition (on its own organisations) is the Socialist Action League.

The important thing in this current factional debate between supporters of the Socialist Action League and supporters of the Committee on Vietnam is not whether one side has a more 'growth-oriented' movement than the other. Nor is it very important that badges and publicity material ordered from Auckland by the Committee on Vietnam have been 'diverted' to another source. What we all have to realise is that we are meant to be organising a mobilisation to try and help people who are suffering in Indochina. Besides the twenty-five year struggle of the Indochinese peoples the efforts of the Socialist Action League to take control of the Wellington mobilisation seem trivial and rather absurd.

-Peter Franks

and the show goes on, and on....

<h1>TAMBURLAINE</h1> <h1>MAMMAL</h1> <p>(last appearance with Steve)</p> <p>BLUES/ROCK CLUB CONCERT</p> <p>Thursday 8th June, 8 p.m. UNION HALL</p> <p>60cents Students \$1 Public</p>		<p>BARRY & SARGENT LTD. OPTICIANS 118 Willis St.-Tel 45-841</p>		<h1>SAM HUNT</h1>	
<p>TONIGHT(Wednesday 7th) for our mutual edification there is a POETRY and PLAY READING in LB1 (at 7-30)</p> <p>HEAR the Masters of the Molten Word THRILL to the reading of "CHAMPION" -a play by Dennis List</p> <p>SEE the cast of THOUSANDS!!</p>		<h1>Pioneer coffee lounge</h1> <p>above Wardells 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</p>		<h1>THE GRAND HOTEL</h1> <p>Willis Street THE "INN" PLACE FOR STUDENTS</p>	
<p>ALAN LONEY will be there SAM HUNT will be there</p> <p>RHYS PASLEY will be there DENNIS LIST will be there</p> <p>and many others!! will YOU- be there? (Entry fee-2cents)</p> <p>brought to you by the literary society</p>		<h1>SHANGHAI</h1> <p>CHINESE & EUROPEAN DISHES 上海樓 (Under new Management)</p> <ul style="list-style-type: none"> * Open 7 days * Take-aways & Catering our specialty * Our prices suit all <p>126 COURTENAY PL Tel 554-953</p>		<h1>H. W. MOSS LTD</h1> <p>WHOLESALE WINE AND SPIRIT MERCHANTS 89 THORNDON QUAY OPEN SATURDAYS Phone : 70-639</p>	
				<p>VICTUALLERS REGINALD COLLINS LTD.</p> <p>Wholesale wine and spirit people. Vintners to the Students' Association. Carry stocks of all brands of ale, spirits, table wine (from 65c), sherry in flagons (\$1.75) or quart bottles.</p> <p>Free Delivery-Ceilers located at No. 3 BALLANCE STREET Phone: 70-214</p>	

ARE CHILDREN PRIVATE

The most common cause of infant mortality in the U.S. is parental babybashing. In the U.S.S.R. neurosis is considered the most frequent disease of childhood - "precipitated by a badly organised environment and frequently also by faulty upbringing." The headlines of an article by J. Ritchie for Thursday(24,4,72)says that "New Zealand mothers are hopeless mums". There seems to be quite a lot of indication that child-adult relationships as defined in these countries are stressful situations.

These countries are competitive societies where there is a polarisation of the stronger and the weaker. Existence in such a society is risky for the weak and children are definitely in this category. Quite often children are in such a weak position that they are largely dependent on one other human being for all their needs. In their experience mother has always been the only one to provide them with their primary and secondary needs so that one can say that in a truly Pavlovian fashion the children have been conditioned to their mother. The bitter isolation of the children becomes apparent when mother "absconds". What psychologists call maternal deprivation is caused by investing all a child's needs in a physical and social sense into one person and a subsequent separation of this person from the child.

Maternal deprivation is not only one of the bad effects of a competitive society it also reveals the quality of the child-parent relationship.

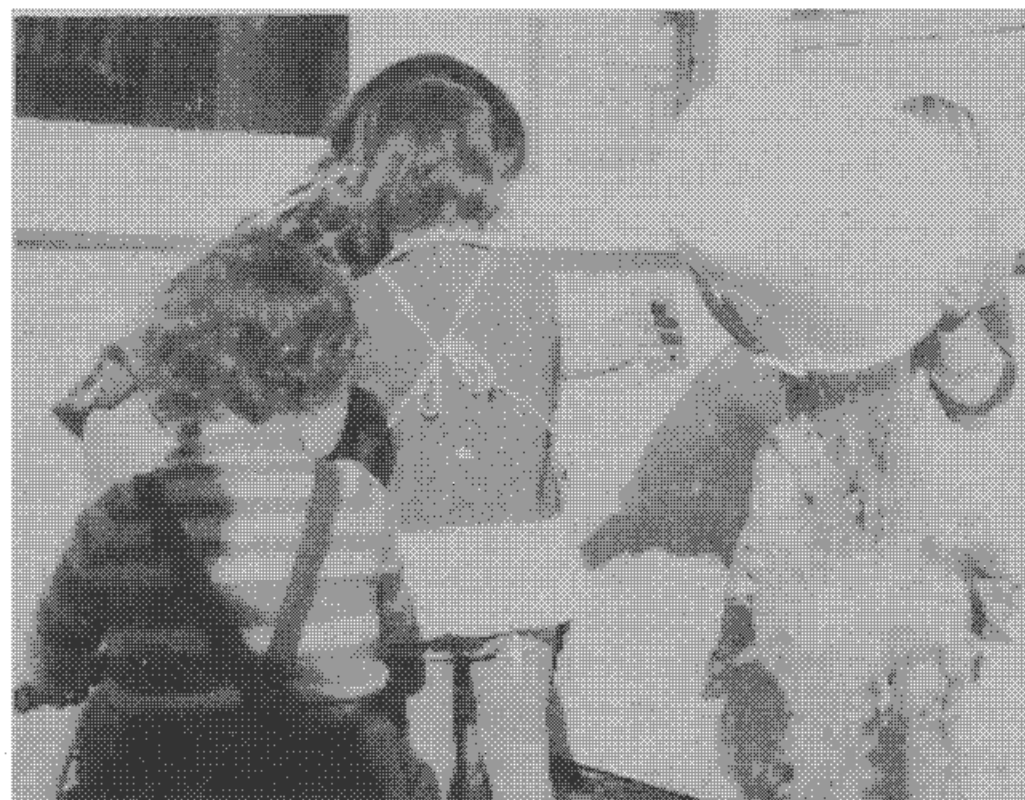
Many parents feel irritated and frustrated by the job of

child-rearing that has become a full-time energy and soul-consuming obsession instead of a way of helping a child to get through childhood with a minimum of pain for the parent as well as for the child. Therefore in "normal" human development these parents hardly ever shy back from threatening withdrawal of love in the form of sending away or spanking. John Bowlby describes the guilt-feelings of some children who were separated from their mothers and suffered maternal deprivation. "I will be a good girl - don't send me - (p.31) cries a little girl who has to go into hospital. Another example is given in "Brief Separations" where a boy has soiled his pants in the institution - "You are not going to spank me, are you Daddy?"

The term "maternal deprivation" has been used as a bogeyman for several decades to prevent this chance happening. It came into fashion just after the second world-war in order to get mothers to retreat back into the homes after their all-out participation in the war effort when the ranks of the unemployed were swelled by the returning troops. Betty Friedan in the *Feminine Mystique* commented, "How many women realize even now that the babies in those publicized cases, who withered away from lack of maternal affection, were not the children of educated middle class mothers who left them in others' care certain hours of the day to practice a profession or write a poem or fight a political battle - but truly abandoned children-foundlings often deserted at birth by unwed mothers and drunken fathers, children

who had never had a home or tender loving care." Unfortunately it was exactly the women who were potentially capable of practising professions, writing poems and fighting political battles who were most susceptible to the propaganda - battery of the news-media and paediatricians. Because their husbands received family-sized wages they could afford to be so, sensitive. The myth that a prior middle class child-rearing was better than lower class child-rearing or negro child rearing or Maori child rearing got an enormous boost because look how much more effort and attention went into a child. As middle class parents are more educated they feel more guilty. When the baby comes home from the hospital it starts to cry - in the morning in the afternoon, at night - sometimes solid for three months. Food doesn't help, friendliness doesn't help, clean nappy doesn't help, burping doesn't help, shaking, yelling and smothering don't help either. If you haven't got far in this world perhaps you are more realistic in accepting that your importance as a parent is rather limited and that the baby will have to make do with you.

The baby is "naughty" claim is made by parents who fondly hope they are better than their child. Scientifically speaking, the concept of "naughtiness" simply has not got a hope. It implies two sets of values - one of them inherently superior, the other inherently inferior; a strongly developed consciousness of one's own and someone else's set of values, and malicious intent.



This week is creche week

We would welcome any of the following articles for creche use:-

- Old curtains
- Swinging hammock seats for babies
- Rattles
- Nesting boxes
- Wallpaper remnants
- Threading beads (not small ones)
- 3 small plastic tricycles, telephone.
- 1 doz. stacking chairs (children's)
- Strong plastic mats for use under paint table & water trough
- Bottle tops, milk and metal
- Coloured paper
- Christmas cards
- Suitable size dressing up clothes for children
- Dressing-up accessories such as Traffic Officer, Policeman's helmet or fireman's helmet
- Plastic sleeve protectors with elastic at wrist
- Rack to hand clothes on and small size coat hangers
- Child's tea set
- Doll's clothes
- Small size old paint and past brushes
- Old toothbrushes
- Hand puppets
- Small cardboard cartons
- Wood Offcuts
- Large buttons
- Bus and train tickets
- Under-pants for Creche-mates, feeders.
- HIGH CHAIRS ARE NEEDED URGENTLY**

We would be very pleased to hear from students who are musicians; singers and guitarists, etc., and who have spare time available.



Creche Crisis

Unless larger premises become available to the creche, it will not be able to cope with the 1973 increase and, even if this problem is solved, the creche will be underequipped if financial assistance is not forthcoming.

The first problem is of major concern at the moment as even now the existing premises are being used to capacity. The university owns the property next door to the creche but it appears that we are going to have a fight every inch of the way to expand in that direction as there are other plans for its use. This house would be ideal as the creche could simply overflow into it and the wholesale 'pick up thy bed and walk' which would be the result of a shift to larger premises (if they were found) would be avoided.

The university creche has been operating successfully since 1967, apart from a break in 1968 when premises were not available. Since 1969 there has been an increase of at least 20 children a year attending the creche. The figure now stands at 104.

With regard to the financial problem, it is worthy of note - as was pointed out in a recent article

in Salient - that Stud Ass has kindly given the creche the grand sum of \$200 since it began. We wouldn't like to sound ungrateful but this amounts to an insult rather than adequate financial assistance.

Most students know the creche exists and most assume that they will be able to get their kids into it if necessary. With the difficulties now confronting the creche this will not be the case in future and it will be necessary to adopt some criteria for the selection of student parents who will be able to use the creche. How would you like it if you were confronted with the house full notice?

Two courses of action are open: Students must stop having children or the creche must receive the assistance necessary for it to provide an adequate service. The former seems unlikely.

PROPERTY ?

by Anneke Vooren-Hesp

Surely, only the parents are capable of such manoeuvring.

We cry because we are unhappy or lonely or scared and that is why we don't want a baby to cry because it has no right to be unhappy and lonely and scared, so far that baby has mainly meant quarrels, pain and money, and after all this sacrifice it cries, wallowing in loneliness and wet and yellow nappies, accusing the parents' impotence to help.

The father is usually the one who is most "educated"; the one most under the illusion that he has got everything under control. He is cunning at predicting the behaviour of the system, at knowing the mind of the lecturer, at playing the games of the exam. Some nights before the end of the first month, in the dangerous hours between 1,2 and 5, he will stand by the cot shaking, hissing and shouting.

The mother at the edge herself jumps at the chance to release her frustration in shrieking — "Don't, it's only a baby" struggling to hold him back or snatching the baby away — "keep you hands off my baby".

The utter helplessness of a baby is infuriating. Maybe the baby doesn't like the happy family set-up and wants to go back to the womb. Maybe he is bored to death in his little cot where he lies with no control over his move-

ments, and his voice is the only tool he can use for impact on his environment. Maybe he is scared in a world that he doesn't know the patterns of, and that doesn't make sense to him.

Whatever his appeal is, the parents will lose their cool and get to know the Plunket nurse and Dr Spock as well as the junkie knows the court and the psychiatrist. The helping hand offered by the serving professions however, never strikes at the core because they only give ad hoc advice on how to sterilise a bottle and when to put the baby to sleep in a separate room.

But what is the use of sterilizing a bottle if a whole world of shit is going to be shoved down a child's throat? What is the point of prohibiting a child to watch sex if it has already grasped that it is power rather than love that prevails in families, schools, clubs, countries and therefore sex as well? Young children are painfully perceptive and this is not good for society. So society gives the parents roles in an ugly charade, and with the help of Kate Harcourt and Walt Disney the child is mystified and alienated from his improper perceptiveness, which is channeled into the subconscious. On a conscious level only the instated tricks of an absurd world remain at the disposal of a child made silly, stupid and sado-masochistic.

In 1846 the New Zealand government made it clear by means of the Destitute Persons Act that the family and not the state is responsible for its dependent members. Many inroads have been made since, but parental love is still treated by society as the cheapest commodity for producing new labourers and soldiers to guarantee the continuation of the system.

This state of affairs is neither natural nor desirable. If you resent your role as a parent don't be confused into resenting your child. He is the dearest thermometer you can read your involvement with shit and power from. And when you read him, who knows, you will start doing something about it. Next time he cries you may even feel some solidarity with him.

Recommended reading:

David Cooper - *The Death of The Family* - a sound theory for everyone who thinks about starting a commune.

Bruno Bettelheim - *Children of the Dream* - gives some evaluation on changes in personality structure as a consequence of Kibbutz childrearing.

A.S.Neill - *Summerhill* - the case of self-regulation for children.

Shulamith Firestone - *Dialectics of Sex* - some good chapters on the ways in which children are used.

Selections from HOW TO RAISE CHILDREN AT HOME IN YOUR SPARE TIME. by Marvin Gersh.

On *Selecting a babysitter*: p.62.

First, sex crimes against children are less likely to be committed by strangers. Second, drug users are less likely to commit these crimes. Third, the incidence of commission of sex crimes is extremely low, if existent at all, among Jews. The best baby-sitter should be the one your children should be safest with. Therefore, if you go by the statistics, a stranger who is a marijuana smoking Jew would be best.

On *Nursemaid's elbow*: p. 202.

This is a temporary dislocation of the elbow caused by yanking the child's arm, usually as you are crossing the street. The arm will hang limp and the child will cry if you try to bend it. Your doctor can usually easily snap it into place. Push the child, do not pull him across the street. Better yet, yell at him.

On *Breastfeeding*: p.36.

For reasons that I will let the reader fantasize about, the most enthusiastic advocates of breastfeeding are not mothers, not grandmothers, not nurses, but male paediatricians. During a discussion with a slightly obese male paediatrician who was urging breastfeeding with great enthusiasm, I found my eyes somewhat unaccountably fixed on his shirt front. People who do not wear bras should not insist on breastfeeding.

On *Mona Lisa*: p.136.

For some years I was a camp physician. I used to wander over to the pool to see how the children were getting on. I would notice that various kids in the shallow end would suddenly stop what they were doing, look around and then a funny little half-smile would appear on their faces, the same secretive slightly-off-centre smile with the lips just slightly turned up at the edge, that I now saw on the Mona Lisa. It was the smile of relief and secret triumph at bladder release. I can only postulate that Leonardo, who was known as a hard taskmaster, had insisted that his model sit for many hours before him without being allowed up...She probably could not hold back any longer. Just at the moment of release, Leonardo must have caught her expression. I am sure even he did not appreciate the significance.

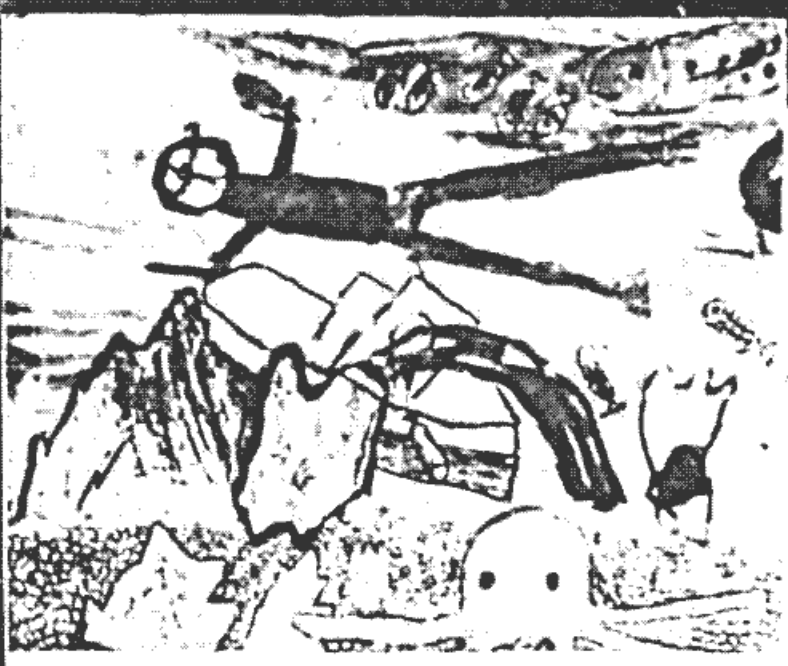
On *Bowel-movements*: p.78.

A famous paediatrician, Dr. Bass, was consulted by the parents of a child with a stool problem. He felt that the parents had been aggravating the situation by constantly reminding the child that he ought to have a bowel-movement. He discussed this with the parents, asked them to de-emphasise bowel-movements, and asked them to return in several months.

On their return visit, Dr. Bass consulted with the parents prior to his examination. The parents assured him that they had never mentioned the subject to the boy but nevertheless, the problem persisted. Then Dr. Bass went into the examination room to see the child. He said, "Good morning", The child replied, "Good morning, Dr Bass did you have a bowel-movement this morning?"



Children's Pa

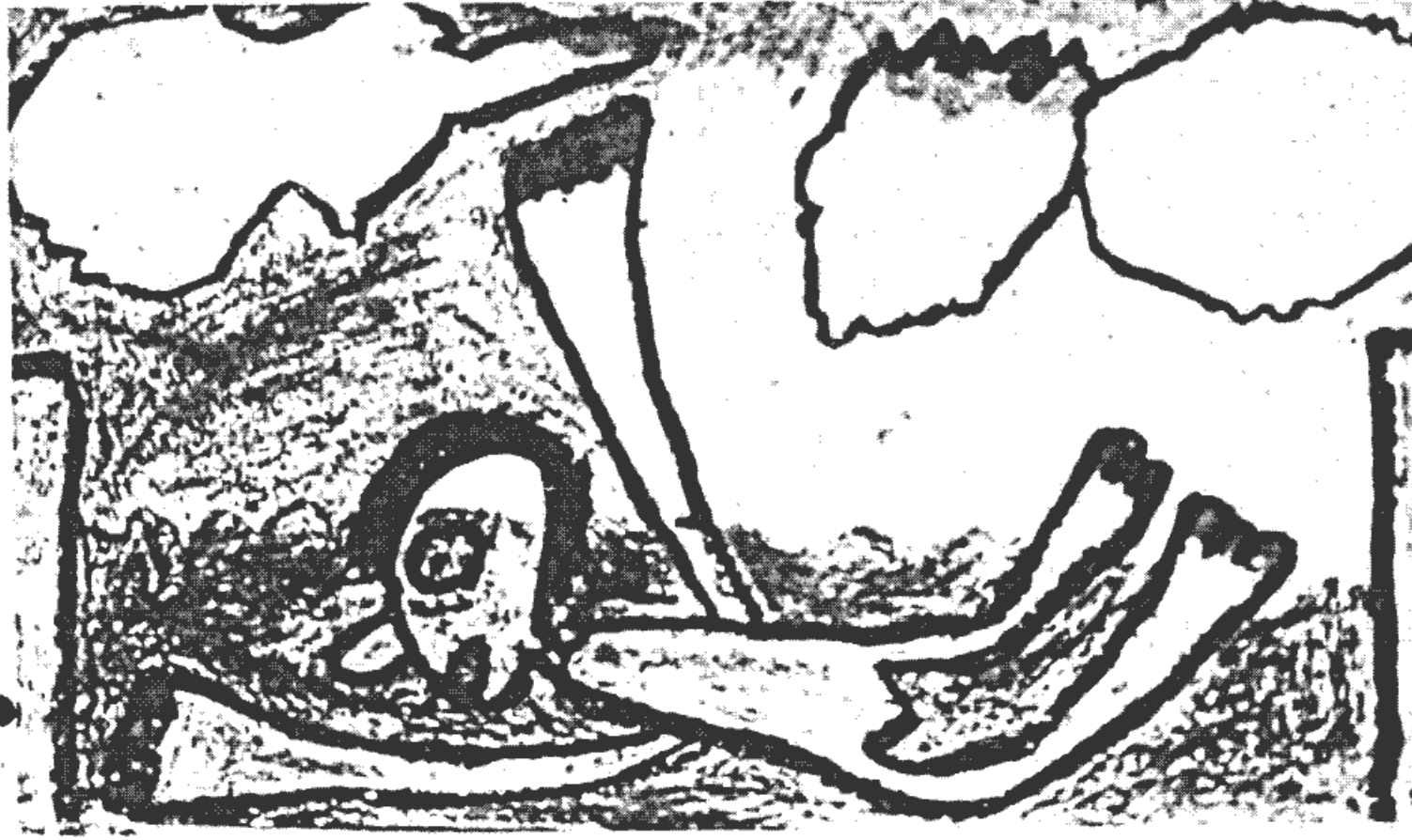
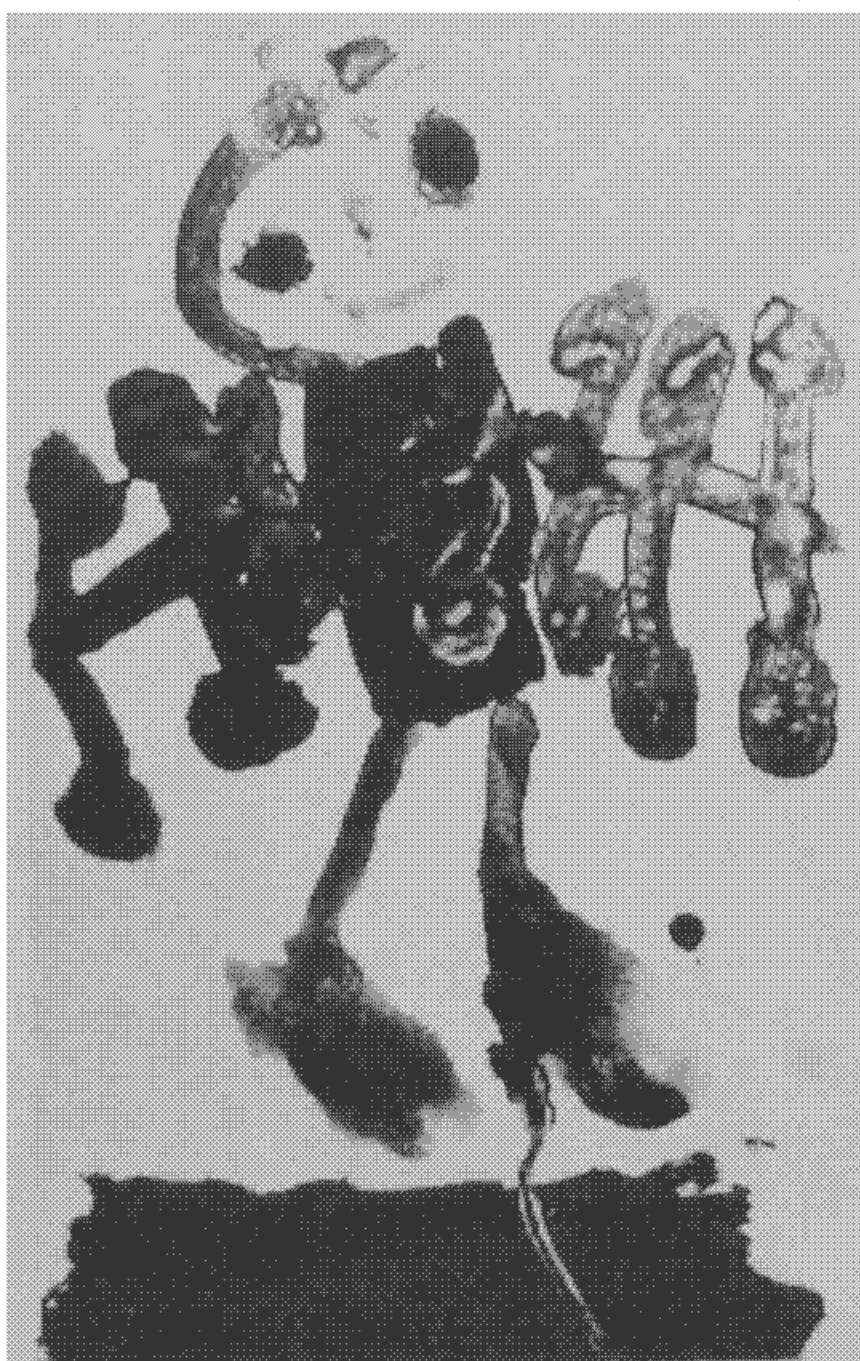


Fifty years ago people would have laughed their heads off if somebody had said that children are artists. Today the increasing interest in child's art is due to the re-discovery of creativeness.

There are many adult artists today who try to discard the inhibitions of their upbringing and to regain their full freedom to express themselves; their paintings will show some resemblance to those of children. This of course is only a surface appearance, because the matured mind of the adult artist enables him to give much more convincing power to the expression of his personality than a child can. One can often hear people exclaim when looking at their pictures: 'Why, I could paint this myself. The onlooker, not knowing what creativeness means, finds the painting lacks skill in imitation. There may be some truth in his exclamation: 'I could paint this myself,' if it only implied that the speaker could copy the picture he is looking at. It would be completely untrue if it implied, as he usually means it to, that he could paint pictures with similar creative qualities. He is deceived by the 'simplicity' of the finished product without appreciating the difficulties of creation. Even to say 'I could do this myself' is only words. I would strongly recommend the reader to try for himself. I don't suggest he should copy a painting, but try to draw or paint anything without trying to make a copy of reality.

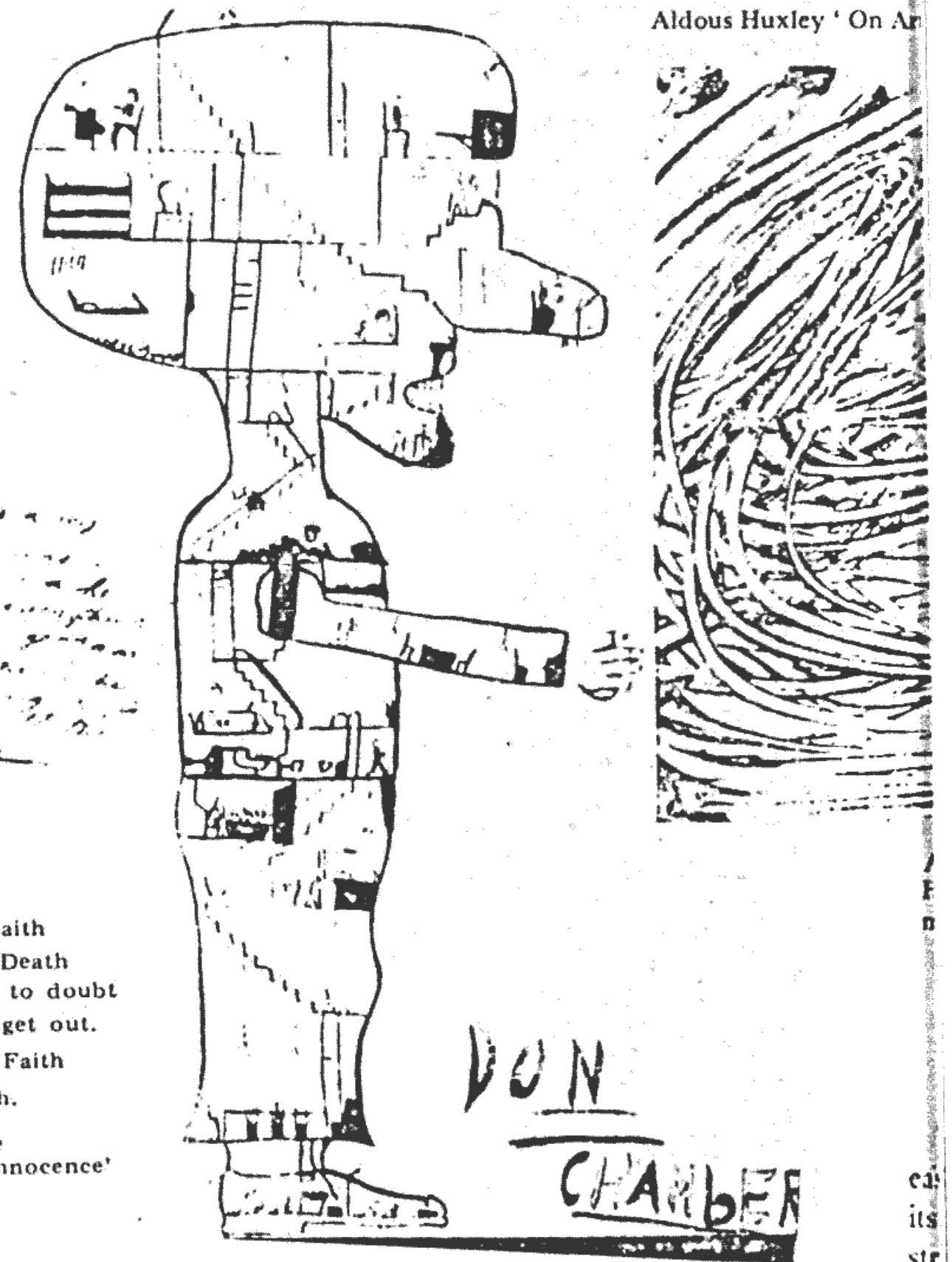
The child at an early age is not at all interested in grown-up people's artistic activity. He, in his artistic work, does not compare his work with anybody else's, or with nature. When education forces him to imitate instead of creating he loses interest in his own artistic activities. Growing up in the light of this training, he comes to regard as axiomatic that imitation is what one should try to achieve, and admiration therefore develops towards skill in imitation. Had his training made him aware that he was born with the most precious gift of creation, and that he should stick to it, his whole outlook—not only in art but in life—would have been different, and with it the course of history.

Desiderius Orban 'Understanding Art.'

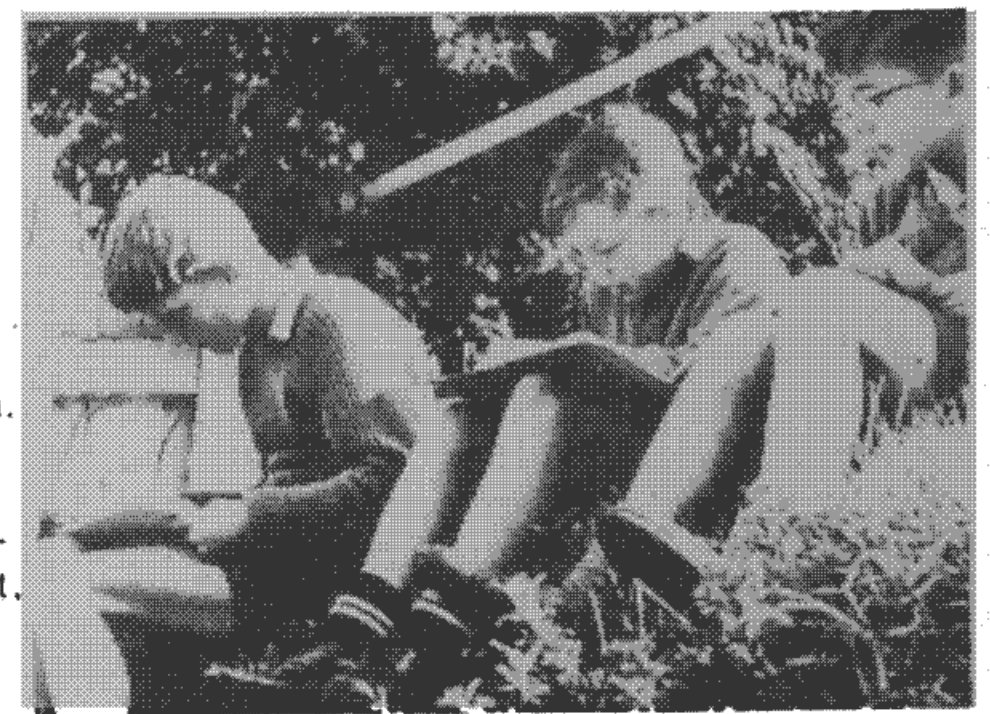


He who mocks the Infant's Faith
 Shall be mocked in Age and Death
 He who shall teach the Child to doubt
 The rotting Grave shall ne'er get out.
 He who respects the Infant's Faith
 Triumphs over Hell and Death.

William Blake
 Auguries of Innocence'



Aldous Huxley 'On Ar



The young artist is selecting the symbols which express his world from the overwhelming welter of images that make up the visual world about him and he is putting these symbols down on paper in the order of their importance to him. An adult who has not thought about children's drawings might assume that the absence of correct proportions and the omission of details are the result of a lack of manipulative skills. This is not so. The child artist, like the adult artist, expresses what he sees to the degree that he comprehends what he sees and finds it relevant to his expressive purpose. Change appears in the child's artistic expression as his comprehensions of the world change and mature. As the child's vision of the world becomes more objective, the proportions in his pictures become more accurate. As the child becomes more analytical his paintings become more detailed. The way the child paints is an expression of what he understands, and what he paints is a direct expression of his interests.

Not only is the subject matter of the painting and the emphasis on certain elements of that subject a direct expression of the child's reaction to his world, but the aesthetic elements are equally an outgrowth of the child's personality and physical make-up. The fact that one child paints with bold, heavy certain lines while another used wavering, tentative lines is not accidental and meaningless. Both ways of working will have meaning when considered in relation to the child's general patterns of personality and social behavior. One child experiments boldly, using all the colours that are available. Another will use only one color and no matter what is being painted will use the same color over and over as though afraid of a departure from what has been tried.

Daniel Mendelowitz 'Children Are Artists'

Exh

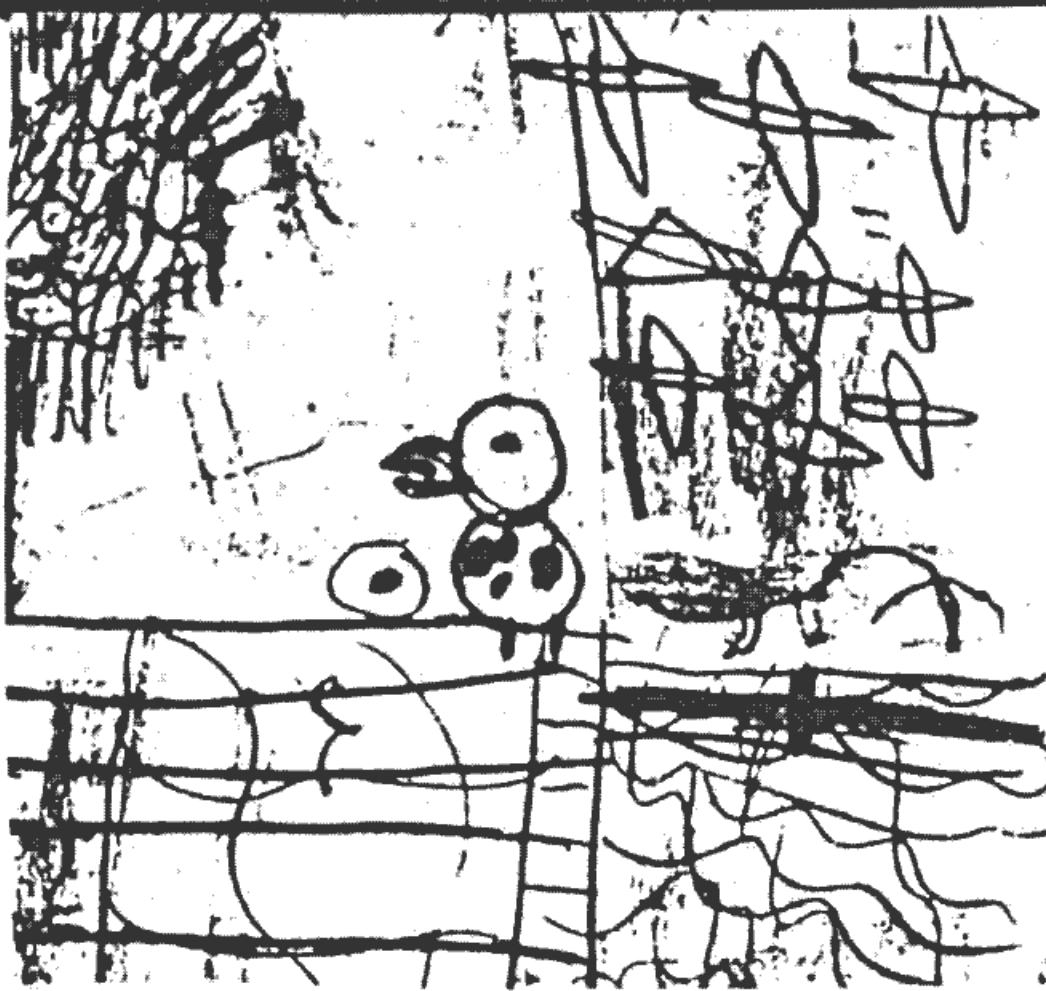
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And Jesus called a little child unto him, and set him in the midst of them, and said, Verily I say unto you, Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven.

Matthew 18:23.

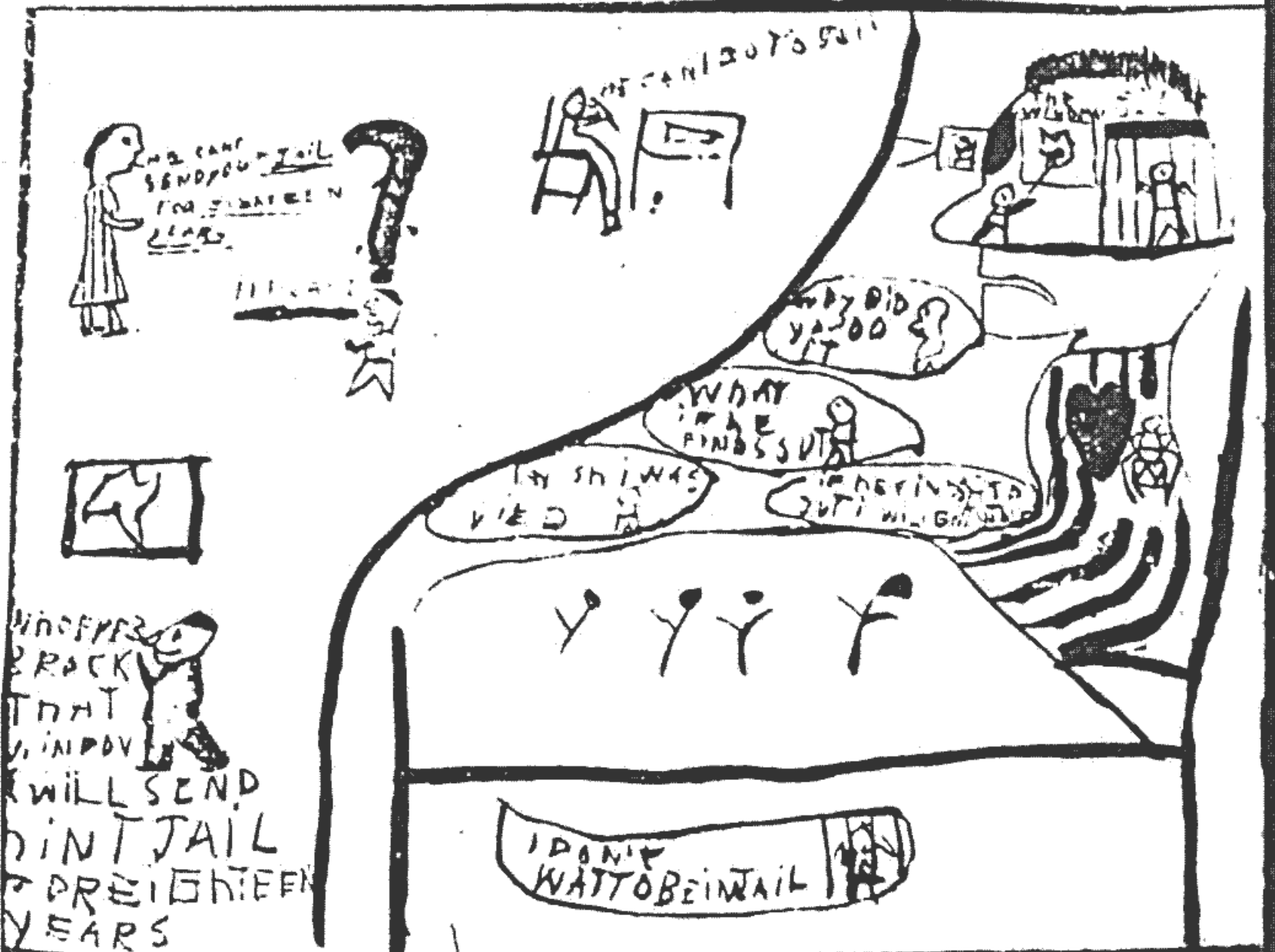


When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a glass, darkly, but then face to face: now I know in part; but then shall I know even as also I am known. 1 Corinthians 13.



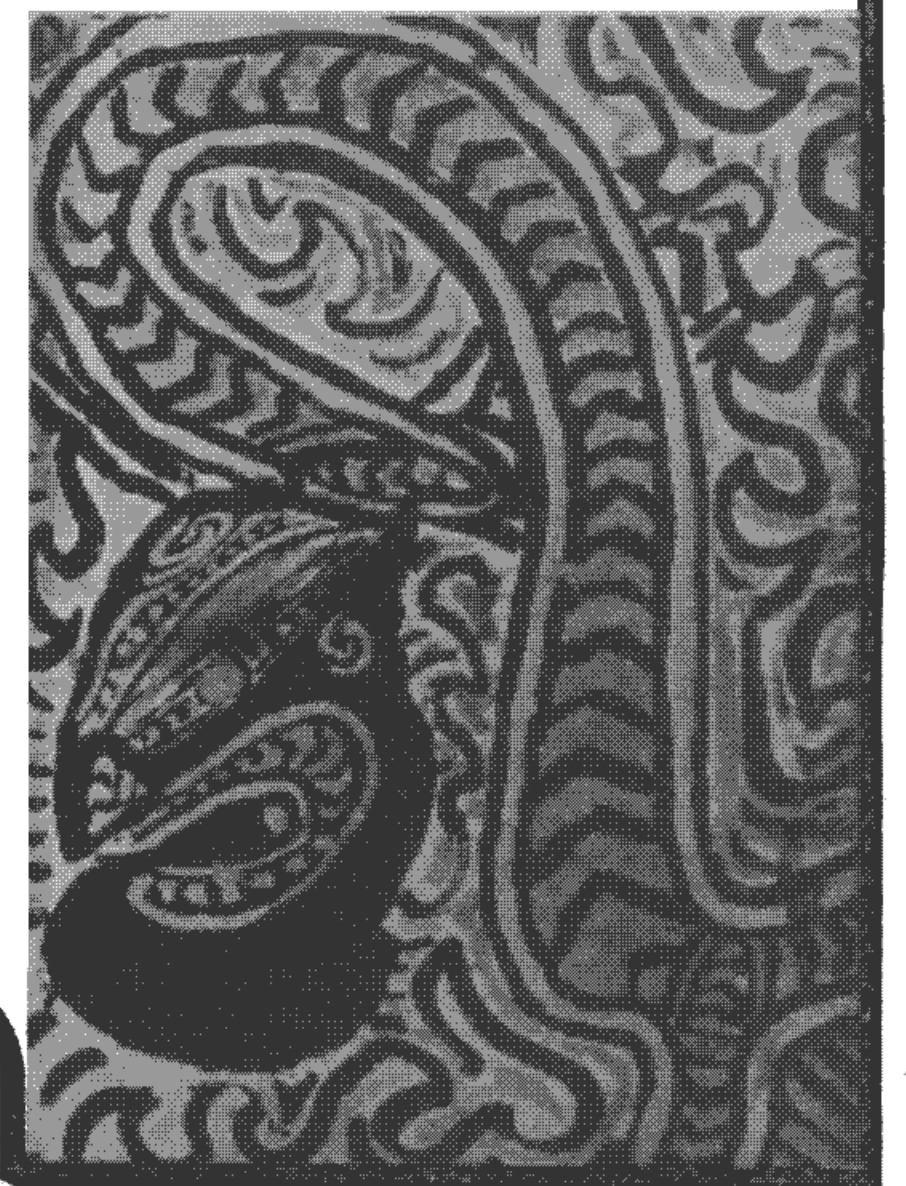
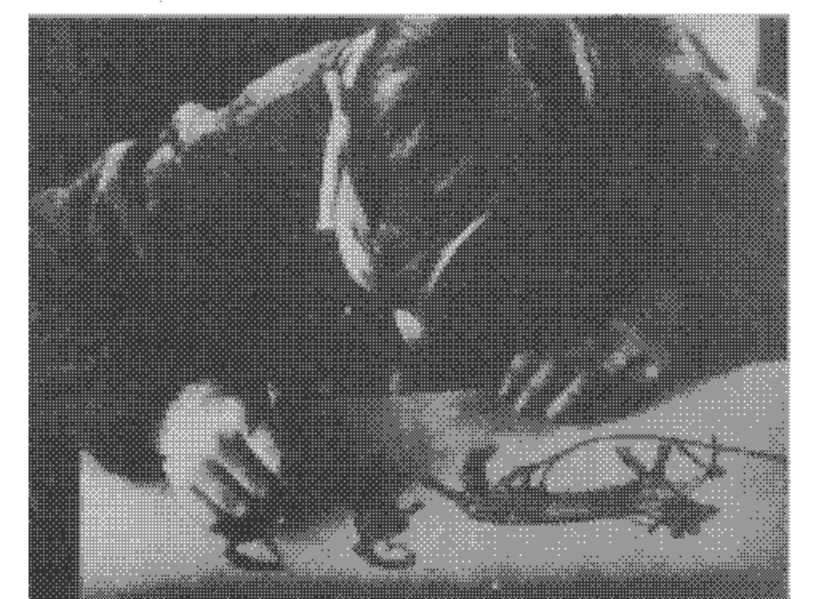
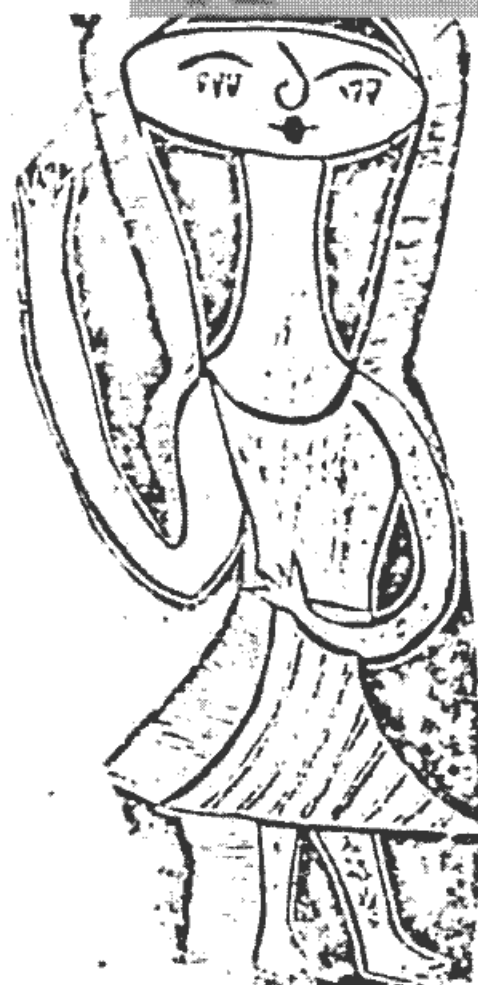
What is the grass? fetching it to me with full hands; answer the child? I do not know what it is any

Walt Whitman 'Song of Myself'



The gas station man said, "Whoever broke that window I will send to jail for eighteen years." The child worried nights, his heart beating like a drum; finally he told his mother. She sat down and called up the jail to verify that the man couldn't do so. "He can't?" says my boy greatly relieved and at last believing.

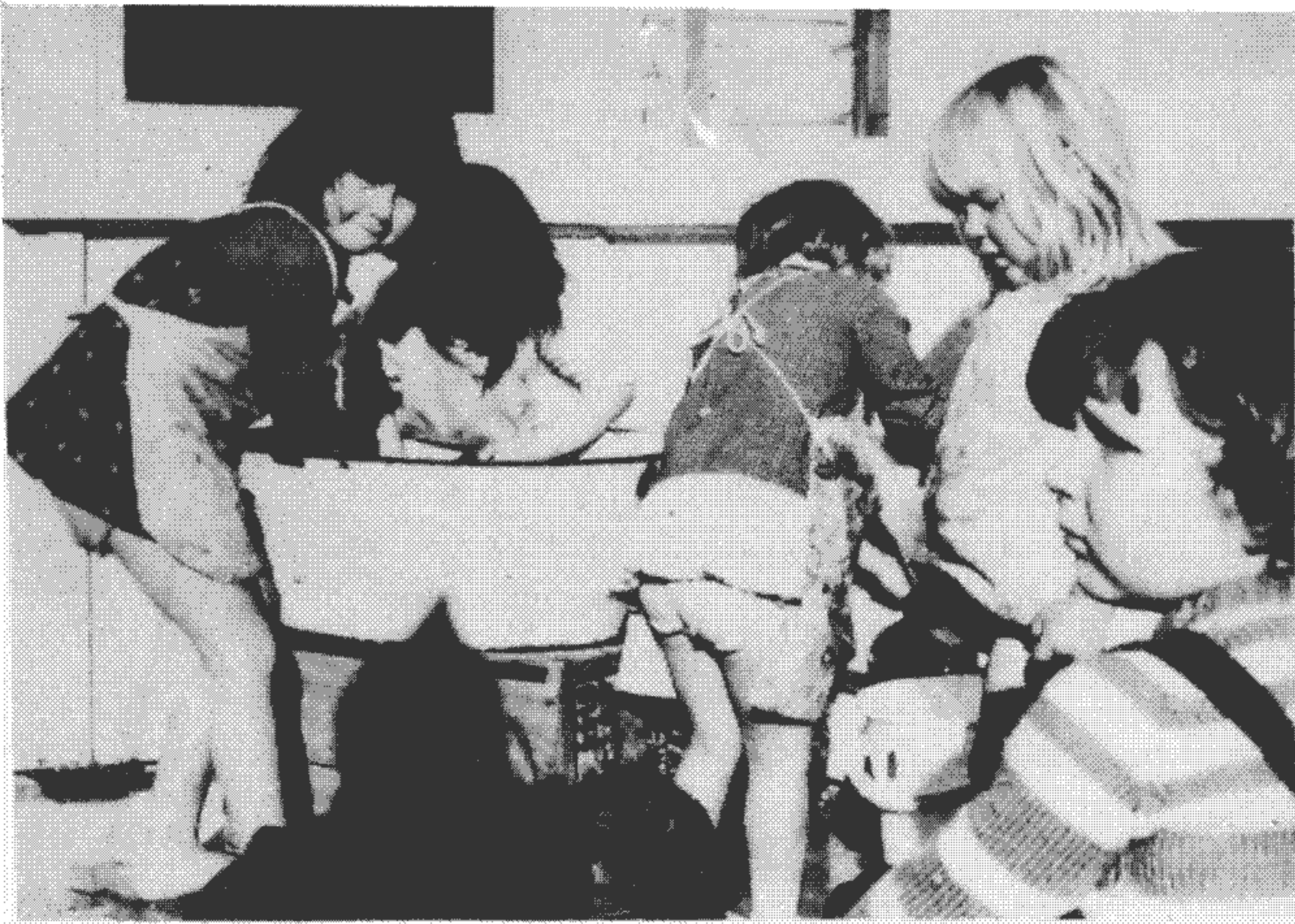
of undifferentiation as distinct from chaos is not. For the sake of a clearer exposition let me describe as it evolves during infancy. The undifferentiated primary-process fantasy corresponds to the primitive undifferentiated structure of the child's vision of the world. This has given currency to the term 'syncretistic' vision. The primitive quality of children's vision and of child art. also involves the concept of undifferentiation. At the eighth year of life a drastic change sets in in children's Western civilization. While the infant experiments with form and colour in representing all sorts of objects, the child begins to analyse these shapes by matching them to the world of the adult which he finds in magazines, books and newspapers. He usually finds his own work deficient. His work is deficient in colour, more anxious in draughtsmanship. The earlier vigour is lost. Art education seems helpless. What has happened is that the child's vision has become total and syncretistic and has become analytic. The child's more primitive syncretistic vision does not, however, differentiate abstract details. The child does not convert the shape of some concrete object into smaller elements and then match the elements of his drawings to the world. His vision is still global and takes in the entire whole as undifferentiated as to its component details. This is the freedom of the younger child artist to distort colour and form in the most imaginative and, to us, unrealistic manner. Owing to his global, unanalytic view - his work is syncretistic. It can represent a great number of objects that are very different to the analytic spectator. However, the infant's drawing may appear to the adult, to him, to be a correct rendering of a concrete, individual object. This syncretistic vision allows him to disregard matching detail



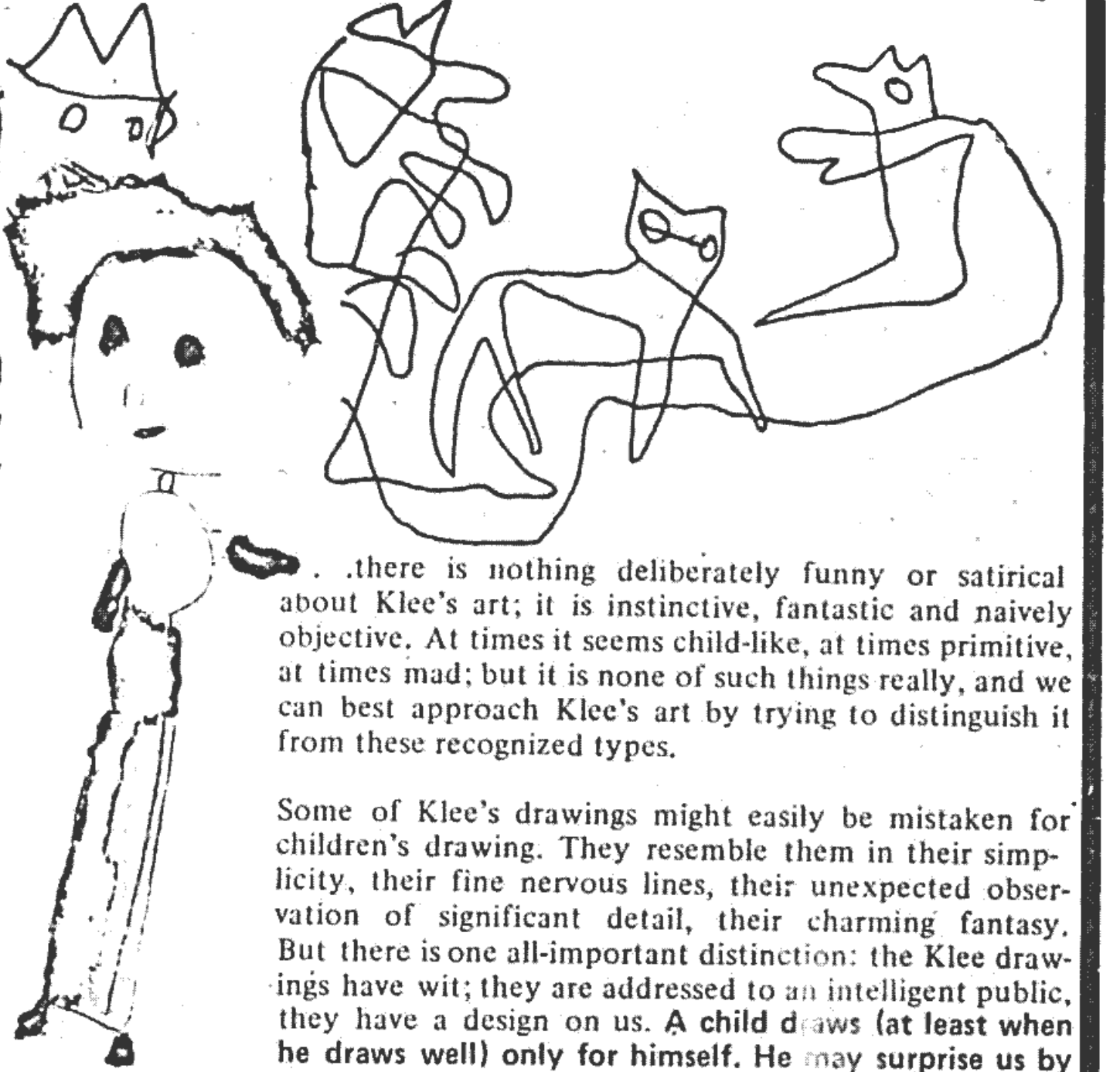
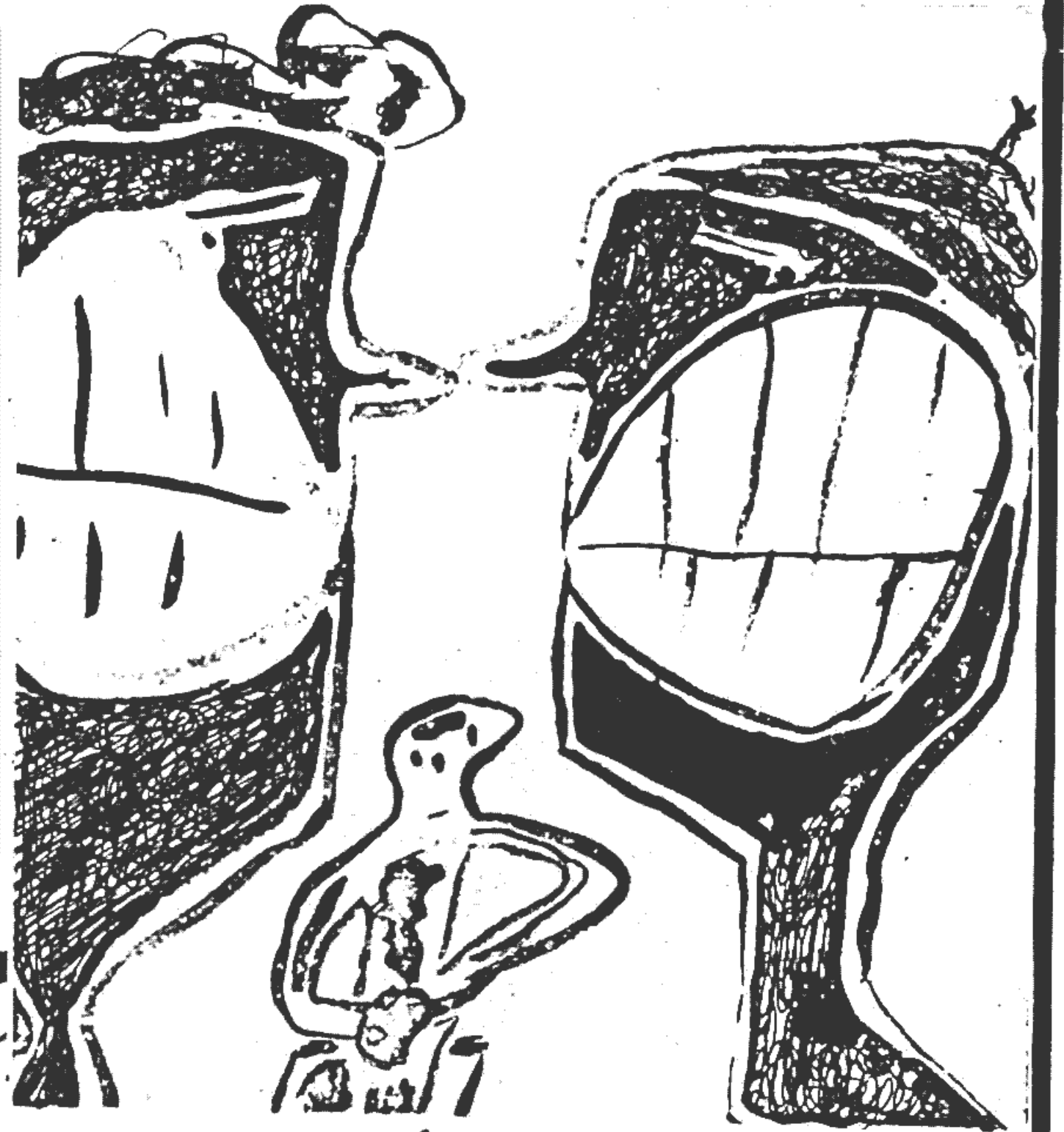
Anton Ehrenzweig 'The Hidden Order of Art'

Exhibition THEATRE FOYER NOW

'...become as little children...'



'Remember that childhood is the sleep of reason'—Rousseau.



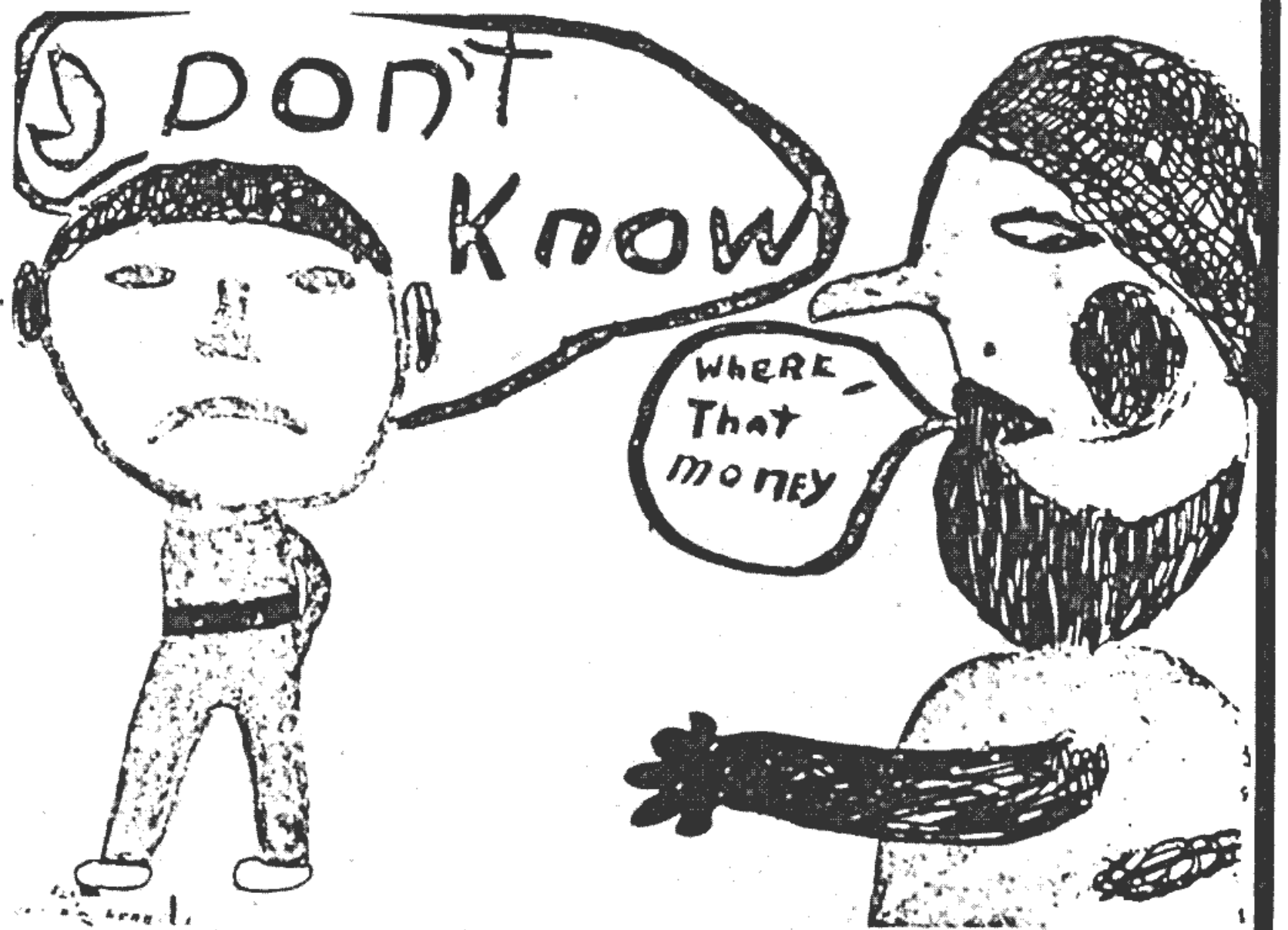
...there is nothing deliberately funny or satirical about Klee's art; it is instinctive, fantastic and naively objective. At times it seems child-like, at times primitive, at times mad; but it is none of such things really, and we can best approach Klee's art by trying to distinguish it from these recognized types.

Some of Klee's drawings might easily be mistaken for children's drawing. They resemble them in their simplicity, their fine nervous lines, their unexpected observation of significant detail, their charming fantasy. But there is one all-important distinction: the Klee drawings have wit; they are addressed to an intelligent public, they have a design on us. A child draws (at least when he draws well) only for himself. He may surprise us by the beauty and oddness of his perceptions, but he himself is convinced of their normality, of their naturalness.

Herbert Read 'The Meaning of Art'



'Not the professor, but the artist, is the true schoolmaster' — Caldwell Cook



18 by 24" watercolor 5th grade

He says he doesn't know but look under his foot—arrow pointing — "Here it is," a \$20 bill.

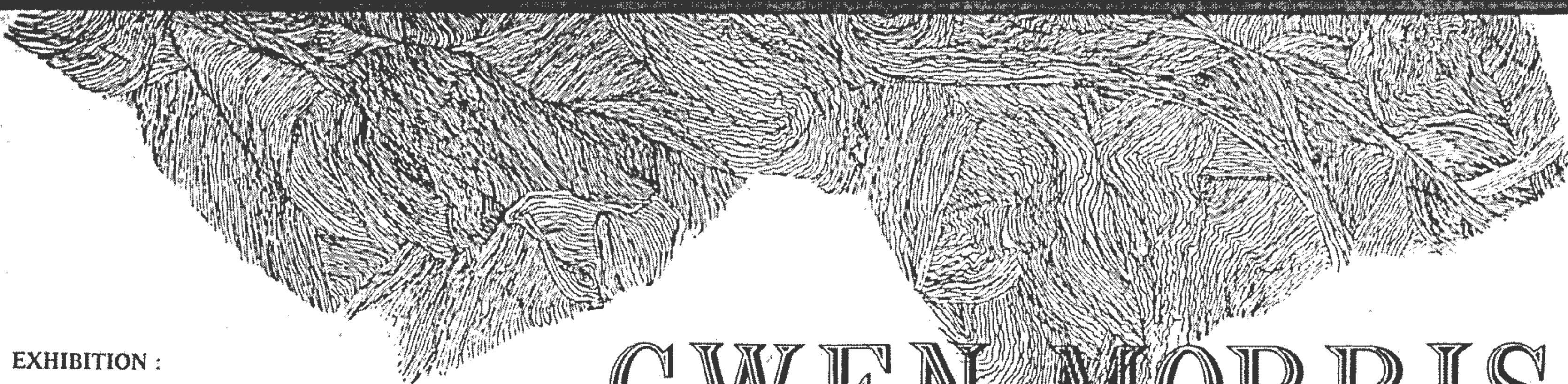
REFERENCE:

Lark-Horovitz, Lewis, and Luca : Understanding Children's Art for Better Teaching

Herbert Read: 'Education Through Art'

Dept of Education NZ 'Drawing and Painting'

Natalie Robinson Cole 'Children's Arts from Deep Down Inside'



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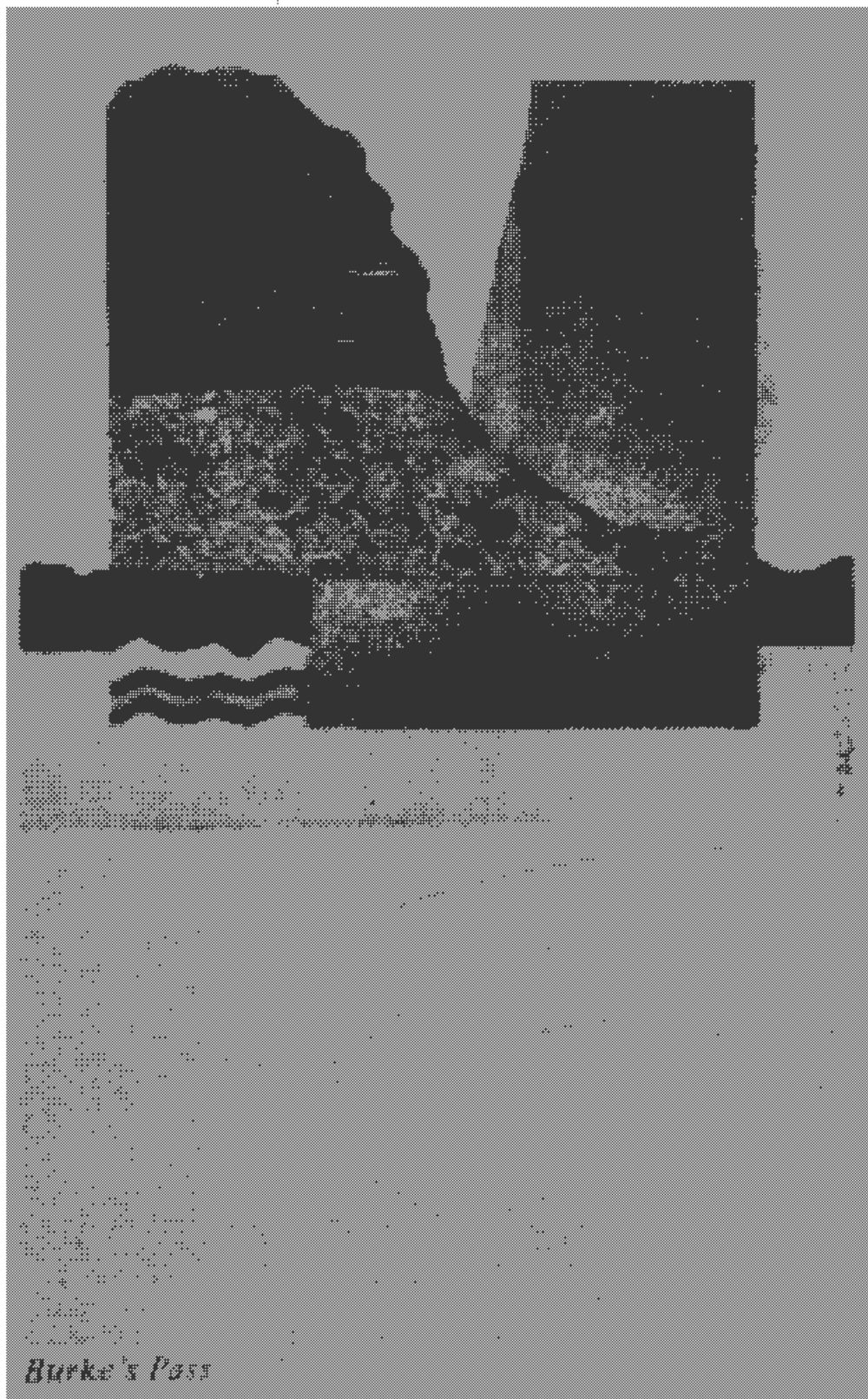
GWEN MORRIS

When I went to talk to Gwen Morris about her etchings she showed me a Janet Frame poem about a tree. I suspected a trick, a very red herring, because she didn't want to talk. But no trick. The poem :

'Theres a tree thats going to be cut down any day and does not know it, for trees never know until the axe ripe time descends to sever their roots from the cool underground pantry, earth lined, sun-and rain-supplied.'

is a faithful clue to the way Gwen Morris uses her special visual sensitivity to sometimes mourn, often rejoice in the magic she sees constantly in living things.

Etching is one of the intaglio printing processes in which the image to be printed is sunk into the printing surfaces and filled with a greasy printers ink. The surface is then wiped clean so that the ink remains only in the incised design. The great pressure required to pick up the ink in the intaglio printing leaves a visible plate mark within the margin of the uncompressed paper. This can be seen as the whiteshape in the bottom part of *Toru* and the printing of the uninked plate in *Burkes Pass*



design is to be. The plate is then immersed in an acid bath which bites into the plate where the protective covering has been removed. By leaving different areas exposed to the acid for varying times the quality of the line bitten can be controlled. The finished plate is then printed as an engraved plate would be.

Well by now you may have guessed that etching is a tender/harsh process. There is the acid biting into the plate, but there is also the tenderness of the softest part of the palm which is used for the final wiping of the plate before a print is taken. It is of great importance to Gwen Morris that she makes etchings not paintings. She feels that etching is like poetry - tentative, suggestion making, full of allusion - whereas painting is more like prose.

Gwen Morris's etchings are exquisitely controlled, and because in this kind of printing the elements are restricted (tonal range is more important than hue, vastness of scale is impossible, etc) economy is all-important. Etching like drawing is an art of omission, the art is in knowing what to omit. In Gwen Morris's art the idea and the expressing/processing of that idea are absolutely in harmony. 'The artists vision is a music of shape, born in the expression of an idea in which no one thing counts in its own right but only in its place and relation to the whole. This balance which is the underlying and essential brotherliness of things is beauty (Marion Richardson).

To return then to the tree; beauty in art, in living things is a knowledge that Gwen Morris is desperate for every body to have and keep. The print *Kawerau* is pretty goddam angry. After the Kawerau gorge in Central Otago had been raped first by the goldminers, then by overgrazing, people began to plant orchards, at last using the land well. Now, however, the Clutha river development scheme threatens to flood the whole valley out of existence. Gwen Morris's expression of this in *Kawerau* is growing lines attacked, torn at the sides and split in the centre.

Some will be for burning is about destruction too. Its title comes from another Janet Frame poem.

In the deep sky the trees may learn, and man,
to take their hot gold coin, and some,
not all, will be for burning.

However, the 'not all' ('green embers kindled by creek water and soft rain') are really important for Gwen Morris. She is no pessimist.

Burkes Pass celebrates in joyful runaway writing the foresight of someone long long ago who argued 'plant trees for your lives', to stop the land slipping away into the rivers and out to the sea. In Gwen Morris's closest life are children and grandchildren - the positiveness of growing things, moon, tide, another grandchild on the way.

Child vision - fresh ways of seeing - are really important to Gwen Morris as an artist. She finds immense delight and amazement in the quality, the goodness of the child's mind. The writing of Janet Frame is also important to her because it opens a way for looking back into childhood, a way for renewing the magic of seeing things for the first time:

We remember clearly the world before birth
When waterfalls touched our skin and we grew,
thinking first we might be a tree or a tadpole until
the oppression of knowing surged in us refusing
to set us free from what we had begun to be.

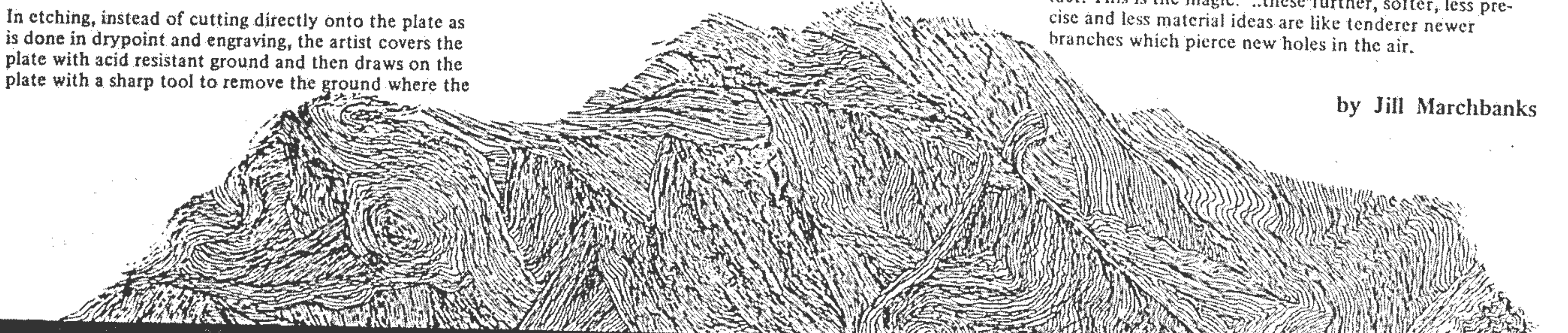


This kind of discovery comes for us, the viewer through the window in many of the etchings. Gwen Morris explains the windows of the thick walled Central Otago cottages as a new way of seeing the landscape - a frame/focus, because through the row windows the eye cannot run away to the distance, but looks closely at the land lying nearby. The little window in the cottage in *Makara* is not like this. Gwen Morris was fascinated by the row of little cottages at Makara and how the hills behind flew back!

This is the experience past and present that Gwen Morris expresses so well. It has little to do with nostalgia or sentiment. It is always vital, living, but far from literal fact. This is the magic. '...these further, softer, less precise and less material ideas are like tenderer newer branches which pierce new holes in the air.

by Jill Marchbanks

In etching, instead of cutting directly onto the plate as is done in drypoint and engraving, the artist covers the plate with acid resistant ground and then draws on the plate with a sharp tool to remove the ground where the



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POP

HISTORY

A HISTORY OF MODERN POP MUSIC.
by ROGER SMYTH.

PART ONE OF A FOUR PART SERIES.

Late in 1954, Bill Haley and the Comets cut a record called "Rock Around the Clock" which had been a rhythm 'n' blues hit for Ivory Joe Hunter the year before. So modern pop music arrived.

The abolition of slavery in 1865 was by no means a signal for a burst of prosperity for the American negro. On the contrary, his position economically and socially was just as bad, and, in some cases, worse. Negroes were forced to scrape a living (much as before) by hard physical labour that there evolved a musical form known as the work-song. Derived mainly from African chants, work songs were functional in that they not only helped ease the strain of work, but also provided an outlet for creativity and self expression. Basically a work-song consisted of an improvised verse, sung by a leader and a refrain chanted by his workmates to produce a complex interweaving of rhythms, with the stress coinciding with the striking of a hammer or whatever. The deprivation of the negro and his consequent lack of former training meant that work songs were almost entirely improvised and spontaneous, relying solely on the inherent rhythmic sense of the participants.

Initially, work songs were purely an expression of the act of working, scarcely touching on the emotional side of life. Gradually, however, negro music began to encroach upon other areas of life. For instance chain gangs would pass "coded" messages using work songs as a medium. Somewhere along the line, the English ballad and the latin-inspired music of the creoles from Cuba and the West Indies both lent their influence, and the emphasis of negro music shifted from the sole act of working to the whole backdrop of living. The blues was born.

The blues reflected the negro life with all its joylessness and misery. Not that the blues was vindictive - far from it, rather it depicted loneliness, jealousy, fear and especially love and lust. Everything in fact but joy or happiness.

Much of the spontaneity of the work song had disappeared in this evolution. The blues had an extremely rigid structure and form - twelve bars in common time, and the verse consisting of three lines, the second of which is a repeat of the first, with the third line rhyming or near enough. The repeated first line derived in all probability from the use of songs to convey messages, just as fighter pilots will open a communication with some-

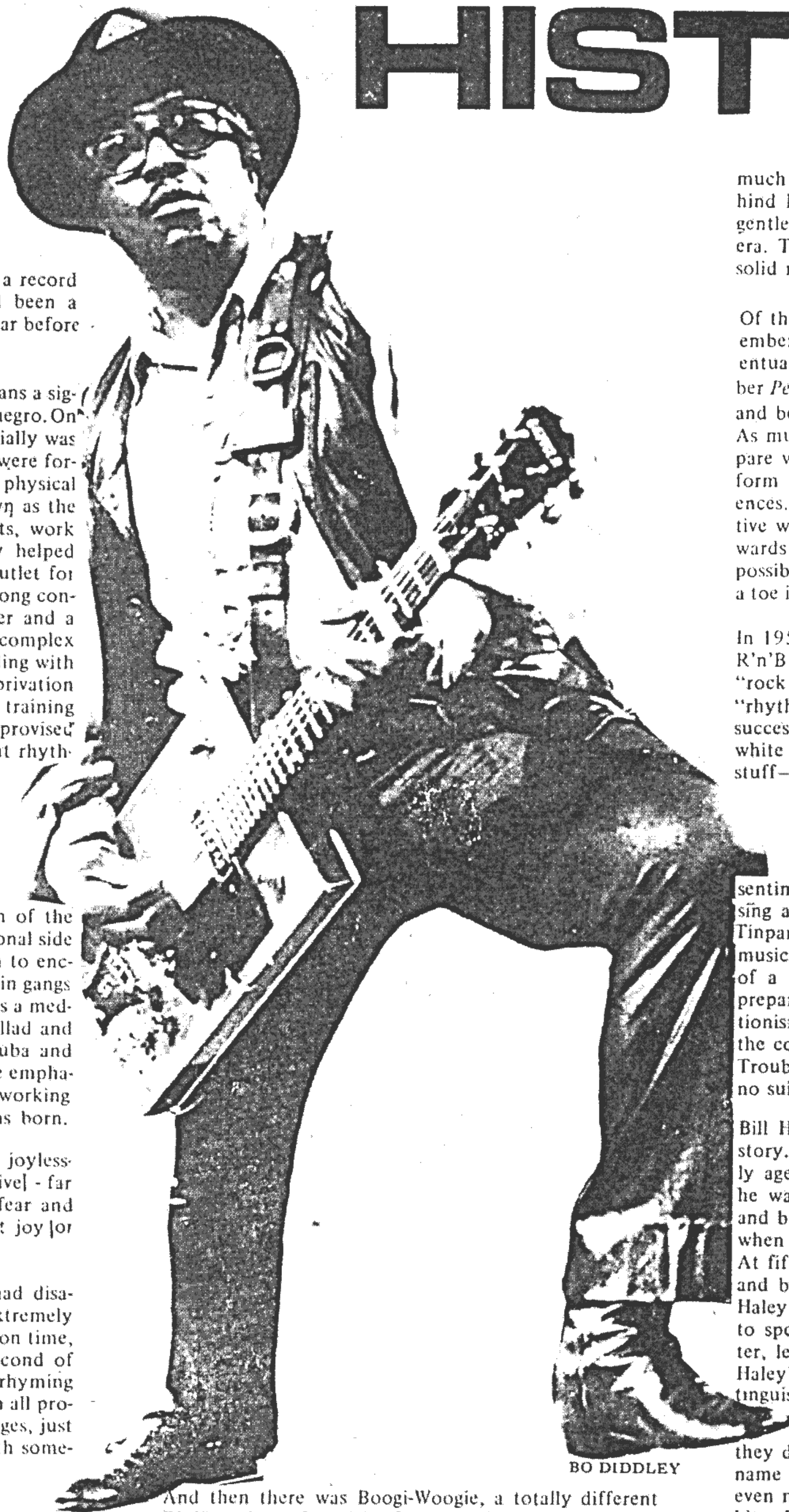
thing like "Red header to Squadron, Red header to Squadron," so did the negroes draw the attention of the listener with the first line, give him time to let it register with the second and deliver the actual message with the third. Further, this format allowed for improvisation within the rigid structure by allowing the singer time to compose the crucial third line. Improvisation was also ensured by the negroes poverty, in that musicians could rarely get hold of adequate instruments.

Then the blues moved north, from the lazy banks of the Mississippi, the blues followed the path of early New Orleans jazz to Chicago. And bluesmen followed their music in an effort to cater for an ever-increasing negro population come to that city for work. But unlike jazz, the blues became firmly entrenched in the squalid ghetto of the south side of Chicago.

Of course a musical form could not emerge unchanged from so radical a displacement. Whereas blues was originally mild and gentle and sad (and hence evocative of its environment) Chicago Blues was all noise, electrified guitars, wailing saxophones and sweaty harp-blowers. A new generation of players appeared in Chicago, - Muddy Waters, Howling Wolf, Elmore James. Everyone still played twelve-bars, but the mood was different, violent. Elmore James strikes me as being the best of the earlier crop of Chicago bluesmen; he played a slick guitar that would explode down the scale at the end of each line, and just as it began to peter out, the voice would come in again, harsh and malicious.

During the optimistic post-war period, a touch of hedonism was added to this mixture and a new rhythm evolved, faster, simpler and more fierce. And even noisier. Rhythm and Blues. A line of four beats, belted out by the singer and then echoed by the band.

All a little banal perhaps but very powerful and raw. Bo Diddley and John Lee Hooker were top, but everyone was in on the act - even Howling Wolf - and Muddy Waters' bassman Willie Dixon, emerged as a prolific writer of R'n'B.



BO DIDDLEY

And then there was Boogi-Woogie, a totally different R'n'B style perfected by John Lee Hooker whose Boogi Chillun sold more than a million copies around 1951. Boogie is a piano or guitar style that is even harder to pin down in words. Suffice it to say that it is faster than conventional R'n'B and good rocking music. Originally the boogie had consisted of piano versions of twelve-bar blues in which the left hand played a walking bass while the right-hand explored variations of twelve-bar chords to produce music rich in cross-rhythms. It had reached a peak in the 1920's but by the time it reached John Lee Hooker in the late forties and early fifties, it had been rather freely adapted; the cross-rhythms were preserved but the twelve-bars are somewhat obscure.

At any rate, R'n'B echoed through the streets of Chicago. A whole new negro identity had formed, a new mood was creeping in and Bo Diddley was a hero. There were even special R'n'B sales charts. The music drew heavily from the blues tradition, but mournfulness slowly dissipated; songs like *Big Boss Man* (Dixon & Smith) depicted the new but still harsh life of the negro, but bitterness was creeping in. Love (or rather lust) was still the most frequent subject for songs but any suggestion of discretion was done away with;

*You can take me baby, put me in your big brass bed
You can take me baby, put me in your big brass bed
Eagle Rock me, baby, till my face turns cherryred.*
This example of Mississippi Blues, is blatant enough but compared to titles like *Baby let me Bang Your Box*, its just kids stuff.

However the existence of R'n'B charts produced some changes in the music. Much of the original R'n'B was watered down, its lyrics toned down and its fierceness removed. Wynonie "Mr Blues" Harris, Louis Jordan, Fats Domino and Lloyd Price emerged as leaders of this new tradition, and they sold millions of records. Bo Diddley may still have been in some sort of control but the weaker idiom was gaining. Fats strikes me as being the best of this new generation. If nothing else, his music has lasted. He was short, squat and fat, had his first hit with *Fat Man* (1948) and had clocked up twenty-two million sellers by the time he was through. All the songs sounded

much the same. Fats played piano and sang, while behind him were assembled banks of brass. They are easy gentle pieces, perhaps a little reminiscent of the saving era. The vocals are lazy and carefree, but beneath is a solid rhythm. It's all a colossal piece of understatement.

Of the rest, Lloyd Price is the only one who is still remembered but this is probably due to the fact that he eventually made it with a white audience in 1958. (remember *Personality* - certainly not R'n'B but a hit nonetheless) and because he wrote the immortal *Lawdy Miss Clawdy*. As music however this type of R'n'B just couldn't compare with Bo Diddley and others, but it was only in this form that black music could be peddled to white audiences. (None of these people ever had a hit in the lucrative white market even though they frequently sold upwards of a million copies of a record. In America it is possible to sell large numbers of records and not even get a toe into the National charts.)

In 1951, Alan Freed drew white audiences to a series of R'n'B concerts (watery variety) and coined the name "rock 'n roll" to eliminate the racial overtones of "rhythm and blues." These concerts were an immediate success and no wonder. There was no teenage music for white American kids. Everyone listened to the same old stuff - ballads by Pat Boone, Dorothy Collins et al. All

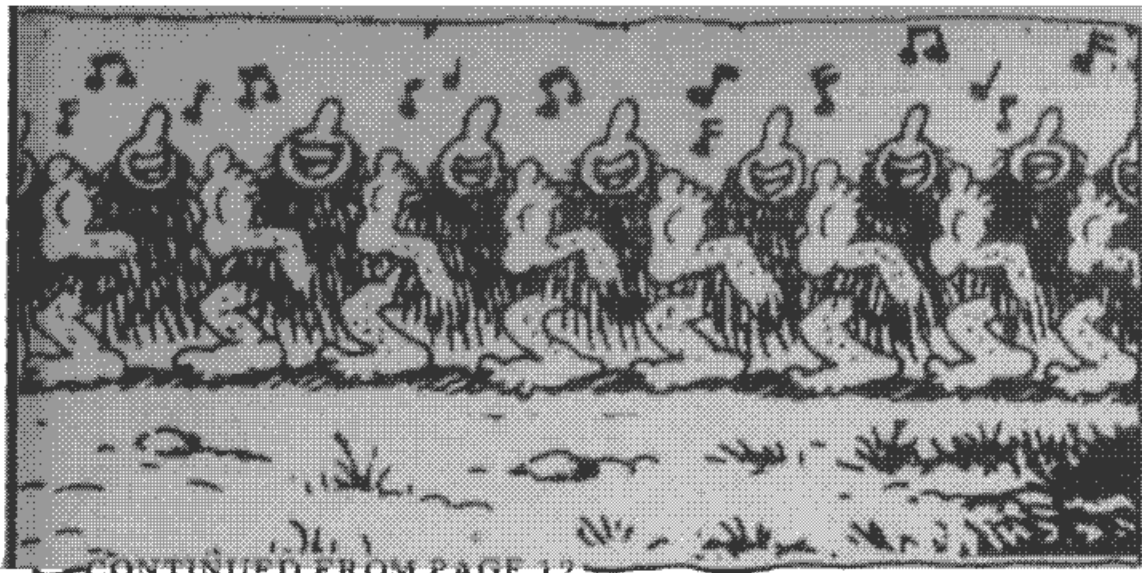
sentimental mawkishness. I mean, they couldn't even sing and their songs were drippy instant hits pushed by Tinpan-Alley, middle-aged men peddling middle-aged music to teenagers who were trying to enjoy the fruits of a never-before known prosperity. Johnny Ray had prepared white audiences for the type of stage-exhibitionism that is part and parcel of R'n'B and by 1953, the conditions for a pop-explosion were already ripening. Trouble was that there were no suitable performers and no suitable music. No worry - Bill Haley was on the way.

Bill Haley had a typical fairytale showbiz-type success story. He showed an inclination towards music at an early age and built his own guitar out of cardboard when he was maybe nine years old. His father was impressed and bought the young Bill a real one. He formed a group when he was thirteen and even scraped a few bookings. At fifteen he left home to earn a living out of his music and began the long struggle for recognition. Of course Haley had no really distinctive talent and so was forced to spend six years working for a Radio Station in Chester, leading a country and western band known as Bill Haley's Saddlemen in his sparetime. They played undistinguished country 'n' western whats more. But in 1951

they dropped c'n'w for commercial R'n'B, changed their name to the Comets and designed a wild stage act. They even managed a recording contract and had some minor hits - *Rock the Joint* and *Crazy Man Crazy*. In 1954 he had a big success with *Shake Rattle and Roll* and then he cut *Rock Around the Clock* which stayed in the charts a whole year and made number one world-wide. Rock 'n' Roll, Bill Haley style, betrayed its country and Western origins in the arrangements. Bill Haley sings in his rather flat voice and the sax replies, then the comets join in for the chorus-chant. And the inevitable lead-guitar break. Bill Haley's guitar style is a mixture of orthodox country and Hawaiian and the effect is bad, really bad, much copied of course, but bad all the same. Still for all his faults, I like Bill Haley. He has come into much criticism of late because his voice is deadpan (so is Jim Morrison's), and because he sounds old and tired.

BILL HALEY & THE COMETS





CONTINUED FROM PAGE 12

Of course much of this was Haley's own fault. When Rock 'n' Roll was king but Haley had been deposed, he cut an album of his own and everyone's greatest rockers, on which he does pretty pathetic cover-versions of such songs as *Blue Suede Shoes*. But Haley was good in his own (admittedly limited) range. He wrote many of his own songs (*Live it Up, Crazy Man Crazy, Rockin Chair on the Moon* and others) and these strike me as being the best. Throughout them all runs the powerful rhythm he borrowed from the negro R'n'B players. His music appeals to me as being very striking, danceable and definitely charming in an ancient sort of way. It has a character all of its own, and is nothing if not distinctive.

Of course Bill Haley couldn't fail, true, he was getting old and dull and square, stupid-looking in a charming way. But the conditions were there. He was outlandish enough in his stage act but Johnny Ray had prepared the way with his sobbing. Haley went just far enough beyond that. Haley himself didn't do much except grin, but the comets performed all sorts of acrobatics.—climbing over the bass, the sax-man bending over backwards till he nearly touched the ground, - all sorts of clowning routines that might appear corny today but was really something in 1954. The thing that really made Haley was the press. *Rock Around The Clock* wasn't an especially good song - it had been an R'n'B hit for Ivory Joe Hunter the year before and had made no impression on white audiences. But Bill Haley's weaker version crept into the charts and was hailed by critics everywhere as anti-music, licentious and sinful. So teenagers bought it. Afterall, they had had nothing of their own ever, they weren't even taken into account as a group distinct from younger children and had no identity. More post-war prosperity had ensured them of a ready supply of money and of spare time. But they had nothing much to buy and so they were bored, and it was to this audience that Haley played. The adverse criticism of him, and the reactions of the older generation literally ensured him of a place in hearts of teenagers.

The main role that Haley performed in the evolution of pop was that he provided a bridge between the mushy ballads that preceded him and the fierce rock 'n' Roll that was to follow. He was sufficiently way-out to provide a distinct identity for teenagers and to arouse the contempt of their parents, and thus to establish a definite rock 'n' roll audience. He was not outrageous enough to alienate his audience or to repel them. It was a bitterly cruel role for Haley. He was projected overnight from a somewhat mediocre country and western singer to the rock hero number one a true messiah. This success produced a flood of rock 'n' roll and against all this new competition Haley just didn't have the talent to sustain his success. Successors went so far beyond him in ways to outrage that Haley, too old and not good enough to adopt, simply stopped having hits, and was dumped wholesale by his fans. His change from mediocrity to messiah to obscurity took just two years, but in that first hit he had established pop music as a mass appeal phenomena.

TO BE CONTINUED

THE END

'WINTER' IS BEAUTIFUL

IF YOU THINK THAT DRAMA'S A DRAG, THEN YOU CAN'T HAVE SEEN THE VUW DRAMA SOCIETY'S PRODUCTION OF 'THE WINTER'S TALE'!

Productions of *The Winter's Tale* are often subject to a romantic, almost refined treatment which neglects the rich, cruel humour of the play, and tones down Leontes' jealousy to a pale and temporary insanity. The scenes which introduce the young heroine, Perdita, are unfortunately played as sweetly idyllic and 'charming'.

The Winter's Tale is more than a bedtime story: Shakespeare is here in one of his darkest, bitterest, most perceptive - if destructive frames of mind.

Tony Taylor's interpretation has brought out both the grotesque and the pitifully moving elements in the play by using a sexual motif. Both the nobles and the peasants of Bohemia and Sicilia are seen as deluded by the myths of togetherness and love. The reality is Leontes' consuming jealousy, his need for complete possession of his wife's attention, his happiness in thinking that marriage allows him exclusive sexual rights to another person. Or his friend and later rival Polixenes' attraction to the rustic temptress his son plans to marry. Even the young and 'beautiful' couple, Florizel and Perdita, seem able to express their love only as passion.

The bittersweet nature of the play is richly communicated when the superbly bawdy revels of the afternoon are followed by the satiated revellers dragging through the audience mumbling the refrain of the love song they had sung so exuberantly before. The romantic dream over, they're left with only their dreaminess, the automatic lust and mechanical response.

Tony Taylor has seen his job as being a unifying force: the director as benevolent dictator. This has enabled him to make the production forceful, with actors, design and lighting backing each other up rather than clashing. The keynote of the production is simplicity, and multiple use of actors. The actors take several parts each, and the doublets subtly underly the dominant sexual motif. For example Polixenes King of Bohemia,

and accused of being Hermione's lover, becomes her judge in a court scene. The actor who plays the petulant Prince of Sicilia is seen later as the grotesque young shepherd.

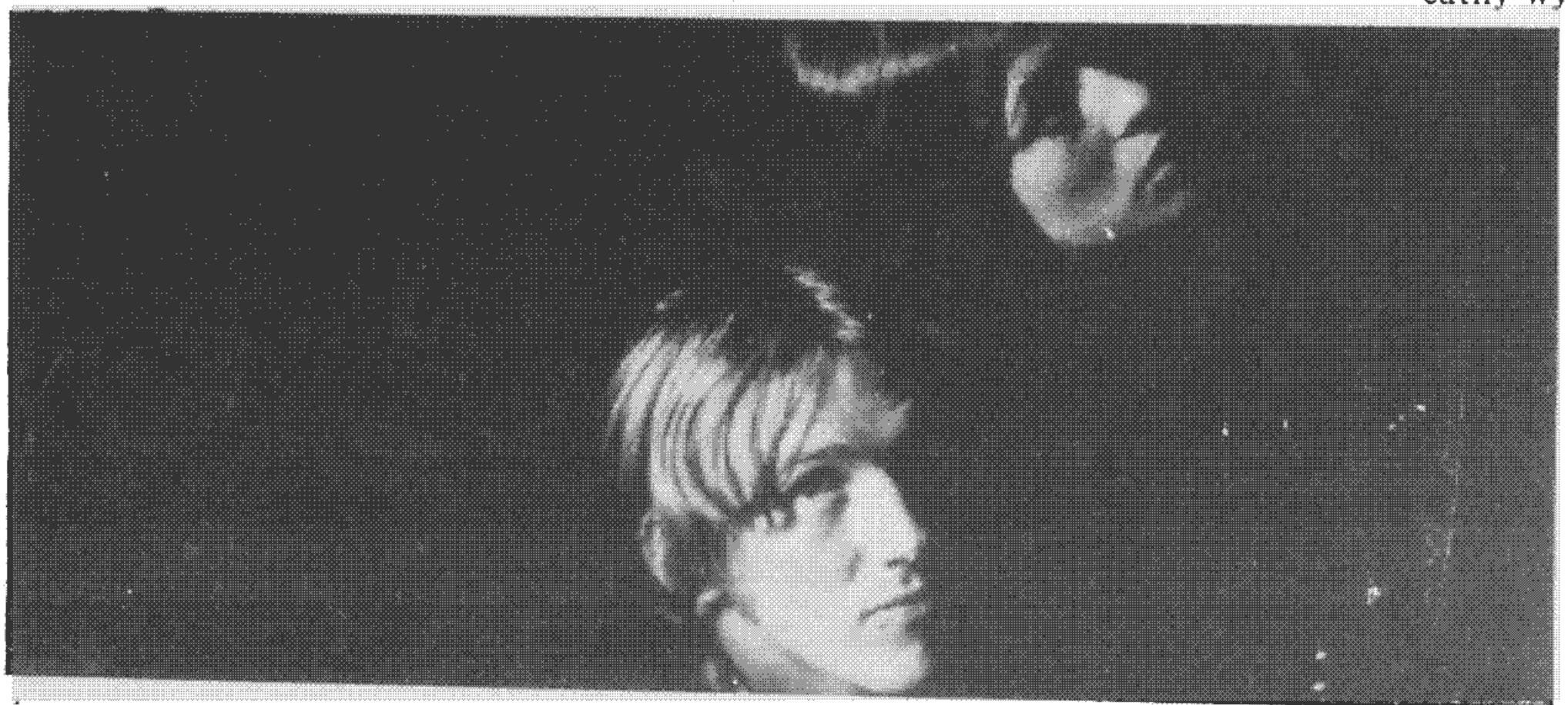
The scenery is for the most part human: actors hide behind tall flowing banners, form background tableaux, move in interesting groupings. Richard Russell, the designer, and Tony Taylor have explored the limitations of the Memorial Theatre, and have used not only several different lines of height and distance on the stage itself, but also come down into the auditorium. The audience took a while to unglue their eyes from the stage and realise that something worth watching was taking place beside or behind them. The lighting, arranged by Bill Turner, effectively breaks the convention of the darkened auditorium, the lurking audience. Visually the play is rich because of its simplicity and the easy movement of the actors.

The only reservation I felt about the production was the failure of the first tableau to remain as background to the main action. The embracing couples, growing more passionate as Leontes became more and more frenzied in his jealousy, proved too distracting to the audience. Semi-naked coupling could hardly fail to be more interesting than mere mental grappling.

I have seldom seen so high an overall standard of acting in a 'university' production. The three women - Felicity Day as the wronged Hermione, Cathy Downes portraying Paulina as a veritable 'audacious lady', and Gillian Skyrme's Perdita, a fresh, titillating bird - were extremely good. The heroine's roles in *The Winter's Tale* bring out the dignity in the human being, dignity that is absurd since it is always defeated. But Felicity Day's performance was intensely moving.

Shakespeare played locally is so often solemnly reverent and too often dull. It was a tremendous experience to see a superb, disturbing play given such a strong, intelligent, moving interpretation - and to see it here!

- cathy wylie



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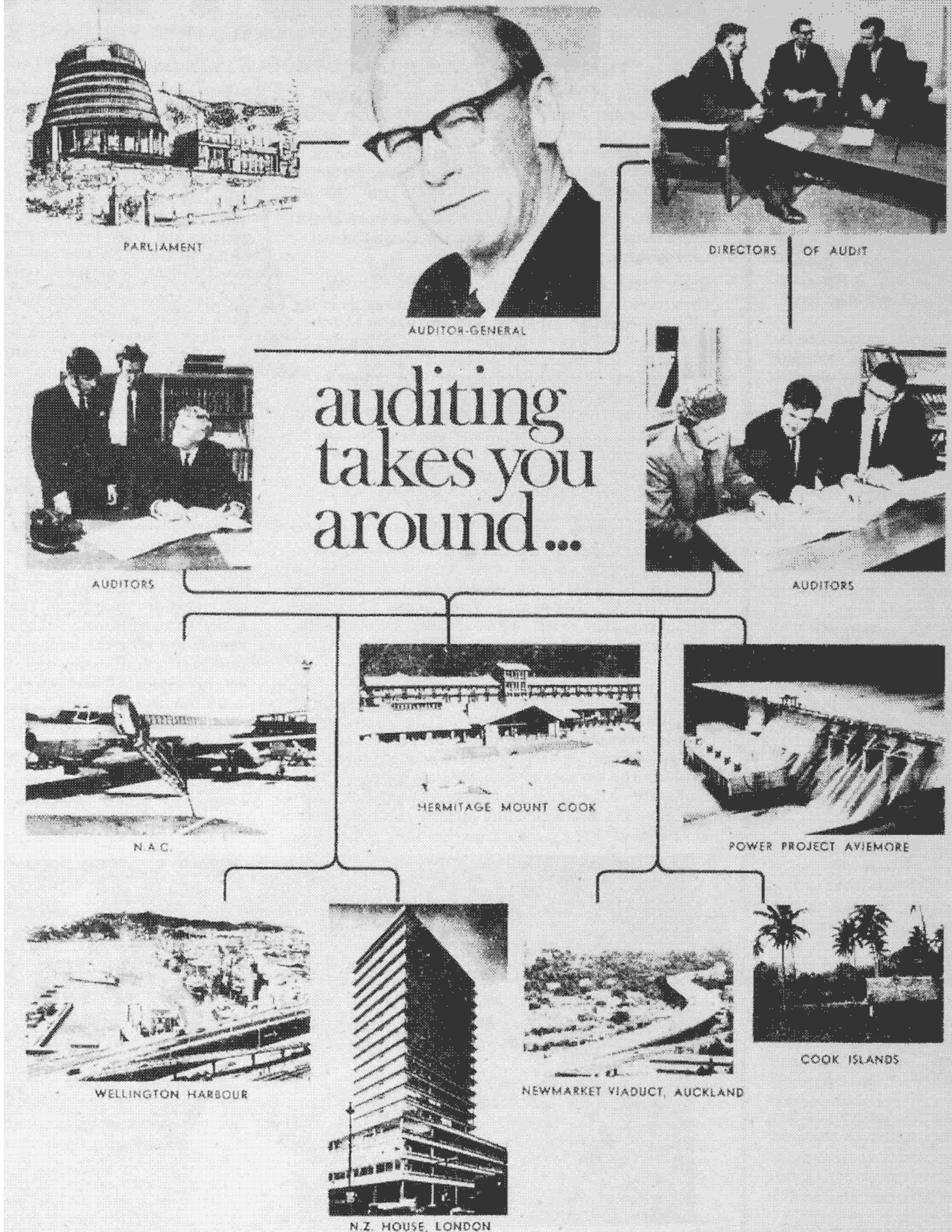
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Government is the biggest business in N.Z. As such it has been at the forefront the use of computers for accounting and management information. The Audit Office is heavily involved in this area and has a special computer audit group of auditors trained in E.D.P.. Promising officers after initial experience in the field are eligible for training and attachment to this section for varying periods.

NEW MANAGEMENT TECHNIQUES

The N.Z. Government in common with overseas trends is introducing new techniques of public sector financial management such as programme budgeting, integrated management accounting, cost effectiveness studies and cost/benefit analysis. Increasingly Government auditors are going to be involved in appraising the effectiveness of these techniques.

LOCATION AND OVERSEAS ASSIGNMENTS

Branches are situated at: Whangarei, Auckland, Hamilton, Rotorua, Tauranga, Gisborne, Napier, New Plymouth, Palmerston North, Wanganui, Masterton, Wellington, Nelson, Greymouth, Christchurch, Timaru, Dunedin and Invercargill. Staff are also located at London who periodically visit posts in Europe, and North America. Staff from New Zealand carry out audits in Australia, Fiji, Western Samoa, Niue and Cook Islands.

CAREER DEVELOPMENTS

All top positions in the Audit Office are open

to qualified personnel and promotion is rapid.

Some very senior policy-making and management positions are held by officers still in their forties.

Middle management positions are held by officers in their thirties.

Supervisory positions in full charge of audits are held by officers as young as 24.

Your career is developed from first appointment by on-the-job training and off-the-job courses suited to the various levels. All qualified officers are treated as professional men and as a consequence have a greater degree of autonomy and freedom than would be expected in a normal organisation of this size.

Experience in the Audit Office qualifies for admission to the N.Z. Society of Accountants.

SALARIES, SUPERANNUATION AND LEAVE

These are on standard Public Service conditions. Starting salaries are competitive with those of other professional organisations offering a future of challenging professional-level work with a social purpose and increasing financial rewards.

Senior officers of the Audit Office will be in attendance at the Careers Advisory Board 6 Kelburn Parade on Friday, 9th June and if further information is required please contact the Administration Officer, phone 559-929.



SKIING

The club recently came out of summer hibernation with a well attended A.G.M. and a highly successful wine and cheese evening. Another will be held very shortly.

Before the onset, of what is predicted to be, an exceptional winter, a number of work-parties were held at our Lodge on Ruapehu. The keen members of the club turned out, and four weekends of hard work, saw the lodge ready for the season. The had been repainted, the septic tank emptied and cleaned, and the Lodge stocked with firewood, (the club wishes to thank all those who participated in the work-parties.)

The first ski trip is set down for Queen's Birthday Weekend, and every weekend from then on, including week trips over Study Week and the August holidays. The club will be conducting its own champs this year, and our efficient Racing Controller hopes to have the races, including the "Infamous" beer slalom, sometime about the middle of the season. Victoria is host this year, for the inter-varsity Winter Tournament, and this will be

held during the August vacation. Teams are to be arranged, with names now being called for, and this year Victoria hopes to really impress, with what will be a "new look" team (J.C. Killy and Billy Kidd have applied for consideration). Determination, perseverance and courage will put our team in the running for Tournament honours and therefore will keep up our improving record, (Vic girls won the Women's section of the Christian Derby last year).

Membership is increasing this year, we have our own truck (the "Green Streak"), and with the cold southerlies coming more often and colder, this season promises to be tremendous for skiing. Latest snow reports claim the level is down past our Lodge, and even the Desert Road has had a thin covering. Rumours have it that a virgin will be sacrificed to the snow gods — that is if one can be found!

Learn to ski lessons and get fit classes began last week, and members, especially beginners are advised to make use of these free courses. Lack of fitness has resulted in many broken bones. Provided members get involved in both work and play then 1972 will be a good ski club year.

SALIENT will no longer publish sports results. Only three clubs (Soccer, Rugby League and Harriers) have bothered to hand in copy regularly, and its too much to ask for them to have a page for material which could equally well be publicised on club notice-boards.

GYM TIMETABLE — SECOND TERM 1972

AM	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
8-9						Opens 9 am	
9-10						Basketball	Staff
10-11				Trampoline	Keep fit (Women)	Basketball	Family groups
11-12	Badminton for beginners	Staff Golf		Staff Recreation	Badminton for beginners	Fencing	
PM 12-1	Intramural Badminton		Intramural Soccer	Yoga Intramural Basketball	Intramural Volleyball	12.30 Fencing	
1-2	Intramural Badminton	Learn to Ski Keep Fit (women)	Intramural Soccer	Intramural Basketball Learn to Ski Dance Theatre	Intramural Volleyball		
2-3	Yoga						
3-4		Golf for Beginners					
4-5		Yoga	Staff Recreation		Staff Recreation		
5-6	Ski (Advanced) Gymnastics and Trampoline	Ballroom Dance Fitness Training (Ski)	Ski (Advanced) Hockey (Woman)	Advice on Exercise & Training Fitness Training		Closed 5.30 pm	
6-7	Gymnastics and	Netball	Hockey (Men & Women)	Soccer			
7-8	Basketball	Dance Theatre	Hockey (Men)	Soccer	Volleyball		
8-9	Badminton	Dance Theatre Karate	Fencing Table Tennis	Karate	Volleyball		
9-11	Badminton	Karate	Fencing Table Tennis Judo	Karate	Volleyball		

Previews

ONCE UPON A PLANET one of the highlights of the recent Auckland Festival opens on Tuesday June 6th at DOWNSTAGE.

Created by Theatre Action the French-trained theatre group that presented *GAWAYNE AND OTHER THINGS* at Downstage earlier this year *ONCE UPON A PLANET* was described as "brilliant" and as "one of the cleverest and most adroit theatrical productions for many a year" by Auckland theatre critics.

The six members of THEATRE ACTION have collectively produced *ONCE UPON A PLANET* which tells of five clowns who decide one day to say farewell to this worn out planet and search for a new and untouched world, if such a place exists, and who, when they believe they have found it, try to start life anew.

ONCE UPON A PLANET is having a limited season at DOWNSTAGE which must end on June 17th.

THE COFFEE POWERED FREAK SHOW examines prejudice of all kinds, examines New Zealand attitudes to sport and racism, and shows some facets of life in South Africa.

Politics and sport? Sport and politics? These are familiar topics in New Zealand at the present time. Normally discussion of the relationship between New Zealand's national game and her international image takes the form of t.v. debates and protest meetings. Now DOWNSTAGE will try to put attitudes into a theatrical perspective in *THE COFFEE POWERED FREAK SHOW* which opens a series of late night performances on June 11th.

In a series of sketches, some, debates, and plays *THE COFFEE POWERED FREAK SHOW* sheds new light on familiar themes. Donna Akersten, John Banas, Russell Duncan, Janice Finn and John Reid are the actors appearing in the show. They are assisted by Wellington singer and song-writer Val Murphy.

THE COFFEE POWERED FREAK SHOW has been devised by the cast with Sunny Amey, Robert Lord, Nonnita Mann, Phillip Mann, Richard Rothrock, Raymond Simenauer, and Chris Wainwright.

The first performance of the show will be on Sunday June 11th at 9pm. The show will be presented again every night from Monday June 12th to Friday June 16th at 11 pm.

THE GREAT LEARNING


The first chapter of the Confucian Classic with music in seven paragraphs by Cornelius Cardew (dedicated to the Scratch Orchestra)

Extract from paragraph 5.

"the Firelighting Component" from the book of Kwang-Sze. "In the second part of the performance I made it describe the harmony of the Yin and Yang, and threw around it the brilliance of the sun and moon. Its notes were now short, now long, now soft and now hard. Their changes however were marked by an unbroken unity, though not dominated by a fixed regularity. They filled up every valley and ravine; you might shut up every crevice and guard your spirit, yet there was nothing but gave admission to them. — the sun and moon and all the stars of the zodiac followed their courses. I made (my instruments) leave off when the performance came to an end, and their echoes flowed on without stopping. — all amazed, you stood in the way all open around you, and then you leant against an old dryandra tree and hummed. The power of your eyes was exhausted by what you wished to see; your strength failed in your desire to pursue it. Your body was but so much empty vacancy while you endeavoured to retain your self-possession: - it was that endeavour that made you weary"

For the realization of the seven paragraphs 70 performers are required - untrained singers and musicians and trained musicians and singers - from inside or outside any institution.

Groups have been rehearsing in Auckland and Christchurch, and in Wellington each Monday at 7.30pm 77 Kelburn Pde. Each group will make their way to Auckland in August, Universities Arts Festival collaborating in the complete performance, as well as other activities. Those interested phone 57263 ask Graeme or arrive at rehearsals on Monday.



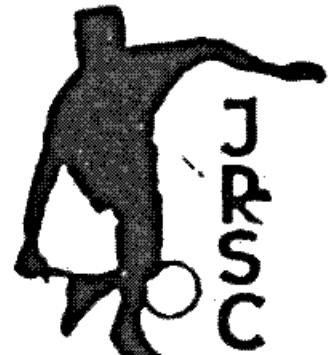
DOWNSTAGE THEATRE

Next Attraction starting June 6
Return Season of Theatre Action.

Late Night Theatre
June 11th—9 p.m.
June 12th-16th—11 p.m.

THE COFFEE POWERED FREAK SHOW

Student concessions available
(Coffee and show reservations Wed. & Thurs only)
Reservations Ph. 559-639.



John Reid's Squash Centre

STUDENTS CONCESSIONS

HOURS: 9-12 and 2-5 weekdays

SQUASH: Students 30c per half hour (normally 65c). Racquets 10c (normally 30c).

GOLF: Students 25c and 35c per bucket of balls (normally 40c and 60c). Plus free clubs (normally hire 10c).

REJECT LEGALISED MURDER REGISTER AS A CONCIENTIOUS OBJECTOR!

For information write or phone:

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

RADICAL RIDICULE



Sir,

Your article on liberals was intriguing— now at last we can pick 'em! For weeks now I have been eagerly awaiting the follow-up on radicals, but without any luck, and indeed, at one stage started to wonder if perhaps the radical was not some sort of Sacred Cow, ne'er to be mocked—but dismissed that ignoble thought as all Bullshit and Jellybeans. However, since no one else has come forth with any definitions on the subject, here are a few of my own, gleaned from scientific observation of the species.

Your devoted reader,
Frostbite.

1. Radicals don't smoke Rothmans. Fortunately there's plenty of other brands radicals can smoke.
2. Radicals smoke South African grass. They will demonstrate to the death to have it made legal.
3. Radicals don't believe in apartheid. They will demonstrate to the death to have sporting contact with South Africa made illegal.
4. Radicals are not race-conscious. To prove this, radical girls like to have a tame Polynesian boyfriend/de facto to show off to their friends, preferably a Varsity drop-out, but never an ordinary garbo or busdriver.
5. Radicals believe in Womens' Lib.
6. Radical men are fond of saying that the position of women in their organisation is prone — oh well, guess that's an improvement on supine. (see 16)
7. Radicals think marriage is immoral.
8. Radicals think to have more than 2 children is obscene. Many radicals were born the third or fourth child in a family, but that was 20 years ago.
9. Radicals worry a lot about the population explosion and people-pollution. No radical man would have a vasectomy, of course, but he still worries about what others are doing to the biosphere.
10. Radicals believe in abortion.
11. Radicals love children. Sometimes they even write children's books.
12. Radicals have no obscene language in their vocabulary, except "racist", and "fascist pig". (If you call a radical those he might forget about non-violence and smash your head in).
13. Radicals like instant coffee. Actually, they like everything to be instant.
14. Unlike liberals, radicals definitely do not admire you for having views different to theirs. If you do you're a fascist pig, so there!
15. Radicals approve of fucking. In fact they call it that. They think it shocks non-radicals.
16. Radicals find pornography boring. They read sex-manuals instead. Radicals follow a lot of the advice in sex manuals.
17. Radicals never miss the news on television. They might see themselves or a friend.
18. Radicals own cats named Cat.
19. Radicals own dogs as big as police dogs.
20. Radicals don't have posters merely in the kitchen, but throughout the whole flat as well, especially on the toilet door.
21. Radicals are very careful to call the toilet the bog or the shithouse.
22. Radicals have not outgrown pot. Radicals never will.
23. Radicals like Simon and Garfunkel, but they like Jimi Hendrix and John Mayall better.
24. Radicals always used raw sugar in their instant coffee till they read the latest Cock. Now, following cock's advice, they use honey or go without.
25. Radicals think cleanliness is next to white racism.
26. Radicals take a keen interest in raising livestock. In fact, many radicals are experienced crab and lice breeders of wide repute.
27. Radical women don't wear bras. Radical women flop when they run.
28. Radicals do not believe that the white middle-class materialistic culture should be inflicted on the Maoris. Radicals think we could learn a lot from the Maori way of life.
29. Radicals talk a lot about bringing the Maoris up to our level. Radicals think more Maoris should be at university.
30. Radicals paint slogans on walls, the cable car tunnel — anything two-dimensional in fact. This converts a lot of people's thinking, not necessarily to radicalism.
31. Radicals do not respect property. Especially if it belongs to someone else.
32. More radicals were brought up in Karori than Porirua East, Radicals try very hard to live this down.
33. Radicals say money doesn't matter. If ever a radical runs short Mum and Dad will always help out.
34. Radicals don't pay their own fines. Mum and Dad do.
35. Radicals say they like bikies, but they are a little bit scared of them.
36. Radicals want to do something for 'the real people' but deep down they don't like them. Among themselves when no nonradical is present, they refer to factory hands as 'ignorant Kiwi peasants.'
37. Radicals are unconformist. Young ones all wear long hair and jeans. Old ones wear corduroys and cravats.
38. Radicals can solve the world's problems but they can't give up smoking.
39. Radicals are, in short, a Good Thing because they a) provide employment for the Fuzz, many of which would otherwise be jobless. b) make the old men die off of apoplexy, thus helping in a small way to solve the population explosion. c) keep everyone else better amused than a troupe of circus monkeys. Viva Radicals!



A SHORT VOCABULARY LESSON

by George Peabody

By learning and properly using a few of the following expressions you too can become a radical, impress your friends, shock your parents and strike terror into the heart of the establishment.

POWER TO THE PEOPLE

A good slogan to close with should you unexpectedly find yourself addressing a rally. Also used by the MED; (in a slightly different sense from the original.

RIGHT ON !

Formal response to the preceding. Except for that, should be reserved for important occasions, such as replying to the query 'Let's have another one'. May fall into disrepute if the Wellington motorcycle club has its way — they're encouraging members to drive with lights on at all times in order to be more visible. Their slogan is 'Light on, right on, light off, write off !'

GRJOVY

Should be used ironically, unless you're John B. Sebastian, Donovan, or have your head in 1968.

RIP-OFF

What stores, record companies, corporations, etc do to us.

LIBERATE

What we do to the products of the stores, record companies, etc.

CAPITALIST

Anyone who seems to have more money than you do.

FACTIONALIST

Anyone who disagrees with your opinion.

FASCIST

Anyone who owns a car, particularly if they don't pick you up when you're hitchhiking.

CHAUVINIST

Any male.
Note — should you wish to add force to the preceding four expressions, simply tack the word 'pig' onto them.

RUNNING DOG

Handy epithet to be tossed into the conversation when you're trying to think of something nastier.

LACKEY

To be added to the preceding if you still can't think of anything nastier.

IMPERIALIST MOTHERFUCKER

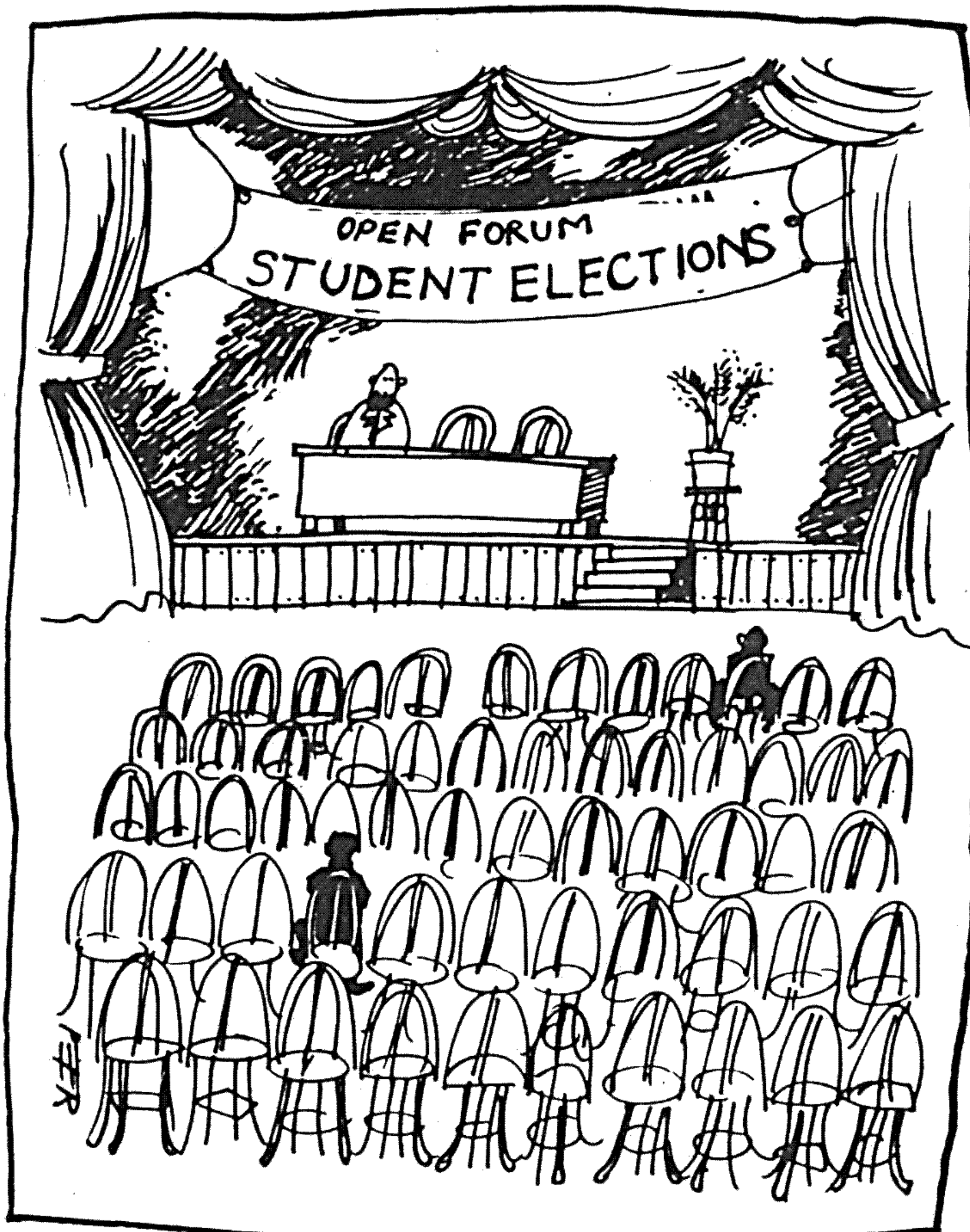
The something nastier you were trying to think of.



SALIENT

Victoria University student newspaper.

ELECTION SUPPLEMENT



Probably most of you are wondering what all this election crap is about, especially at this time of year. Well this by-election has been caused by the resignation of Anna Smith as the Woman Vice-President, and the constitution lays down that there cannot be more than two S.R.C. co-opted members on the Association executive therefore it has been necessary to hold this by election so that the three positions can be voted upon by you – the student mass.

No doubt, as in past years, most of you will find it all slightly amusing to watch the democratic process in action. To watch the usual few shit stirrers get up there and vie for the so-called honour of representing you on the Executive, can only create amusement even amongst the most non-political of us. Call them stirrers if you like but they are the only people who have enough gall to stand up for election. You may think that they are engaging in their political wank

of the year – smearing each other with such phrases as Trots eat shit, Ultra Left Adventurists, and Fascist Running Dogs along with a whole host of other semantics that would fill the pages of SALIENT till the Judgment Day. Despite these antics some of you might even bother to vote (God forbid), if you do then so much the better. If you don't then you cannot complain that you don't like the people who were elected. So as in many other cases it's up to you. The voting booths will be in the foyers of the Union building and outside the entrance to the library in Rankine Brown. Voting is on the Tuesday and Wednesday of next week, and the booths will be open from 8.30.am to 6.30.p.m. So instead of sitting in one of the many cosy, secure, little ivory appendages of this mind fucking establishment get off your bum and cast a vote.

Gyles Beckford. Returning Officer.

vote

Woman Vice President

vote

ANNE GILBERT

Until there is a real shift in the balance of power between the students and the administration (including academic bureaucrats) there is no hope of altering this institution so that it can be of greater benefit to more people than it is at present.

It is important that all student officers are willing and able to adopt strong positions in all questions of university and community affairs.

As woman vice president I believe I would be able to play a role in encouraging the executive to pursue such a course.

I see the most needs on campus at the moment as being better creche facilities, student accomodation, and a thorough investigation of the credit system.



Therefore I will work for continued support of the creche to compensate for the inadequate facilities provided by the university at present, and pressure to be brought on university and the government to meet their obligations as regards child care facilities.

I also support the present moves of the Students' Association to provide smaller unit accomodation in Raroa Rd. rather than the building of such places as the planned Trinity College.

The credit system has meant that many people sometimes have a workload which has more than doubled in comparison to previous years, which has decreased the amount of time available for social activities which are also very important. As Woman Vice-President I would have the time to be of assistance to the Education Officer in work of this nature.

The establishment on campus of groups concerned with problems of society, for example, all forms of oppressive discrimination and the establishment of links with groups and organisations off campus such as the trade unions, T.P.A., H.A.R.T., and the C.O.V. is very important so that the Students' Association is able to take a more positive part in the struggles and problems of the community.

vote

vote



BRIGID MULRENNAN

Treasurer Auckland Mobilisation Committee 1971.

Treasurer National Publicity Committee 1972

Treasurer Wellington Women's Abortion Action Committee

Member of University Feminists

I am running with Russell Johnson and Peter Rotherham on a Young Socialists ticket and I give full support to the programme which they outline in their election manifestos.

As Woman Vice President candidate I wish to take a clear stand on the issues that concern women and what I would attempt to implement if elected.

The whole of society discriminates against women, and the University is no exception. The university should be a centre for the struggle against the second class status of women in our society. In line with this V.U.W.S.A. should give full support to -

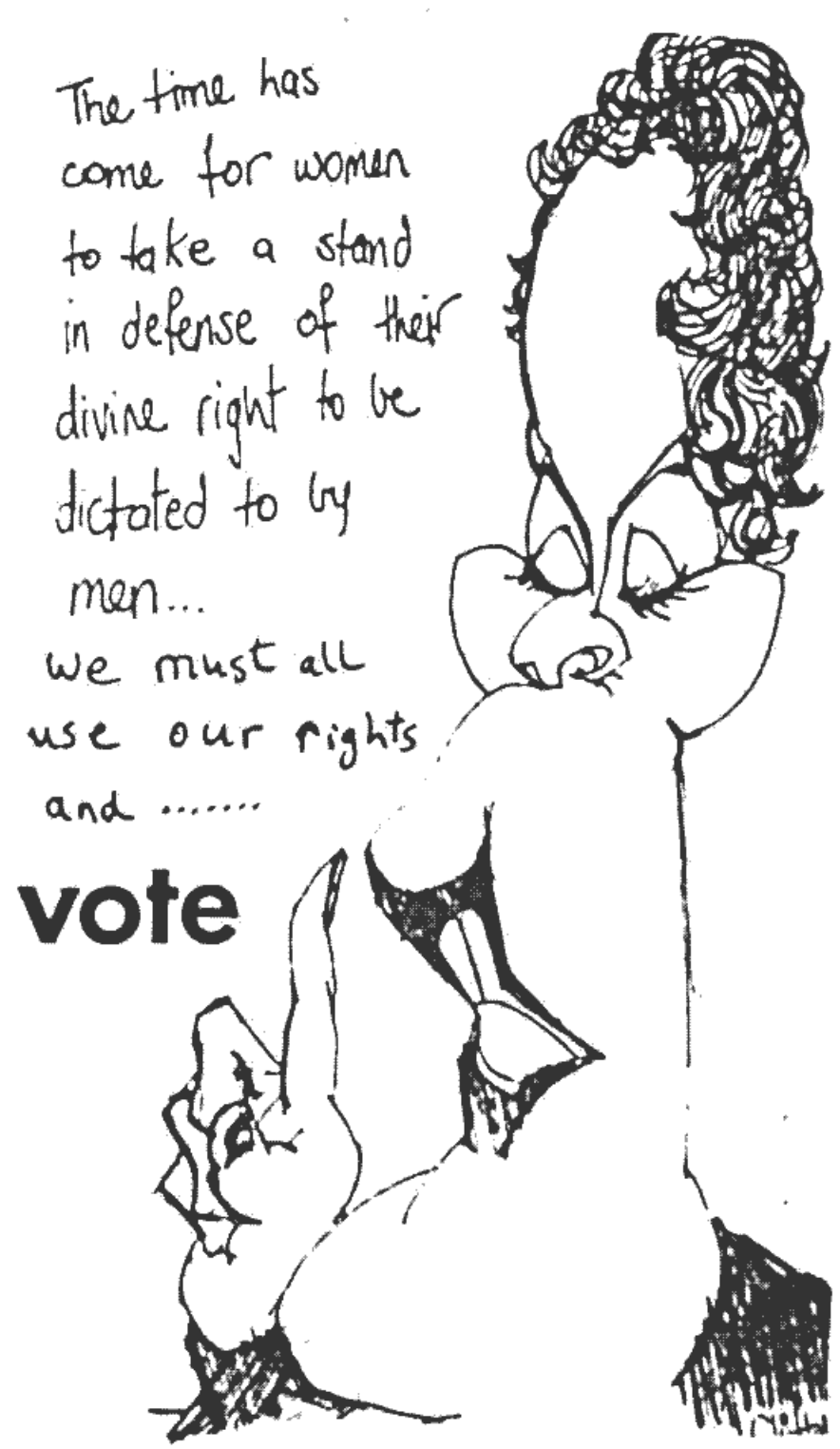
the Abortion Law Repeal Movement, and in the coming period the national Abort-

ion Teach-in Conference in Wellington in July 7th -8th.

- full and free creche facilities so that women with children can study without difficulty at university. V.U.W.S.A. should participate in the campaign for full and adequate child-care facilities.

- special Women's courses to study the history of women. I support the Students' Association co-operation with such groups as the University Feminists impressuring the administration to introduce Women's Study courses into the university.

Many students support the above issues, and the Students' Association has motions on its books to support such things as the repeal of the abortion laws. But it is time that there was more than verbal support given to Women's Rights. If elected I would take it as a mandate from the students of this university to immediately attempt to implement this programme.



NZUSA Liaison Officer

DAVID CUNNINGHAM



As the present N.Z.U.S.A. Liaison Officer, I am pleased that this by-election gives students a greater opportunity to indicate whether or not they have confidence in my ability to serve on the Executive.

My experience in Student's Association affairs includes work as student member of the Faculty of Arts(1972), the Teaching Aids Committee (1972), the Union Management Committee (1972-3), and Publications Board (1972-3).

The position of N.Z.U.S.A. Liaison Officer is not one about which detailed statements can be made, for it is the duty of an executive officer to carry out policy not to vaguely announce it. I support the

present Association policy and am therefore motivated to put it into practice, if this situation were to change I would resign. I do not seek election for status or illusory power but in order to be able to work on Association policy. Some of the work that needs to be done includes:

1. Efforts to make students more aware of the advantages and uses of V.U.W.S.A. and N.Z.U.S.A.
2. Improvements in Union management particularly the quality of catering.
3. An effort to reduce the runaway workload of the credit system.
4. Continuing action on the creation of more low cost housing.



There are in reality two slates being presented to students for the vacant posts on the executive. The Mulrennan-Rotheram-Johnson slate of the Young Socialists which stands for the end of the factional stupidity and disregard for the minority rights shown by the editors of SALIENT and backed up by the present executive, and the Gilbert-Leishman-Cunningham slate which stands for its continuance. Now I am sure that this latter group of people will not be acknowledging that they are in fact a slate of 'Trot-baiters' in their policy statements (in fact I wouldn't be surprised if they ran on smiling faces and vague promises to "better represent all students").

But let us look at their records: Ann Gilbert: supported the breaking up of the University Feminists A.G.M. and chaired the HART meeting which had Peter Rotherham thrown out as a 'right wing agent'.

Barbara Leishman: as Cultural Affairs Officer sponsored a publication which announced the formation of A.T.A.C.

(the Anti Trotskyite Action Committee) which was "dedicated to conduct a campaign of violence and terror against the Trotskyite elements in this country until they cease their activities".

David Cunningham: screamed at Rotherham at this year's A.G.M. that he could understand why people attacked him. This same "anti-Trot" frenzy has been carried in to N.Z.U.S.A. In fact in 1971 the V.U.W. S.R.C. censured the then N.Z.U.S.A. President, David Cuthbert (now N.Z.U.S.A. travel officer), for red-smearing the Socialist Action League in the antiwar movement. And N.Z.U.S.A.'s current International Affairs Officer, Alec Shaw, has been involved in stone-throwing expeditions on the residence of some Young Socialists.

As N.Z.U.S.A. Liaison Officer I will actively campaign for an end to this factional stupidity in N.Z.U.S.A. and on the Victoria campus, and for the rights of all student groups to function on campus without fear of disruption and violence.



STEVEN UNDERWOOD

A 3rd year Law/Commerce student.

The general lack of interest within the university coupled with the ever increasing gap between the main student body and N.Z.U.S.A. has prompted me to stand for the position of N.Z.U.S.A. Liaison Officer.

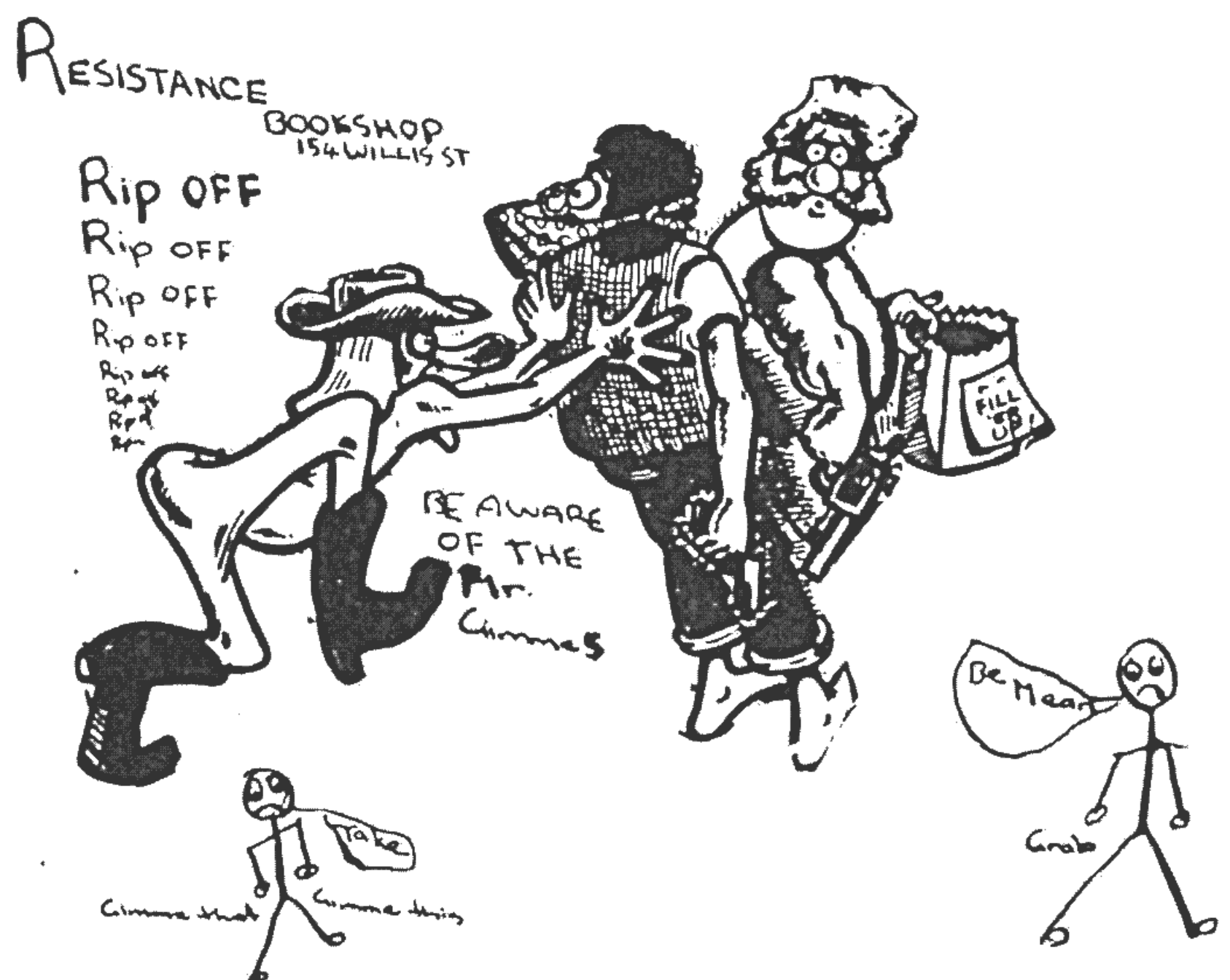
Among the issues that I feel most strongly about and which, if elected, I will endeavour to get action on are:

- increased bursaries
- student accommodation
- rent control
- greater liaison between the students at Victoria and N.Z.U.S.A.
- consolidation of N.Z.U.S.A. into a stronger political body to represent all students in national affairs and government

policy concerning students, for example, the proposed cutting of funds for the universities in favour of technical institutes.



votevotevote



RESISTANCE. 154 WILLIS ST

Cultural Affairs Officer

BARBARA LEISHMAN



As the present Cultural Affairs Officer, I have developed a good knowledge of what what is involved in cultural affairs work on this campus. An M.A. Hons. student in French, I have experience of almost four years of active involvement in a wide variety of cultural clubs. Through my work this year I have further extended my experience.

I have been active also in the administrative aspects of cultural affairs, including the processing of grant applications, and have spent long hours on the more mundane tasks associated with the social and cultural activities, such as the organisation of group meetings, the production of publicity and the horde of other problems that arise.

At present I am occupied with several N.Z.S.A.C. activities, for example, a pub-

lications conference, a rock concert, and preparations for this year's Arts Festival. My work has been aided by the good working relations that I have developed during the year with other members of the executive, the Cultural Affairs Committee (of which I am the chairperson), N.Z.S.A.C. and club officers, and I believe that such good relations are essential if the Cultural Affairs Officer is to carry out the job properly. Although I first accepted the position of Cultural Affairs Officer in the innocent belief that I could remain purely cultural and non-political in outlook I have now come to realise that any executive position must also be a political one, and I have come to align myself increasingly with the policies of HART, the Student Anti-Imperialist Front, the feminist movement to demonstrate my concern for basic human rights.

I want you to vote for :

- experience in cultural affairs
- enthusiasm for the work involved
- good relations with working associates
- a political outlook which involves adapting political movements to the needs of the people, instead of subjecting them to the machinations of minor political factions.

I want you to vote to re-affirm confidence in my ability to be your Cultural Affairs Officer.

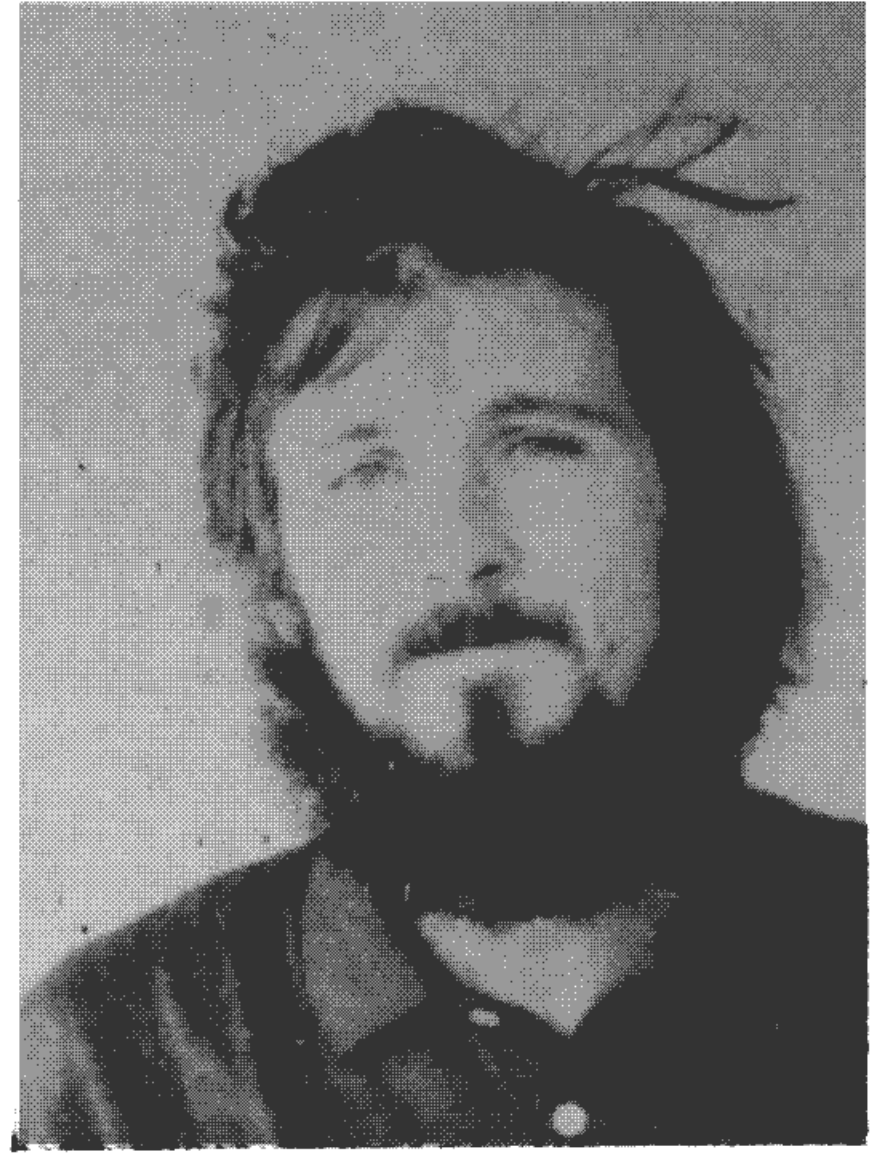
PETER ROTHERHAM

Co-ordinator of the Auckland Mobilisation Committee 1971-2, candidate for the President of Auckland University 1972 and currently Co-ordinator of the Wellington Young Socialists.

The first term of this year has presented us with a number of cases where the rights of groups of students have been trampled on with the direct or indirect support of the clique which currently administers this Students' Association. Likewise, students will have witnessed the blind and destructive factionalism which determines the actions of many members of this 'Establishment' - the hysterical 'trot-baiting', the disruption of meetings, slanderous articles in SALIENT, and so on. Any students who oppose this clique, and attempt to organise opposition to it, face the threat of being slandered, having their meetings disrupted, their posters defaced and torn from noticeboards, and perhaps even the threat of physical assault (this has already occurred once this year.)

All this is not just wild supposition. Every one of the examples mentioned above has actually happened at least once this year, and in some cases many more times.

votevotevotevote

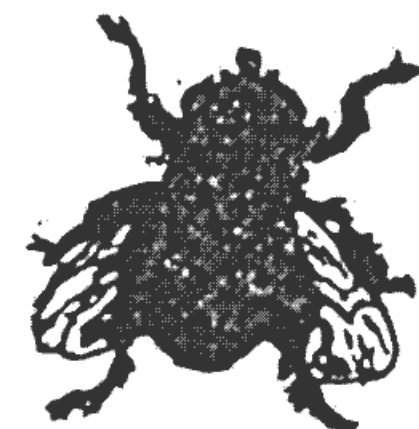


Obviously many students realise all this and stand strongly opposed to it; but most of us are also unsure of how they can best fight it. The Young Socialist election programme is designed to help spell it out:

For the democratic rights of all students, whether they represent a majority or minority of student opinion. That is, the right of students and clubs to freely express their views on campus and through the pages of SALIENT, and to organise around whatever issues they choose, free from the threat of slanders, attempts to stifle their viewpoints, intimidation, disruption, and so on.

All the Young Socialist candidates also endorse the demands for Women's Rights and advocate an on-going campaign against the Indochina war and the continued U.S. presence in the region: U.S. Out of S.E. Asia Now, and Withdraw All Support from the Thieu Regime.

Vote for the Young Socialist candidate.
Vote for a clear programme of action.



This special Salient election supplement was produced by all the usual workers with special thanks to Lisa, Frith, and Grub who took the photos.

SALIENT Office: 1st Floor, University Union Building, phone 70-319 (ext. 75 & 81), P. O. Box 1347, Wellington, New Zealand.

COPY DEADLINES

All copy should be in the hands of the Editors by Wednesday evening, although late contributions will be considered. Copy should be typed or written in legible printing, double spaced on one side of the paper only.

ADVERTISING

is in the capable hands of Roger Green who can be contacted at Salient (phone 70-319, ext. 75 & 81) or at home, 793-319. We need ads to keep the paper going, so if your old man is a 'senior executive in the world of commerce or industry' (as they say in the trade), or even a self-employed drain layer he's bound to be keen to advertise in Salient.

LETTERS TO THE EDITOR

should be given to one of the Editors, left in the box outside the office or posted to Box 1347. If you can't type it or write it in legible printing, double spaced on one side of the paper only, in the space of 300 words come and see us.

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VOTE:

TUES. 5th & WED. 6th

BOOTHS:

R.B. & Union Foyers

8.30 am - 6.30 pm

SALIENT

MP eye-witness says police were vicious

MR. GEOFF OLDFIELD, United Party MP for Umbilo, yesterday sharply criticised the actions of the police at the student demonstration at St. George's Cathedral in Cape Town on Friday.

Mr. Oldfield, who witnessed the scene at the cathedral, said he was struck by the viciousness of some of the policemen who hit the students with truncheons.

He said: "Once they started, they just seemed to go on and on. I am not particularly in favour of demonstrations but I feel that if the police had moved the students without using truncheons they would have achieved their object peacefully."

Mr. H. J. van Eck, United Party MP for Benoni, said the demonstration seemed to be peaceful when he passed the cathedral several times during the afternoon. Later he saw a man being chased up Queen Victoria Street by young men in shorts who were wielding truncheons.

POLICE CHIEF PRAISED

POLICE behaved in an exemplary manner yesterday, the Rev. Bernard Wrangmore, of the Mission of Seamen Institute, said outside the Cathedral yesterday afternoon. Mr. Wrangmore said that if everyone had behaved "as reasonably and as gentlemanly" as Brigadier A. Heyns, Divisional Inspector of Police for the Western Cape, no one would have any argument with the police.

The Rev. Theo Kotze, general secretary of the South African Council of Churches, said police had rushed the Cathedral steps and pulled students off the steps. Others had escaped inside the Cathedral.

"The brigadier pleaded with us not to remain here. What we saw just now was rough and unnecessary — but that does not include the brigadier."

Not available for comment

NEITHER the Prime Minister, Mr. Vorster, nor the Minister of Police, Mr. Lourens Muller, was available yesterday for comment on Friday's incident at the Cathedral.

Vorster rejects inquiry demand

Cape Times Political Reporter

Tues 6th June

THE PRIME MINISTER, Mr. Vorster, yesterday rejected Opposition demands for a judicial inquiry into Friday's police drive against students and warned that the same action would be repeated as often as it was necessary.

Mr. Vorster also issued a serious warning to certain university authorities to see to it that law and order was maintained on campuses.

"This Government is now slowly getting tired of cajolery. The Government is slowly getting tired of warning, and the time will come when very drastic action will be taken against these universities."

It was very clear that South African universities were being used by communist and terrorist organizations and by other people working towards subversion in the Republic.

The Government could not be expected to close its eyes to all these threats.

It was said that by being firm one played into the hands of one's enemies. However, the opposite was true.

"I say the most effective method to deal with this sort of thing (student demonstrations) is to act in the way action taken here on Friday."

"I want to say very clearly that as often as it might be necessary in future, when law and order is at stake, the same action will be taken again."

Mr. Vorster rejected Opposition accusations that Friday's police action did South Africa's image overseas tremendous harm.

"I want to say that right-thinking people here and all over the world, are sick and tired of this sort of behavior by students," he said.

"If the police did not do what they did on Friday, I would personally be disappointed because it would have shown to me slipping away from order."

If anyone

treated unjustly on Friday he could institute charges against the police in a normal way.

But there was no need for a judicial inquiry. It would be a waste of time.

'VAT HUL VAS'

Cape Times Correspondent

JOHANNESBURG. — In an editorial this morning, the "Transvaal" Nationalist Party mouthpiece for the Transvaal, refers to the Cape Town clash between students and the police and under the heading "Vat hul vas" (collar them), demands strong action against the students and the university authorities.

It attacks the opposition Press which, it says, sought to put the police in the worst light.

All responsible parents—White and non-White—would be grateful if strong action were taken to stop this incitement.

This type of politicking must be severely dealt with, says the "Transvaal".

aton hit her on the head

Mrs. Lorraine Olsen, who is employed in the accounts department of the Cape Times, said she was struck on the head behind the right ear by the tip of a police baton during yesterday's upheaval. She and a friend

WHY GAS WAS USED

THE MINISTER OF POLICE, Mr. S. L. Muller, said in the Assembly that the police had used tear-gas yesterday to clear the streets in the vicinity of St. George's Cathedral because the student demonstration resulted in a concentration of thousands of people.

The Minister said that having to resort to teargas had caused great inconvenience to many people. He regretted this, but it was unavoidable.

The Minister said it could be understood that it was not always a practical thing to do. On Friday there were a small number of students and not a large mass of people against whom the police had to take action.

The use of tear-gas on Friday would have been very injurious to a large number of innocent people. The police did not wish to punish other people in their action against these student demonstrators.

Yesterday afternoon however, tear-gas had been used because there was a concentration of thousands of people. — (Sapa.)

Horrible Cathedral attack

By PAMELA DIAMOND

I WONDER if Mr. Louwrens Muller, our Minister of Police, has met Mayor Daley of Chicago. They have a lot in common. They both have police forces which beat up students.

There is only one difference, as far as I can see. Mayor Daley's bully boys did not go storming into a church and drag their victims from the altar by their hair and flog them through the nave, chase them around the christening font and pursue them between the pews — shouting obscenities all the while.

All that was a refinement added by Mr. Muller's boys. mental possession, torn off and beneath their big feet

BEATINGS AT THE ALTAR

This issue

- SOUTH AFRICA - 1984 arrives 12 years early. From South African Newspapers: page 3, some international repercussions of the S.A. melee. page 4 & 5, more news, background, photo's page 6, a selection of editorials and comment.
- INDOCHINA - 8 page liftout.
- ECOLOGY - 4 page liftout.
- JUNE 26 - Freedom Day. At last! Something to send home. Take two copies — take ten.

HORRIBLE POLICE NOT PROVOKED SAY STUDENTS



LETTERS

CRECHE: EXEGETIC

Sir,
In the last issue of Salient it was pointed out that the Stud. Ass. has given the Creche a grant of only \$200. This grant was in fact made in 1970.

The Association has held to the philosophy that the welfare of students is the responsibility of the state. The University Administration has accepted this and partly as a result, we have the best welfare services of any university in New Zealand. These facilities consist of the Health, Counselling, Accommodation, Physical Welfare and Careers Advisory Board as well as the Creche. Unlike the position at most other universities, our facilities are paid for by the Government.

Although the Association follows a hard line and refused to contribute financially to any welfare service, it has fought with the University for various improvements that it thought necessary.

Indeed it was at the forefront of having the Creche established. On the other hand the Creche parents Association has just been affiliated to VUWSA. The Parents Association is a separate entity from the Creche and it could apply and receive a grant for the holding of discussion evenings or whatever other like activities it decides to engage in.

I am sure that the University (and the Government) would be happy if the Association decided to levy its members for medical Insurance etc. as happens at some other Universities. However the Association will strive to ensure that the responsibility for financing the Welfare Services rests where it belongs - with the N.Z. Government.

Peter Cullen.

ANTITHESIS

Sir,
Dianne Alexander should have read my letter more carefully before replying, as most of her points have little to do with it. She ignores my main point - no small group (less than 2½% in this case) deserves special privileges which are paid for by the others.

To take her points in order:

1. Student opinion may be on the side of minorities, but only those who are oppressed, to maintain the privileged position of others, not on the side of those in the elite who oppress them, (or want to).
2. I did not make any sweeping generalizations (of which she gives no examples) and I did make it clear what I meant by "serious students". The "imperfections of modern medical science" are not the cause of pregnancy, anymore than the threat of a nuclear war is an excuse for not passing exams.
3. Whether or not students want anything to do with children is up to them - they can surely do so without forcing everyone to

pay so that a large number of them are hanging around the university.

4. What is this "income that seems designed to support only one?" If neither of the parents are working then why indulge in such luxuries as children?

The most objectionable part of this whole issue is that mothers (or fathers) who are able to go to university already contribute an elite (as do students themselves). Yet they want to be raised up further, with no thought for people in the community who are genuinely in need, for mothers in depressing suburbs who can't get out and certainly deserve a creche more than they do. Having got some privileges however, and a base to build on, they want more, while those who have nothing to start with continue to be taxed so that others can enjoy the double privilege of a university and a creche.

Terence Coogan.

TRASH

Sir,
In Salient May 31st 1972 there was a good article on pollution. In the Rankine-Brown yard on the following day there was a good example of pollution.

After the SGM the amount of trash on the ground was nothing short of disgusting. Why don't those bloody idiots who drop their litter learn someone else has got to clean it up!! Would it have taken any effort for those thoughtless litter-dropping arseholes to hold onto their litter until they were near a rubbish bin?
I'M PISSED OFF.

THE ONLY WAY

Sir,
Radicals are the real motherfuckers of this world.

Some time hopefully, these so-called revolutionaries of our phoney society will wake up to the fact that the only way social revolution will be effected in New Zealand will be through grass roots social change, the leaders hip by example, not the talk of ideologies and the marching in the streets. To ignore the welfare work done by many, or patronisingly call it 'patching up', is to ignore the only possible means we have at our disposal of influencing the masses, towards whom after all any social change is directed.

If the radicals see marching in the streets as an easy, quick way of legislation surely this is the peak of their short sightedness for when has marching in the streets had significant impact?

Are marches, demos and mobs just colossal ego-trips? For that matter, are all student leaders just on massive self-glorifying ego-trips?

When the articulate people capable of leading the student body realise that a better society can be achieved through working with the people, and turn to it, rather than dreaming of a dramatic revolution, then maybe that revolution will begin to happen.

Richard Keene.

OPTIMISM

HOW EVEN READING AN EVENING POST REPORT CAN MAKE YOU WONDER.

While the technocratic dinosaur rampages we in the fog of tears live on. The map of effluent in Wellington shows all the crap. Students, not all cartographers or biologists cram the library, humid air well conditioned. The TV, ghosting images, reports one village victorised by the B-52s. The Maori

movement is small while cocktail liberals squeak inverse racists. I can't find the Dominion for the share pages and crapified ads. The lectcha womb is busting with two editorial readers and others. My house warm, carved fireplaces is going to be demolished by the wind of motorcar southerlies. The Southern man could win.

A few days ago, a quiet sun gently unfolded. It was not the Values Party but that was a nice idea. It was not the growth of OHMS but that is mushrooming. No mushrooms in Paris, thats for sure. It was not seeing a film from the northern half of Vietnam but that was interesting. Neither was the sun the warmth of talking with some friends but that was good. It was a weird event in American justice. A contradiction perhaps. Something happened.

Hope-there is hope. Even commie fuzzy headed Black intellectuals can get off for crimes they don't commit. Angela Davis is free.

People should think of that and let the pronouncements J. Edgar Hoover (best in pieces) rest in the 1930's where they belong, with shiny new Tricky Dick.

As students we could think of our studies and then look at the alcoholics in the streets and children who need creches and time. We have energy. Cynicism may be the code politicians like in geriatrics and apathists.

Hope - Davis is free, the FOL are trying to stop the French, Ohms is stirring Thomson's dapple grey cranium, people know South African police are not very sporting. Poetry is saying why oppress with set format. Why not write on walls? Why not laugh in, on the streets? Why not walk roads for fun or serious purposes? Why not continue the hard struggle against all war? Remember the Authorities words 'Thou shalt not kill' we must try.

Oppression is the causing of mental and physical pain. Angela Davis's freedom is a step against oppression. Establishing new maraes with gut communalism is a way out of urban pain. Redefining sexual domination is motivating change. Graffiti is anti-specification of where thou shalt transcribe. Creating our communities without domineering authoritarianism is a freeing. Burning draft cards is a way of fighting militarism and compulsion, aspects of oppression. Let us jump into the 6 foot of carpet that is supposed to separate our two polite parties. Rip it up and plant seeds. Stir. Make our own ways. Our own dreams our realities Conceive our own ideas and each act in our special way. Don't just intellectualise, Act! Lets move. Lets come together. Do something now! Action!

Stephen Hall.

S.A.L.L.Y

Sir,
As Ian Powell seems to want every contributor to Salient, who does not record facts the way the Socialist Action League likes them, to sign their names; I confess that I wrote the news item TROTS WALK-OUT in the May 31 issue.

Mr Powell thinks that what I wrote was a smear. I could have pointed out that the walkout looked very much like a carefully pre-arranged effort on the part of the S.A.L. but I didn't. If the non-S.A.L. people who left with Mr Powell and his mates weren't supporters of the S.A.L. position I would like to know what they were doing walking out. Certainly not supporting the majority position at the C.O.V. meeting, eh Mr Powell.

I am impressed by the way Mr Powell interprets any reporting the S.A.L. dislikes as a smear 'against the radical and antiwar movement in Wellington. Its that sort of arrogance which produced both the walk-out and the split in the antiwar movement.

Peter Franks.

STAFF

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PART-TIME WORK

Administrative Secretary with an interest in student affairs wanted for NZ Student Christian Movement in their Courtenay Place offices. 15 hours per week to suit. \$1 per hour. For further information ring Don Borrie, 51-973.

Anne Hope

Belfast Trade Unionist

Monday 19 June

12-2pm Union Hall

The play 'CRIME AND PUNISHMENT' will be performed by the 'New Theatre' from June 20 to 24 in the Memorial Theatre.

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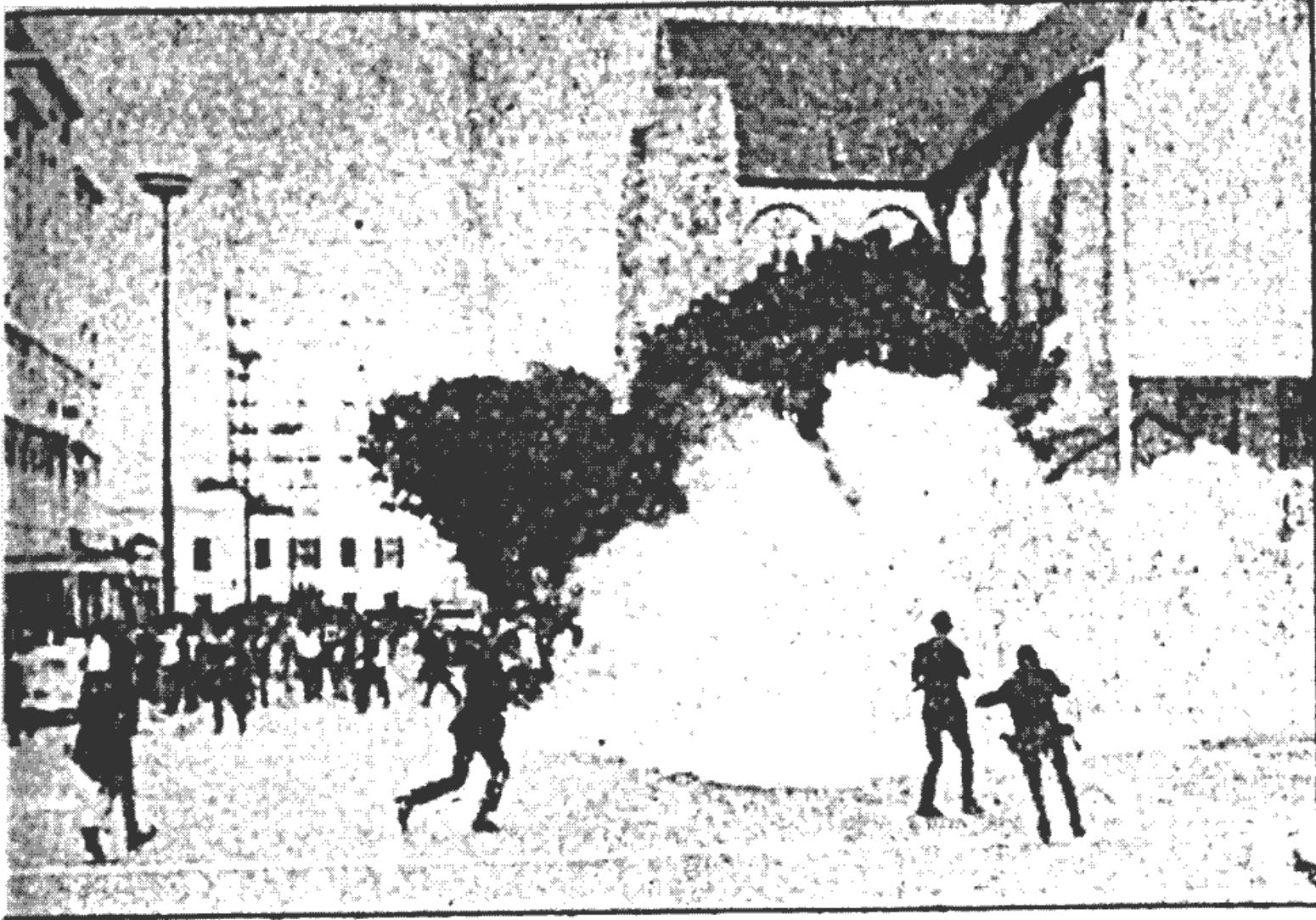
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Press photographers scatter as a tear-gas canister explodes

Anti-Bok movement gets boost

Cape Times Correspondent
AUCKLAND.—The anti-Springbok tour movement will receive a formidable boost from yesterday's treatment by New Zealand Press, radio and television of police action in Cape Town.

The Sunday edition of the country's biggest newspaper, *New Zealand Herald*, of Auckland, had front-page headlines saying "Brutal police attack on Cape Town students." Beneath, a Reuter report highlighted police kicking and punching girl students, slapping them in the face and manhandling them. The report emphasizes efforts by police to impede photographing of their attack on students.

News sessions on State and private radio and on State television likened the attack to police actions in fascist countries.



"I guess we're the type Connie Mulder wants as immigrants—regular church-goers." *Cape Times June 6th*

Those in authority should be careful not to underestimate the anger caused by the occurrences in and outside St George's Cathedral. A huge congregation at a special service yesterday afternoon testified to public sentiment in this matter. It was a protest of its own kind, without banner or placard, but a demonstration nonetheless of public feeling.

Argus June 5th 1972

Barnard risks job

DR. MARIUS BARNARD, who has led the Grootte Schuur Hospital heart-transplant team, told a capacity crowd in the Cape Town City Hall last night that he had been warned he might lose his job for addressing a public protest meeting.

Last night's meeting was organized by students to protest against race discrimination in education.

Dr. Barnard told the meeting that he was called to Grootte Schuur Hospital to receive a letter. The letter stated that he would be contravening Section 14 of the General Hospitals Ordinance of 1928 if he addressed the public meeting.

"I would like you and the people of South Africa to judge me if I have associated myself with communists and terrorists.

"If I've done anything to South Africa I stand judged by my country."

Dr. Barnard said that it was time people did something personally about present conditions.

"I think that letter was meant to frighten me. I asked the advice of senior people at the hospital and they said I stand a very good chance of losing my job."

Dr. Barnard was cheered when he added:

"I would like to tell you I have a right to talk.

"Our Prime Minister has made a good suggestion—that the only way to get rid of a Government is through the polls."

"We should take him up on that. We cannot afford the luxury of being divided among ourselves. We should fight the next election united."

Right

to think and speak

THE chairman and members of Council of the University of Cape Town and members of staff are joining students of the university in silent protest on the steps of St. George's Cathedral this afternoon.

It comes at a time when there are ominous signs of

a slide from semi-freedom, into the authoritarian abyss. It seems pretty clear that the Republic is entering a deeply troubled period. Public reaction to Friday's outburst of savagery, if it is massive and sustained, would be an unmistakable signal to the Nationalist Government that they are treading a dangerous path. It might cause our arrogant rulers to pause and consider the consequences of their actions. Do the flailing truncheons at the Cathedral foreshadow the end of lawful, peaceful protest in the Republic? If they do, the authorities will be hastening the day of lawless, violent protest as one platform of free speech after another falls to stormtrooper thuggery and official violence directed against defenceless citizens.

That is why to-day's silent protest on the steps of the Cathedral should have the support of every South African who cherishes what is left of our national heritage. It is up to the United Party, as the Official Opposition, to take the lead in expressing the indignation and outrage which, we feel sure, is felt in all sections of the South African community. The United Party has a public trust and responsibility as watchdog of the public interest. In Parliament to-day, it must not betray this trust.

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—B. Miller

1001 DELIGHTS

A.G. Barbour

50 SHORT SCIENCE FICTION TALES

LANGUAGE OF THE BODY

—A. Lowen

BEEN DOWN SO LONG IT LOOKS LIKE

UP TO ME —R. Farina

ON THE ROAD

—Jack Kerouac

LOVE, LOVE AT THE END

D. Berrigan

DIMENSIONS OF CHANGE and

CHILDREN OF CHANGE

—D. Fabun

STEPS OF BÖNHÖFFER

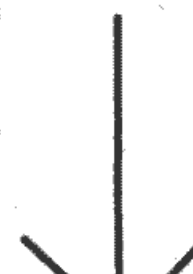
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POLICE BEAT UP STUDENTS

What really happened in the cathedral on Friday?

Argus June 5th 1972.

BECAUSE most of the students involved were shocked and frightened at the time, and some were bleeding as a result of having been assaulted, it is almost impossible to reconstruct a second-by-second account of what happened in St George's Cathedral on Friday afternoon.

It was on the steps of this building that the students were standing when the police charged with batons about 4 pm. About 100 students immediately fled through the north transept into the cathedral.

The Latin inscription on these doors reads: 'I am the door; by Me if any man enter in, he shall be saved.'

The doors were closed behind them. Within all was illuminated only by the late afternoon sun filtering through the cathedral's vast stained-glass windows high overhead. There were echoes of shouts, and the screams of those still being attacked outside.

FELT SAFE

Students felt safe. A cathedral was inviolate. The police would not continue their beatings and baton assaults here. They thought themselves also safe from those they called 'Muller's muggers' — the policemen dressed in garb apparently designed to make them look like students.

There was a scuffle at a side door, from which steps lead down to a parking bay marked: 'Reserved for the Archbishop.' Police charged up these steps and burst into the cathedral, dashing past the granite font and spreading into the transept crossing. The assaults inside the cathedral began.

Students fled. A few followed Catherine King, 20-year-old daughter of the Dean of Cape Town, whose intimate knowledge of the building led her to the concealed seclusion of the organ loft high above the choir, where they remained undetected.

POLICE SWORE

Others ran into the nave, pursued by shouting policemen. Rows of chairs collapsed, the police swore, but the students continued to run, dodging behind pillars.

Some fled up the chancel steps, through the choir towards the High Altar and the Sanctuary, in the belief that they would be safe here, beyond the giant Archbishop's throne, which was once part of the organ screen in England's historic Westminster Abbey.

At least two policeman followed them up here. One of the students was punched and beaten as he scrambled over the choir stalls, and he was followed

UN praise for student protests

Cape Times

NEW YORK.—The chairman of the UN Special Committee on Apartheid, Mr. Abdulrahman Abby Farah, Ambassador of Somalia, said yesterday it was encouraging that both White and Black students in South Africa were protesting against apartheid in education.

In a brief reference to clashes last week between police and students from the University of Cape Town, Mr. Farah told the 16-member committee: "It is interesting to note now that the White students of the University of Cape Town have been staging a series of protests against apartheid in education.

"It is an encouraging fact when you get South African students — White and Black — protesting against this evil system." — (Sapa-Reuter.)

QUERY ON POLICE 'STRONG-ARM SQUAD'

SUNDAY TIMES Reporter

ARE THE SOUTH AFRICAN POLICE employing a fifth arm — a special plain-clothes group — to carry out strong-arm work? This question has arisen because plain-clothes men took part in the police attack on students on Friday.

This "arm" or division seems to act as a loose addition to the established divisions of the police security system — the uniformed section, the CID, the Special Branch and the Bureau for State Security.

At the head of the police baton charge were a band of tough-looking short-haired young men wearing leather jackets, sweat shirts, jeans and other casual clothing — some of them carrying truncheons.

They went about beating up the students with relish — and with much efficiency. The police did not deter them.

Where do they come from? Some of them were seen to arrive in police cars driven by uniformed police drivers.

They could be policemen out of uniform, or police reservists. They could also, as has been suggested, be naval trainees brought in by the police for the occasion.

A student told me: "We know them pretty well. They are a tough lot. We call them 'Muller's Muggers' or 'Vorster's Leather Brigade'. Whoever they are, they're an ugly lot of customers."



ends baton attack

S.A. Sunday Times June 4th 1972

By A. J. WANNENBURGH

MR. JAPIE BASSON, United Party MP for Bezuidenhout, stopped a young policeman who was beating a student with a baton in a side street after the main police assault on University of Cape Town student demonstrators on Friday afternoon.

Nusas head calls for courage

MR. PAUL PRETORIUS, president of the National Union of South African Students, speaking at last night's meeting in the Cape Town City Hall, appealed to students and members of the public to "think and act rationally and not be afraid".

He said that "State violence" was the natural consequence of a society "rotten to the core".

"As far as Nusas is concerned no amount of batons, tear-gas, or arrests will stop us," he said.

"Black and White must learn to work together for peace, justice, tolerance, and for a new South Africa."

Mr. Sonny Leon, leader of the Labour Party, said that yesterday morning he had received a message that police had visited his home.

"As an elected leader of my people I have the right to speak out on any injustice done to the people I represent.

"Some of you may be feeling guilty about the events of last Friday. You could have assisted by using your votes in the right direction.

"We Browns and Blacks have been living under this type of brutality for quite a while. Assault by police is the order of the day for us."

Mr. Leon said that others in many lands had been appalled.

"I am deeply grieved to think that this type of measure could have been carried out against young people who want change in the South African scene."

Police took off badges

JOHANNESBURG.—Some policemen were yesterday seen by a reporter taking off their number badges and putting them into their pockets during the melee in Hoek Street.

The officer in charge of the police contingent, Brigadier Schroder, said he intended taking action against policemen who removed their numbers.—(Sapa.)

The man in the grey suit...

Cape-Times Chief Reporter

BRIG. MARTINUS CHRISTOPHEL LAMPRECHT, Divisional Criminal Investigation Officer for the Western Cape, was directly responsible for the police action against students and members of the public at St. George's Cathedral, Cape Town on Friday afternoon.

Immediately after the main attack, having recognized Brigadier Lamprecht in civilian dress, I approached him at the foot of the Cathedral steps.

I told him I had been deeply shocked by what I had just seen, and asked him for an explanation of the police action. I also asked him what sort of impression he thought this would make in the outside world. He replied: "I couldn't care about that!"

SHAKEN

Brigadier Lamprecht was obviously badly shaken. He was fumbling, and almost stuttered out his explanation of what had happened.

Pointing to the Cathedral steps he said: "This was an awful public gathering, or meeting. When these people refused to move off when they were warned to do so, I gave the order to disperse them."

When I pointed out that all the students had been standing on private church property, and had been standing peacefully there for some time, Brigadier Lamprecht replied: "Yes, but all those people over there (members of the public on the opposite side of Wale Street) could see and hear what was going on, so it was a public meeting."

"You've got to get permission from the municipality to hold such a meeting — and in this case no permission had been given."

From my vantage point on the centre island in Wale Street, directly opposite the Cathedral steps, I watched as Brigadier Lamprecht moved about the scene of action, looking at the constables under his command as they lashed out with their batons.

Pictures taken by Cape Times, Argus and freelance photographers bear this out.

One photograph, taken by a freelance, shows Brigadier Lamprecht taking part in the action himself.

At no stage was he seen restraining any of his men.

During the melee I did not at any stage see any student or member of the public assault a policeman.

NO ATTACK

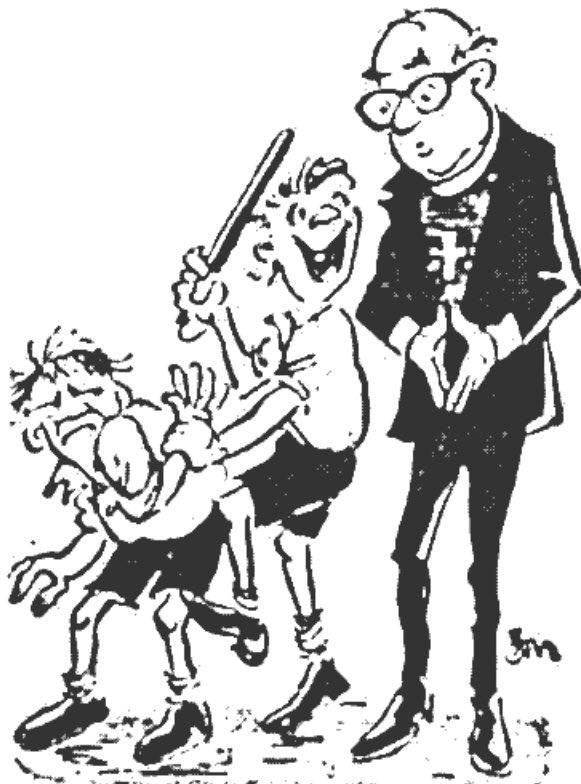
It has been stated that the baton charge was ordered after Col. P. A. Crous, District Commandant of Cape Town, was attacked by a student or students, from behind. I was watching him closely when the action started

... who gave the order to charge

THE MAN IN COMMAND: These pictures show the man who gave the order for the charge. He is Brigadier M. C. Lamprecht — the man in the grey suit. One of the pictures, taken by a freelance photographer, shows him taking part in the action himself.



They'll get same again, says brigadier



"We're not fighting, Father—we're playing cops and priests."

and I can say categorically that this is not so.

A consecutive series of close-up pictures of the incident reveals no evidence that Colonel Crous was assaulted before the baton charge was ordered. If he was in fact assaulted at any stage, it must have been after the action had begun.

At most, the colonel may have been jostled, or bumped by someone before the order was given — but he was certainly not attacked in the full sense of the word.

This, as I saw it, was how the action started:

About 4 p.m., after the students had been standing peacefully and in orderly fashion on the Cathedral steps for some two hours, one of the students, Mr. Dirk Kemp, began addressing onlookers through a portable loud-hailer.

Colonel Crous went up to him, on the steps, and said something that I was unable to hear. Kemp then used the loud-hailer again briefly to say he had been told he would not be allowed to continue using it. He then appeared to be handing the microphone to Colonel Crous and, in doing so, he said: "Perhaps the colonel would like to explain to you why this is so."

This was the moment of action. As Kemp handed down the microphone to Colonel Crous, I saw the colonel reaching up and taking Kemp by the arm, and pulling him down. But Colonel Crous certainly did not give the order for the baton charge. He was in no position at that stage to do so. The police posse was fairly far from him, on the Parliament side of the Cathedral—and anyway he was concerning himself with Kemp in particular and not with the students generally.

HAD NO OPTION

Reports that Colonel Crous gave the order for action are therefore false — and if he himself has told anyone that he gave the order, he was clearly trying to protect his superior officer, Brigadier Lamprecht, who was with the main body of police on the pavement.

Colonel Crous was merely caught up in the events that followed, and had no option but to join in, which he did possibly with reluctance.

FOOTNOTE: A question being passed in Cape Town yesterday was: Where was Brig. M. P. Loubser, Divisional Commissioner of Police for the Western Cape?

Most of the police used in the baton charge at the Cathedral of Friday were from the uniformed branch — and these men fall directly under the command of the Divisional Commissioner, who is himself a uniformed member of the force.

It has been confirmed that Brigadier Loubser was in his office on Friday afternoon.



BRIGADIER M. C. LAMPRECHT, Divisional Criminal Investigation Officer for the Western Cape.

THE CAPE TIMES

MONDAY, JUNE 5, 1972

'They displayed great tolerance'

WHEN, as everybody hopes, Mr. Vorster to-day announces the appointment of a judicial inquiry into Friday's appalling episode, he should be explicit about the terms of reference. The commissioner must be required to find (1) what was the threat to law and order (2) what laws or by-laws were contravened by the demonstrators (3) how important was the disruption of traffic (4) how grave a crime is it to hold a meeting without a licence (5) whether the police were assaulted or obstructed in the performance of their legitimate function and how seriously (6) any other reason for sustained and violent police assaults on students and members of the public? It is necessary to examine and define police motives in order to assess the facts which have been presented to the public by eye-witnesses. In brief, what actually happened or was likely to happen on Friday to require:

- 1: the deployment of 50 policemen armed with rubber truncheons
- 2: police baton-charge exercises on the lawns behind Parliament before the event
- 3: the indiscriminate assaulting of men and girl students with truncheons and by kicking and punching—all in the presence of senior officers up to the rank of brigadier.
- 4: the appearance of a number of thugs in shorts and other non-official apparel who joined in the clubbing without restraint from the official police
- 5: chasing students along Wale Street, catching them and beating them with batons
- 6: several students, including girls, being beaten up and repeatedly kicked by seven policemen at once and then dragged by the hair down the stone steps to the pavement
- 7: a photograph on the front page of the *Burger* of six uniformed and one plain-clothes policemen, three of them with raised truncheons, over one cowering student whose shirt had been ripped off
- 8: the man-handling of a woman newspaper photographer
- 9: the hitting on the head of an *Argus* reporter who remonstrated about the attack on the woman, followed by an attack by five policemen who rained blows on his head
- 10: seizing Press photographers' cameras and ripping film out of cameras
- 11: an attack (seen by Mr. Japie Basson, MP, in Queen Victoria Street 20 minutes after the event) on a student by a policeman who rained blows on his head and shoulders
- 12: chasing a student up and down the aisles of St. George's Cathedral, catching him, dragging him out of the church by his hair, continually punching him with fists and then throwing him down the steps
- 13: beating people with truncheons in the pews of St. George's Cathedral
- 14: grabbing a bleeding student whom a

priest was taking to a doctor and again beating him up

15: clubbing Mrs. Yvonne van Oudenhove over the head, arresting her and pushing her into a police van when she said the police were behaving like brutes

16: the shouting of obscenities by the police

17: the hitting of a woman who shouted she was pregnant (when she was again hit in the face) until she was physically sick

18: hitting reporter Pamela Diamond on the head and shoulders with a truncheon, seizing the front of her blouse, dragging her for yards

19: two policemen running into two girls, knocking them down, whereupon they were kicked by a following policeman

20: belligerence addressed to passers-by, who included a member of Parliament

21: smashing a baton into the face of a girl who said, "I am just standing here."

But the situation calls for more than an examination of the law and the confirmation or otherwise of these facts testified to by eye-witnesses. The country must be told whether, in using violence on this uninhibited scale to deal with students demonstrating in a cathedral, the police behaved as a controlled and disciplined force in a civilized Western country. Some years ago, at Sharpeville, it was necessary in order to maintain law and order to shoot dead some 70 Africans. Some people at the time thought that the degree of force was disproportionate to the dimensions of the threat and some feared that the police had acted without proper control by their officers. The judicial commission which was then appointed did not, because of its terms of reference, quiet the misgivings. The commission's report was a statement of the facts of what happened but the main issue, whether the action was a proper and disciplined police operation, was not dealt with. The commissioner found that the reasonableness or otherwise of the police action did not fall within his terms of reference and the police were not called on to reply to the implied allegations.

The same mistake should not be made again. The crisp issue is whether, to deal with a hundred or so demonstrating students, it was necessary to beat, bludgeon and assault on the scale indicated by the reports itemized above.

The Minister of Police said on Friday night of the police action: "They displayed great tolerance." He has a chance to-day in Parliament to reconsider this. It will be a sorry day for South Africa if the political heads of the police department assert without independent corroboration that what happened was an example of good, normal South African police work. It will be a disaster if the event is presented as an example of Afrikaner *kragdadigheid*. Many people in this country, and many more outside this country, will have another name for it.

Sunday Times

JUNE 4, 1972

A MINI SHARPEVILLE

THERE WAS NO SHOOTING AT THE CAPE TOWN CATHEDRAL on Friday, and no one was killed; but in other respects the pattern was not dissimilar from Sharpeville, with this difference: At Sharpeville it could at least be argued on behalf of the police that they felt themselves threatened and to be in personal danger. At the Cathedral no such threat or fear

existed.

It is perfectly clear that the police onslaught was an unprovoked, deliberate act of brutality. Instead of acting as guardians of the peace, the police became the chief violators of the peace. Their conduct served as an unpleasant reminder of the activities of stormtroopers and brownshirts in the early days of Nazi Germany.

Notes in the House

Just a tickle here and there

ALL THOSE who were battered and beaten by the police last Friday will be gratified to learn they were not actually hurt. The truncheons that bounced off their skulls were made of soft rubber.

The good news was announced in the Assembly yesterday by Mr. Jimmy Kruger, one of the Nationalist Party's legal experts.

The victims must regret not having been informed of this earlier. It would have saved unnecessary trips to the hospital and unnecessary treatment by doctors.

The Government's consideration for those who might have got in the way of a charging policeman only began to manifest itself in the debate.

For instance, when Mr. Lourens Muller, the Minister of Police, was asked why tear-gas was not used last Friday, he said it might have harmed people near by.

"You just hit them," said Mr. Hennie van Eck.

But Mr. Van Eck was forgetting about the softness of the rubber truncheons.

"In these circumstances I believe that the police acted with great tolerance," said Mr. Muller.

Just a tickle here and a tickle there.

No violence!

"If the police had used no violence, can you imagine what would have happened?" asked Mr. Muller.

Yes. There would have been no violence. And the Prime Minister would have been disappointed. He said so.

"If the police didn't take action in the way they did, I personally would have been disappointed," Mr. Vorster told the House.

I am so glad for Mr. Vorster's sake.

Sir De Villiers Graaff asked if someone had to be beaten to death before Mr. Vorster appointed a commission of inquiry.

"That is a senseless interjection," replied Mr. Vorster powerfully.

"Why?" asked an Opposition member.

Mr. Vorster did not say. But it was pretty obvious. If you ask hypothetical questions about someone who is beaten senseless, they must be senseless questions.

'About 30'

In any case, whoever heard of anyone being beaten senseless with soft rubber?

Mr. Lourens Muller said the students should rather have had their demonstration on Rondebosch Common. It would be quiet there, and newspapers would be able to take their pictures without disruption.

This is another example of Mr. Muller's consideration, one that may be overlooked by people who are so quick to criticize him.

There seemed to be doubt, still, about how many police saved Cape Town from the students, and how long they continued to beat them with their soft rubber truncheons.

Mr. Vorster said "20 or more".

"Double that number," said Mrs. Cathy Taylor.

"In the region of 60," said Mr. Mike Mitchell.

"About 30," said Mr. Muller.

Mere nightmare

Any more offers? Going at 30. Going, going . . . gone to that dapper Minister with consideration for others.

Members were similarly agreed on how long the police beat people. Sir De Villiers suggested that police violence continued 20 minutes after the first baton charge.

"Did you have a stopwatch?" asked Mr. Hennie Smit, of Stellenbosch.

Later Mr. Muller said that the charge lasted five minutes.

Mr. Vause Raw: "Did the hitting last for only a few minutes?"

Mr. Muller: "Yes. My information is that the charge lasted only five or six minutes."

"Your clock stopped," said Mr. Jack Wainwright.

Either that, or people who thought they were beaten up 20 minutes later were gravely mistaken. We all make mistakes. You think you're being chased up the road by a baton-waving man and then wake up in the gutter fooled by a mere nightmare.

Acceptable song

Mrs. Suzman wondered why the Government got so upset when students sang "We Shall Overcome", a Negro spiritual.

"It's an accepted student song," she said.

"Nonsense," shouted Government members.

"They sang it at Harris's funeral," said one.

"They will sing it at your funeral, too," said another.

"Yes, they will," said Mrs. Suzman. "So what?"

Mr. George Oliver of Kensington kept careful note of all the Government members who had laughs on their faces. He said the MP for Harris-smith, Mr. J. J. Rall, and the MP for Stillfontein, Mr. Koof's Rossouw, laughed their heads off when Sir De Villiers Graaff spoke about the pregnant woman who was beaten.

When Mr. Rall noticed that Mr. Oliver was looking at him, he "straightened his face", said Mr. Oliver.

"But the honourable member for Stillfontein still thinks it is a great big joke."

Hit them!

Mr. Oliver said Mr. Rossouw had encouraged the police by shouting: "Slaan hulle, slaan hulle."

Mr. Oliver said he also saw Dr. Piet Koornhof laughing when the debate started.

"Come off it," said Dr. Koornhof, without a flicker of a smile.

"The honourable member can laugh in this House if he chooses," said the Speaker.

But for the moment, no one did laugh.

JOHN SCOTT

The Argus

People are angered who have no special brief for students, for student demonstrations or for the evident political convictions of English student leaders. People are angry who do not like suppression and who do not like to see their country's name besmirched in foreign eyes.

SOUTH AFRICA FREEDOM DAY JUNE 26

"We, the people of South Africa, declare for all our country and the world to know: that South Africa belongs to all who live in it, black and white, and that no Government can justly claim authority unless it is based on the will of all the people...." This is how the freedom charter of the South African people begins. To many people such a declaration may seem a statement of the obvious. But to state it today in South Africa is to be a criminal. It is to lay oneself open to the kind of brutality that students in South Africa have recently suffered at the hands of that country's stormtroopers.

There is no doubt that the latest instances of repression in South Africa have shocked many people in this country out of their lethargy. The realities of life in South Africa have once again broken through to the surface despite the attempts of Jacks Marshall and Sullivan to build a "New Zealand-South Africa Mutual Admiration Society". Now is the time to make our point again.

June 26th is the first Monday back after Study Week. In the four main centres H.A.R.T. will be taking action in support of South African freedom day. Locally we will be taking to the streets with the specific intention of giving people reason to pause in their everyday routines and to consider the true meaning of APART-HATE.

From 12 o'clock on H.A.R.T. will be providing entertainment, relevant to the issue, in the Union Hall. At one o'clock a march will leave from the quadrangle outside Hunter. The plan of action for the march will be submitted to the session going on from 12 to 1.

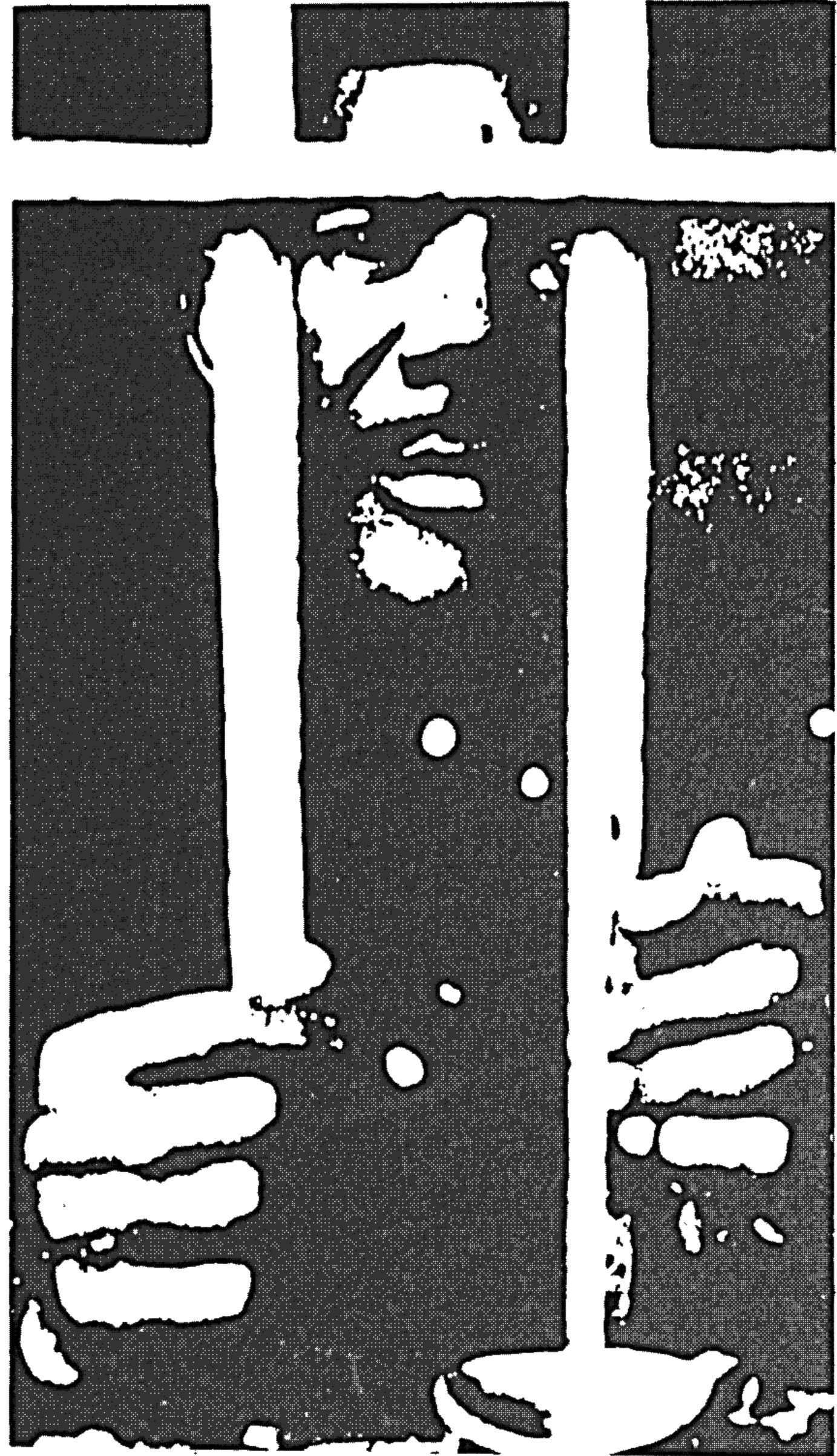
H.A.R.T. is calling on all its supporters to turn out in force on June 26th; many (hopefully) in black masks or with black painted faces. Suggestions as to courses of action will be welcomed. The proposed plan is very flexible and will be finalised to suit the will of the majority. IF YOU SUPPORT H.A.R.T. BE THERE.

P.S. - Phone numbers of people who may be interested in your views on apartheid, particularly on S.A. Freedom Day.

S.A. Consulate: 44-854, 44-855
Information division: 43-663.

S.A. Consul-General, Peter Philip: 42-867 (home).
N.Z.R.F.U. - 46274
Jack Sullivan- (Caltex office): 46027
(home): 758-323.

RING A RACIST TODAY. DEMONSTRATE ON JUNE 26



June 26 is a memorable date in the postwar history of the world. It was on this date, in the year 1945, that the Charter of the United Nations was formally signed at a ceremony in the auditorium of the Veterans' Memorial Hall in San Francisco, pledging the world to a common effort towards peace, progress and justice.

June 26 is also a memorable date in the postwar history of the people of South Africa. It was on that day, in 1950, that the first national stay-at-home strike was organized in that country as a mark of protest against the Suppression of Communism Act and other undemocratic and unjust laws. It was, again, on 26 June 1952 that the historic Campaign of Defiance of Unjust Laws was launched. Finally, it was on 26 June, in 1955, that the Congress of the People of South Africa, a multiracial conference of the opponents of apartheid and racial discrimination, adopted, at a meeting in Kliptown, near Johannesburg, a document which was come to be known as the "Freedom Charter".

Ten years later, in 1965, the African National Congress, which adopted the Freedom Charter as its programme, had this to say of its significance: "To understand the meaning and significance of the Charter, it is essential to take into account the real, living background from which it emerged. This is no abstract to hairsplitting legalistic analysis by parlour theoreticians. It is not only a statement of what *should* be, and what the people want to be in South Africa; it is at the same time an angry call of anguish against what *is* in South Africa."



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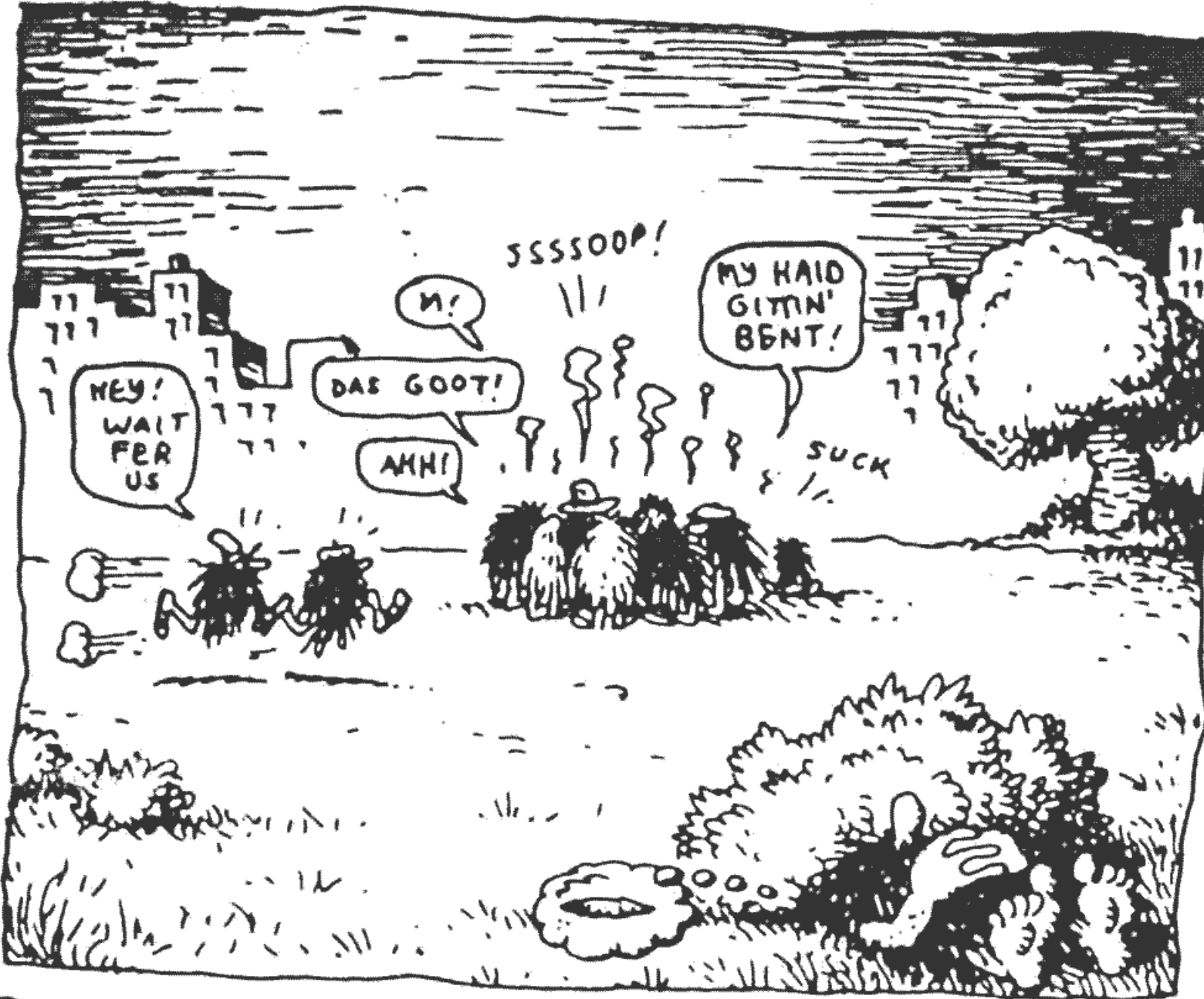
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will be at the Careers Advisory Board TODAY, Wednesday 14 June
Phone 44-447 NOW to arrange an interview.

VISITS BY EMPLOYERS TO THE UNIVERSITY

Each year the Careers Advisory Board organises visits by Employers to the University.

The Employers have two aims in mind. The first is to recruit. The second is to provide an idea of what their organisations do, and what opportunities they have to offer. Interviews are very informal, although jobs are there and are offered to suitable graduates.

The Employers are happy to see first and second year students who are interested, and will provide information on their companies to any students who seek it.

This is of benefit to students in several ways. First, they can aim for a specific job with a specific company. Second, they can explore job openings with a number of companies without committing themselves. Third, they can look into the possible careers open to them well before they graduate.

In general, first and second year students who have explored job opportunities are better placed to make an informed choice about their future jobs than near-graduates who leave it to the last minute.

Students interested in discussing their prospects with any, or all, of the organisations listed, and in exploring the careers available with these organisations, should make an appointment for an interview at the Board's Offices NOW. Please ring Miss Porter, 44-447, for an appointment or for further information.

Tuesday 20 June	: Arthur Andersen & Co (Australia) Chartered Accountants Mr. Cohen	
Monday 26 June	: Barnett & Barnett Chartered Accountants Mr. R.F. Ferneyhough	
Tuesday 27 June	: Hunt, Duthie & Co Chartered Accountants Mr. McCaughley	
Wednesday 28 June	: Price Waterhouse & Co Chartered Accountants Mr. Devine	State Services Commission Govt. Department. Miss H. Williamson
Thursday 29 June	: State Services Commission N.Z. Forest Products Ltd	N.Z. Forest Products Ltd Mr. Harvey
Friday 30 June	: State Services Commission Inland Revenue Dept. Govt Department Mr. Waipara	Barr. Burgess & Stewart Chartered Accountants Mr. Greenwood

THEATRE ACTION

Theatre Action have created a very interesting, almost marvellous production in 'Once Upon A Planet'. They produce a reaction very much akin to the rapt absorption of children watching theatre – but with the unlikely material of a typical Downstage audience. I think this is because the play is in the format of a children's theatre, but without trying to be a self-conscious adaptation for adults (as happened with their earlier appearance with 'Gwayne and the Green Knight'). The characters, a group of five clowns, are clear-cut, their feelings and thoughts openly expressed largely in suitable movement and facial expression, rather than hidden in words and verbal play.

Their world in the first act is one of illusion or make-believe. They attempt to disguise the dreariness that finally erupts by falling into situation after situation as one of the clowns tires of his/her role in the preceding game – a role which is only an extension of the character itself, rather than a complete departure. The clowns cannot lose themselves even in make-believe, cannot alter the relationships between members of the tight-knit group. The comedy is tinged with a gentle, occasionally desperate, sadness – and it is this element which takes the play beyond superficiality, beyond laughing at the clowns, to make a comment on humanity which, since it is gentle, is unpretentious. This together with the actor's complete concentration in their roles, and in the group as a whole, make the audience as rapt as children.



The second act finds the troupe of clowns attempting to escape their own illusory unsatisfactory world. They can do this however, only by imagining a flying machine. We leave them working silently, dully in a food factory – the material objects they craved in the first act for their 'reality' have enslaved them. They have lost their ability to see that a yellow glove is not necessarily a yellow glove, and to treat it as the sun, to feel its warmth. The second half drags a little in the middle – the group will have to learn not to carry on a good thing for too long, especially when it makes heavy demands on the audience's concentration. This is the same fault which marred the mask-plays of the first show.

'Once Upon A Planet' is a very different and very exciting theatrical experience compared with normal Wellington fare – and it should be seen on these grounds alone. However Theatre Action have also created a production of exhilarating quality. You have to the end of the week to see them at Downstage, and they are performing in the University Theatre at 1pm this afternoon.

—cathy wylie



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POPEYE

Women's Lib and the radical left are missing a great opportunity with the *Miss New Zealand Show*. Because it's live and on network television it offers unparalleled opportunities for disruption. A quick obscenity in the compere's direction – a lightning downtrou – a political diatribe from a contestant – the possibilities are endless. Picture the scene. The leading contestant – who wouldn't have to be very good looking to win – has been secretly groomed by the local women's lib. She walks on stage to an out-of-cue drum-roll to receive her prize. Compere: Isn't it just wonderful to be Miss New Zealand? Contestant: Get fucked you silly old queen. Chaos as contestant pulls out cunningly concealed megaphone and commences to harangue the crowd. The local mayor dies of apoplexy. The producer shoots himself. Marches are redundant when you can get your message across like this.

If you thought the BBC adaption of Dumas' *Man In The Iron Mask* was fantastic (which I did) there's an equally distorted adaptation coming up on the box tonight. It's *The Scarlet Pimpernel* or how that darling Sir Percy Blak-

MUSIC

Rumblings from the Music Dept forewarn of a theatrical occasion occurring after study week. Judith Dale and Gordon Burt are co-producing *DIDO AND AENEAS*, the mini-opera composed by Henry Purcell. This pinnacle of English Baroque music involves a classic tale of lovers separated by dark powers against which they struggle unsuccessfully until their final despair.

Also happening is an experiment in music theatre: *ELECTRIC MUTANT EXPLORATIONS*, expanding into a redefinition of man's consciousness in his electric environment. Rex Halliday and Ross Harris will be putting together the sounds of piano, guitar, drums, vocals, with the aid of the Putney VCS3, a live electronic synthesizer, plus a 4-channel tape. All this with lighting innovations by Errol Greaves will create an audio-visual environment which is Art as Revolution. Right on! p.s. first night should be Wednesday June 28th.

ney saves all those wonderful people – nay snatched them from the very blade of the guillotine wielded by those vulgar Jacobins. Incredible overacting and dazzling costuming can be guaranteed, for those brave enough to watch.

Talking about campery, do you see *Jason King*? The script is terrible – even worse than the acting perpetrated by those of the weak-wristed brigade who seem to be taking all the male roles. Nevertheless, quite fun to watch.

Dad's Army on Sundays is a delight to watch – not for the script, which is decidedly weak, nor the direction, but for the amazing talents of Arthur Lowe. He's one of those rare actors who can make you laugh without saying a line.

The NZBC have finally got round to repairing a mistake made when television first appeared in this country – to wit, one channel in each centre. The plan is for a limited networking (from the Avalon complex) from October of this year, and full networking a year later.



DOWNSTAGE THEATRE

Return Season of THEATRE ACTION ends Saturday.

Starting Wednesday June 21st
OLD TIME

by Harold Pinter
directed by George Webby.

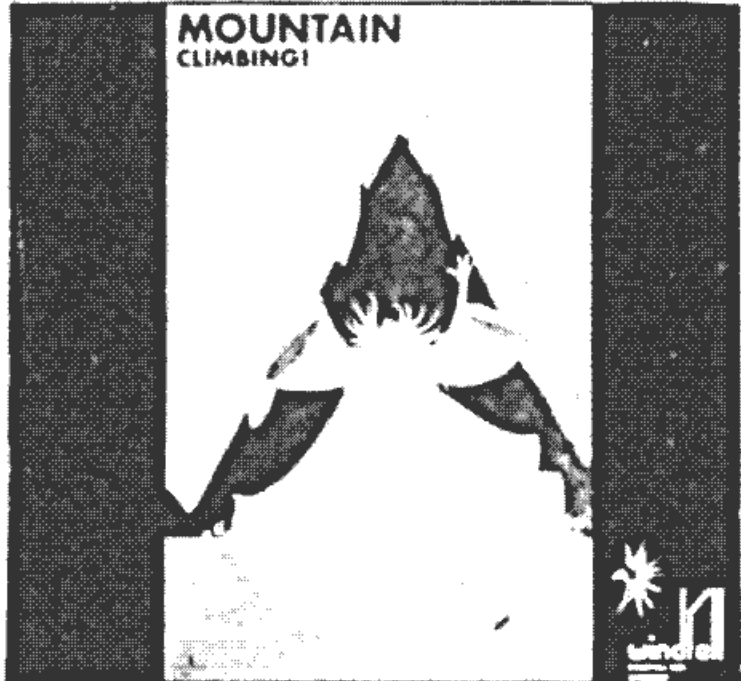
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records

MOUNTAIN CLIMBING - Polygram

THIS is, of course, the first album that Mountain, as a group, put out; previously released here a couple of years ago, its now re-released with the original overseas cover. As an album, it does little more than provide examples of Mountain's brand of music, and as far as that goes, I like it; but I've got my reservations. Most of the records very heavy (*Mississippi Queen* - being the best example, but the quieter tracks are better - *Imaginary Western*, *The Laird* - more subtle, more rehearsed. To me, most of the heavies sound as though they were stuck together in the studio to fill out the album- Corky Laing counts it in, a couple of shattering verses, lead break, a bit more yelling, and a quick fade. Ho hum. But, there's *Theme for an Imaginary Western*, which Mountain have made their own (have a listen to their version on *Woodstock II* - a real goody). *For a Friend* is West's acoustic solo outing and excellent; *The Laird* and *Boys in the Band* are quieter (with traces of Jack Bruce) and show more arrangement than most of the tracks, oh well, they're just better songs. *Sitting on a Rainbow*, *Silver Paper* and *Never in My Life* are the heavies, loud and uninspired. This is where Mountain falls down- they can obviously do better.

West's guitarring isn't at its best, but its still very good- a bit like Kurt Winter out of Clapton, notes sounding as though they're being physically wrung out of the instrument, and a vibrato that makes it a good complement to Pappalardi's voice. (West's singing is not great shakes, but I find Pappalardi's the most beautiful and skilled voice in rock). All the playings good, but its marred by the production, which places the bass a bit too low, ignores the keyboards, and eliminates half the drum kit.



-Tomy Backhouse

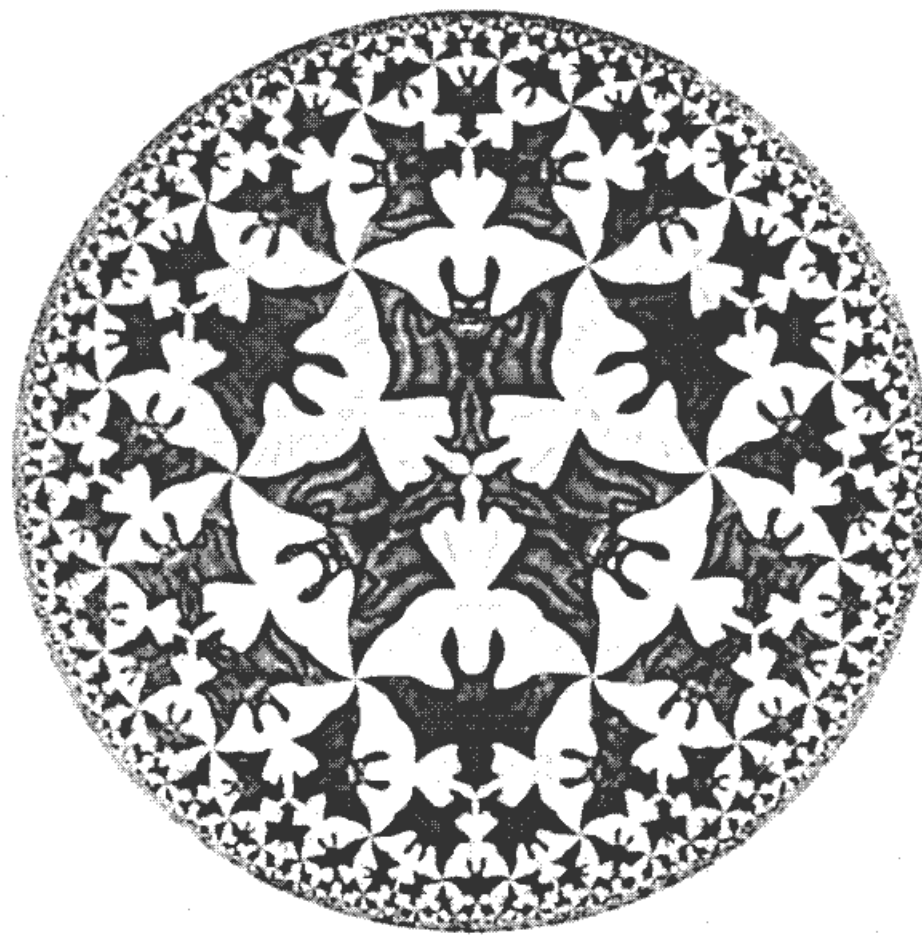
GODSPELL - a musical based on the Gospel according to St. Matthew. Bell (Polygram)

With the current craze on Jesus reaching hysterical proportions, it is only to be expected that the fad would encroach on pop-music, a domain which, since the demise of Pat Boone, has been something of a haven for atheists. No longer it seems. *Godspell* is the third of four pop-musicals with biblical stories and as such it invited comparison with its predecessors and in particular with *Superstar*. However it is difficult to find any similarities between the two beyond the obvious fact that they are both religious. The differences are obvious.

For one thing, *Superstar* is an opera whereas *Godspell* is a musical, which is to say that *Godspell* comprises spoken dialogue interspersed with songs rather than having the entire dialogue set to music as in *Superstar*. Further *Superstar* sets out to reinterpret the orthodox interpretation of the Bible and accordingly concentrates its attention on Jesus and Judas whilst *Godspell* appears to relate the popularly accepted ideas of the gospel through the eyes of the man of the street in Jerusalem at that time.

However where the two differ most is in their mood and tone. Where *Superstar*, drawing much of its musical inspiration from the James Brown school of soul, is dramatic, sensuous, hedonistic and ultramodern, *Godspell* seems to be an attempt at something reverent, devout and hence more in accord with the approach of the established clergy. This is no doubt why the archbishop of somewhere was shocked by *Superstar* yet impressed by *Godspell*. However this attempt at piety is largely a failure. Here, as in *Superstar*, there is a vaudeville inspired song, but, in contrast to *Superstar's* Herod's Song All For the Best in *Godspell* is hopelessly out of context.

To throw a vaudeville banjo solo haphazardly into the midst of a sequence of songs of praise strikes me as being in gross bad taste, and it really lets the album down. And in his haste to keep *Godspell* musically simple- Stephen Schwartz, who composed the set, allows the mood to slip, into innocuousness in places. In fairness, it ought to be pointed out that there are a few places where he manages to sustain piety and real musical power in this context of simplicity, but on the whole the set consists of pretty melodies, not bad in their own right, but lacking in any significant impact. Of course to attempt to assess the music outside of its musical context is at best a little dubious, but this cannot deny that *Godspell* is a somewhat indifferent album. - Roger Smyth



NEW RIDERS OF THE PURPLE SAGE - CBS.

This L.P. has a supporting cast of the greatest musicians and studio folk in San Francisco and to me anyway, the whole of the States. Well, what can you say? Far-out? Wow? Shit? Spaced? Sykadelic?

Yep, all that and more. Dig this. John Dawson, David Nelson, and Dave Torbert, collectively known on the San Francisco Electric Kool Aid Acid head scene as *New Riders of the Purple Sage*, and themselves very able musicians, have their spaces filled in by Jerry Garcia (*Mr Jerry Garcia* to you) playing his usual superior standard of Pedal steel guitar and *Airplane* drummer and percussionist Spencer Dryden, Mickey Hart, ex-DEAD Drummer and Percussionist and son of the Deads ex-Manager, and a guy called Commander Cody who plays a bit of piano on two tracks (maybe someone can fill me in on this guy). Also.....the exec producers Phil Lesh, bassist from the Dead and Steve Barnard who doubles as engineer and engineers for the Dead too. Well, what can you say?

What I say is that except for any Dead L.P. this is the 2nd best L.P. I've heard. All the tracks, written by John Dawson are easy country-style, truckin down the road type listening like *Henry*, a little fast beat song about Henry seeing a man in Mexico who's got it growing from the ground (Henry tasted, he got wasted couldn't even see) and bringing back the golden keys. Merry wanna's what they're rapping 'bout boy. *Portland Woman* and *Louisiana Lady* bounce along spinning a better image of the town groupie than most other groups do. *Last Lonely Eagle* seems to me to be the best track on the L.P. followed by a long track *Dirty Business*. *Glendale Train* seems to have been put in for the hard-core freaks- really good stuff.

It might be mentioned, to add another feather to their already liberally adorned stetsons, that NRPS collectively and singularly have played on most of the Dead L.P's. They're like one big family over there. The cover probably sums the music up best - a psychedelic-type cactus in some desert. Really good stuff. - Dave Kerr



JIMI HENDRIX - RAINBOW BRIDGE

This record is from the soundtrack of a film with the same name. It's Hendrix. That man who was the black sun of the rock movement, the genius electric - mutant. He was (superlative) good. The space left from his death is pain. Most of the tracks were recorded '69-'70. The music has an unfrenzied cool; but all the Hendrix power. All but *Hear My Train A Comin* recorded in studio. The sound's fine; really integrated electronic effects. Hendrix moves through beautiful stereo space. There's another version of the Star-spangled Banner. Away from the violent explosion of the Woodstock version (and that is genius) to an inner contained sound mystic and golden but falling into dissolution. It's superb. The agony of unfulfillment. No rock musician has touched Hendrix. It's that simple. He's that great. - Rex Halliday

SLADE ALIVE - Polydor.

A strange album, and difficult to judge. The music is good rhythmic noise, the production capable, and

the performance explosive. Yet it's boring. You get the impression that both the group and the audience are trying too hard. However, seeing the group in perspective makes it all seem a little easier to understand.

Slade arose from the Black Country, the industrial heart of the Midlands. They cater to the new, younger rock audience who have not yet accepted snob rock values and who, as Nick Logan puts it, want to feel the emotion and sheer gut and crutch power of rock at least on a par with, if not ahead of the cerebral qualities that have been pushed down the throats of the older generation. The group have made association with their audience a feature of their performances (even to the extent of short haircuts). They exhort their people to let go at concerts, and if they don't, the group "just pummels their brains until they give in."

This exhortation on record, delivered in British working class vein gets pretty oppressive, however, since it sounds too much like a mission hall charity concert in Coronation Street. Or Cilla Black. You feel embarrassed and offended that a group should think you need such provocation to get moving.

Dave Hill is a bloody good guitarist. His performance of Alvin Lee's *Hear Me Calling* is impeccable, and his feedback control is comparable to that of Hendrix. Noddy Holder's vocals can generate a lot of excitement, so when I hear good tracks, *Know Who You Are*, I wonder why they doodle around with the rest. But why not? On this album you can hear the audience screaming their approval, stamping and clapping.

"It is the beat we play at, says Holder. "They sweat their bollocks off through a show and when they pour out of the club they are shagged out. It's a kind of release valve."

I think it's fair to say that the appeal of groups like Slade will persist as long as the young British workers need them. - Philip Alley

FILM LIST FOR TERMS II & III, 1972

Wednesday	14	8pm	"Green Slime"
Thursday	15	8pm	"Heart is a lonely Hunter"
Tuesday	27	2pm	"If"
Wednesday	28	2pm	"The Boys in the Band"
JULY			
Crime Festival.			
Monday	3	8pm	"Asphalt Jungle"
Tuesday	4	8pm	"Edge of the City"
Wednesday	5	8pm	"The Big Heat"
Thursday	6	8pm	"Cry Terror"
Tuesday	11	3pm ?	"Slaughter on 10th Avenue"
Wednesday	12	2pm ?	"The Killers"
Tuesday	18	3pm	"St. Valentine's Day Massacre"
Wednesday	19	2pm	"Coogan's Bluff"
Tuesday	25	3pm	"Judgement at Nuremberg"
AUGUST			
Tuesday	1	3pm	"The Comic"
Wednesday	2	2pm	"Z"
Wednesday	30	8pm	"Ulysses"
SEPTEMBER			
Wednesday	6	8pm	"M.A.S.H."
Wednesday	13	2pm	"Lawrence of Arabia"
Wednesday	20	2pm	"The Cobweb"
Wednesday	27	2pm ?	"Story on Page One"
OCTOBER			
Wednesday	4	2pm	"The Russians are coming, The Russians are coming"
Wednesday	11	8pm	"Bob and Carol and Ted and Alice"
Wednesday	18	2pm	"The Reckoning"
Wednesday	25	8pm	"I love you, Alice B. Toklas"

This list may be subject to slight alteration; the official times and dates of screening being publicised through Newsheet and the Weekly Staff Circular.

—book reviews—

MATE 20, ARGOT 27, CAVE 1, EDGE 3.

ARGOT AVAILABLE AT STUDASS OFFICE
THE OTHERS AVAILABLE AT BOOKSHOPS
IN WELLINGTON.

REVIEW BY JOHN HALES

From his writing in *Landfall* 100 and *Mate* 20 I would like to predict that Ian Wedde will soon eclipse older writers to become known as New Zealand's top short story writer. His concise, concentric style, especially noticeable in the *Landfall* story, his humour, his ability to fuse external and internal into a single reality, his transformation of matter-of-fact into interesting subject matter by deft manipulation of points of view - all this is unique among New Zealand writers. One of the excerpts printed in *Mate* may illustrate what I mean:

plot: the man crawls over the grass of a park to the girl, who is reading. He expects her to show surprise, even alarm. He knows she is watching him. He arrives and talks and dreams.

setting: Oh no! Not a plain old park! "Blake was buried only a short distance away, a few paces. Right next to him, Daniel de Foe (sic): a memorial erected by grateful schoolboys. Over the road John Wesley's chapel, his plain house. "A place for adventurers, visionaries, tourists, and local girls sitting in the shade reading."

characters: Not an ordinary man! A traveller, swimming the grass, fresh from the world, the world outside Blake, de Foe, Wesley, and the girl. The girl? An advertisement? A new country? "Beneath her denim he could see her thigh relax."

theme: "Finally she tee-heed, hmmm hmm, very nice, covering the organ that her mouth was with a gauche little hand. He felt much better. Are you mad, she said."

length: 2½ pages.

academic consideration: Wedde! How well known is Wedde? I must ask my colleagues. Burns Fellow? Must be alright then, even though he does not mention N.Z. Could have made it a bit longer, though.

Apart from these extracts *Mate's* only clear attribute is consistency of style and subject matter. Poems and stories are generally inconclusive, restrained, and obsessed with the usual love/reminiscence, sleep/death themes.

Only a few - Brunton's *After a Reading of Lowell*, Pasley's *The War is Over*, Lasenby's *The Drug Smuggler Lands at Makara* - manage to delve beyond the ordinary and superficial. Though everything that is printed follows the correct formulae, the proper phrases and sentiments, nowhere do they display the vivacity that redeems much of the work in the other magazines. Mere competence at writing trite sentiment has been for too long the criterion for success in N.Z. (though some have succeeded by replacing 'competence with ethnic sensitivity). To be confronted with such a formidable amount in one magazine makes for very tiresome reading.

Cave, of the other magazines, is the most uneven in quality. Brian Turner's *National Park* is the best poem of his I have seen. John Haines, an American contributor who also features in *Edge*, has four superb poems - light reminiscence, certainly, but collecting on the way haunting scraps of ballad:

MATE

20



SIXTY-FIVE CENTS



"Once man chased his woman
through the woods
He caught a glimpse
of her wetness beneath
a waterfall,
and sucked his breath."

There is a wealth of good material here - Russell Haley David Miller and Brunton in his *Shellback in a Backward Glancing Mood* show a reassuring control of words, manipulating them to wrench a rich and lively texture, Brunton himself turning a mocking eye to the poet waiting in his attic for the exquisite intensity of inspiration:

"no discovery comes
in silent mountains
but blood of coffins
from charcoal's prologue,
after death the burning
grain to still the living"

On the other hand, there is much that would be hard to justify. Arthur Baysting and Trevor Reeves are represented by pallid jokes, while D.S. Long's essay on 'found' poetry, apart from being mainly advertising for books he sells, is just so much rubbish. It is interesting to compare the emptiness of the gimcrack gimmickry that he finds so much merit in with the craft of Brunton. Mr Long with his parading of 'new' poetic forms - found, concrete prose, etc - is in some senses doing N.Z. a disservice. He is trying to impress on an ignorant public, forms which, though perhaps newly discovered by him and exploited by certain pretenders in the United States, are in reality neither new nor startling. The theories he puts forward appear to be justifications for writing badly of a number of would be poets who have neither the vision nor the application to write well. Forms in themselves are of no importance. An artist should know the medium which expresses his vision in the best possible way, that is all. If a person writes in various forms without any vision then his "poetry" will not be poetry but mere play. It is at the point of vision rather than of form that the divisions between art types are broken down. I suspect that Mr Long is waiting for someone to throw down the gauntlet. I fear N.Z. poets will feel there is too much at stake to accept the challenge.

Another unfortunate feature of the magazine is the arrangement of the contents. Three pieces of prose (in two different sized types) are packed next door to each other, with a poem as padding. Later there are ten pages of poetry of many different styles, then two more stories in a row. I mention this at length because it was the first thing that caught my eye about the magazine, and one which seemed to show up the prose pieces in particular as mere scrappy fillers. Care in presentation is a major task for editors. If dissimilar poets are not removed from one another, each must detract from the other; if the magazine is not a unit the whole content must suffer.

One feature that *Cave* shares with *Argot* is a paternal attitude to N.Z. Poets, in their justification of their including overseas contributors. In *Argot* this goes to a page of apology for the new policy. An editor, surely, need not justify what he puts in his magazine. In this case it is absurd as, so far as I am aware, *Argot* has been publishing overseas writers regularly for the last three years, generally without acknowledgement. After all they submitted to the same mill, for the poems to stand or die on their own. As for the remarks in *Argot's* editorial "The qualities of the four (prose) pieces here is by no means even".

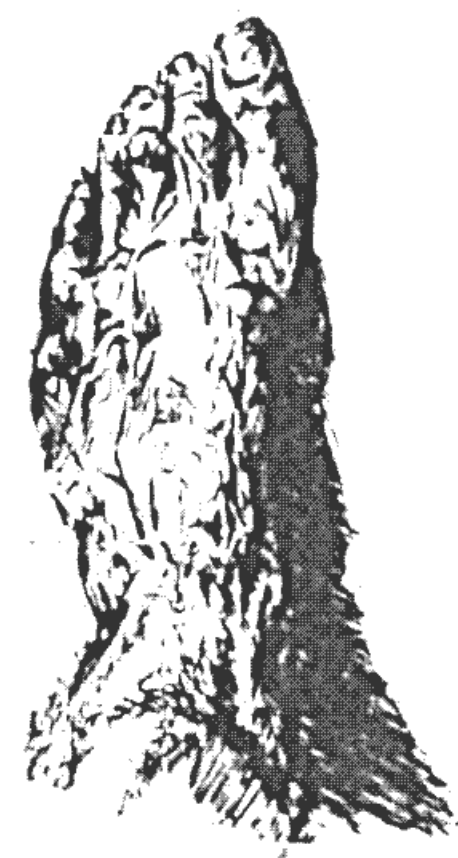
You have exercised your judgement when you put the stories in. If you thought they were bad you would have left them out. Now it is for us to judge.

The Blackbird, Peter Old's brilliant trip into a madman, that intensifies reality with frightening nightmare obsessions, is powerful because it does not disappear into fantasy; *Oistermen*, Angus Gordon's weird fantasy/satire reminds one of Blake's *Island in the Moon*; H.O. Lovegrass's *December Morning* is a slightly inconsequential summer sunbathing; and Chris Giles's *A Question of Fear* is a brutal exploitation of intolerance and cruelty. The variety and liveliness here is echoed throughout the poetry. There are none of the complexities of thought or form of Brunton or Haley. The key is vivacity. Dennis List presents an awesome tale of *The Great Wellington Gas Blowback* (illustrations by Brockie). David Jeddie Smith interprets a tour guide to Reykjavik, Iceland, Arthur Baysting and Barry Southam both present sad comments on life. Rhys Pasley lightheartedly explores Apollinaire's lovely lady. Several of the others were more disappointing. Gary Langford in particular has written much better. But on the whole a commendable collection. I was particularly impressed with the variety of illustrations and the attempts to use these as mood setters, for the diverse appeals of the different works.

Edge 3 contains work of a very different sort from the first two issues. *Edge* 1 and 2 were in a way crusading - they were trying to open up a new style of poetry and a new international image on the N.Z. scene. They contained a large proportion of overseas writers, most of them in reprints. These poets rely not on the empathetic translation into the situation or mood of the poem that is a feature of most N.Z. poetry. Instead diverse images placed constructively together reinforce one another to produce a meaning. Their appeal is basically intellectual. *Edge*, by including these succeeded in doing what *Cave*,

CAVE

ONE April 1972
magazine of the arts



and *Argot* talk about doing - create some international standard against which to compare N.Z. writing. And certainly in *Edge* 2 considerable comparison may be made. In depth of vision and professional competence Baxter, Hunt, Smithyman and Summers are shown up as babies. However these writers make up for these weaknesses by a vivacity and pragmatic grasp of human nature that is entirely lacking in their more fluent aliens.

In *Edge* 3 these distinctions are blurred - all the poetry seems to have passed along the same selection mill. As a result it only just avoids the sort of mishmash that *Cave* contained (they both draw on the same overseas editor, and seem to have pooled resources to quite an extent). Here, too, bad poems are in abundance - Michael Horovitz and William Stafford-Wang Hui-Ming, could be reserved for books of *hmm*, while Chan's and Turner's poems could well be exercises on the school boy romantic cliché. Bob Schmidt's *Residium* is a mess-up of exaggerated and uneven dialect - surprising as *Edge's* prose contributions have been most enjoyable in the past.

There is perhaps some excuse for including these poems here as Don Long in this issue of *Edge* is obviously attempting to give the broadest coverage of different styles and themes that he can. He has succeeded, too, on the whole, as he includes first rate material from Langford, Haley, Brunton, Edmond, and John Haines. The two poems of Arthur Baysting are particularly impressive, as is J. Michael Yates's play *Smoketstack in the Desert*. All in all I feel that *Edge* is the most impressive of the magazines I have reviewed. In a time when *Landfall* is faltering, *Edge* seems to be quickly coming into its own as a possible alternative.

Professionals trained at special school...

"Professional demonstrators are being trained in special disruptive tactics" claimed last Saturday's Sports Post under the incredible heading below.

The 'punchline' of the article had an unnamed, undescribed demonstrator claiming that his trainers pay him \$50 for each appearance on a demonstration. But did the 'Post' have to claim that an anarchist group, pledged to the total destruction of the present state of NZ, was behind the training centre? For at this point the article lapsed into the usual hilarious Anarchist spiel, so extreme that surely even the Post's readers are beginning to wrinkle their brows. Okay Sports Post, so you're desperate to boost your sales.

But be warned, the last bastions of free speech and straight facts, that is the student press, will soon have to run articles like -

\$50 A SCANDAL!

Professional scoundrels are being trained in political disruptive tactics at Blunder Bros - and they're being paid to write such drivel!

NB. It is drivel you've been fed, by the new wave of hippie con men who are unafraid to tempt the latent fascist in every sports lover. The \$50 figure is actually a seemingly too subtle reference to the standard fine paid by the Mt John demonstrators. - The anarchist spiel is taken word for word from the glee-sheets of the Dunedin anarchist army (3 members at the last count).

And the yippie tactics outlined are common knowledge, but useless knowledge. The real hard core demonstrators have far subtler tactics to stop the tour, etc. Tactics which wont require training camps, bribes, wont even require confrontation with the packs of dogs and vigilantes gathering against us.

But we'll tell you about those another time you do bore easily dont you!

\$50 A PROTEST!

NUSAS APPEALS

"If there's one thing worth getting beaten up for, its the 1973 Rugby Tour", Paul Pretorius, president of the National Union of South African students told Peter Cullen on the telephone on Monday night (12th June).

Paul Pretorius has been charged with a criminal offence along with several hundreds of other South African students. He told Peter Wilson that one way students here in New Zealand can express their solidarity towards the anti-apartheid of students in South Africa is by donating towards the fines many will be paying. The police in South Africa have openly invaded University campuses, and to the ext-

ent of tear gassing students inside lecture theatres. Donations for the St George Cathedral Appeal fund are being received C/- NZUSA, P.O.Box 6368 Te Aro, Wellington or they can be left at the Victoria Studass Office.

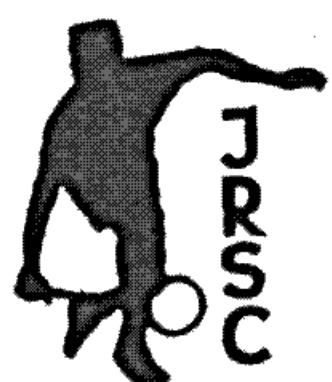
Obituary

Dr. Field

Dr Nigel Field, a lecturer in the Chemistry Department since 1969, died suddenly last Saturday evening. He will be remembered with great affection and regard at Victoria by his students and his colleagues - as a Scientist, as an enthusiastic teacher and as a lover of music and the arts. We extend our deepest sympathy to his wife and two children and to his family.

The following positions on VUWSA executive are vacant. Applications close Friday 16th June.
Man Vice President
Cultural Affairs Officer
Publications Officer
Sports Officer

Exec Elections



John Reid's Squash Centre

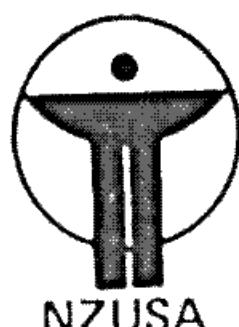
HOURS: 9-12 and
2-5 weekdays

STUDENTS CONCESSIONS

SQUASH: Students 30c per half hour (normally 65c). Racquets 10c (normally 30c).

GOLF: Students 25c and 35c per bucket of balls (normally 40c and 60c). Plus free clubs (normally hire 10c).

ANNE HOPE BELFAST TRADE UNIONIST
UNION HALL MONDAY 19 JUNE 12-2P.M.



VUWSA HAS AN INSURANCE SCHEME
NZUSA ALSO HAS AN INSURANCE SCHEME
Both claim to provide Life Assurance at "favourable rates"
But there is quite a difference!
For quotes, ring 71-442, no charge, no obligation.

