

# 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. The police have been most patient up to a point. 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 behaviour by students," he said.

"If the police did not do the way they did on Friday, I would personally be disappointed because 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 5/6/72

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 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".

# DRIVE ON students Cathedral attack

By PAMELA DIAMOND

I WONDER if Mr. Lourens 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 buried 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.

# KORROLO POLICE NOT PROVOKED SAY STUDENTS

im not an authority. But I know what hurts to feel. And -



## 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 2% 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 dominating 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 walkout and the split in the antiwar movement.

Peter Franks.

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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

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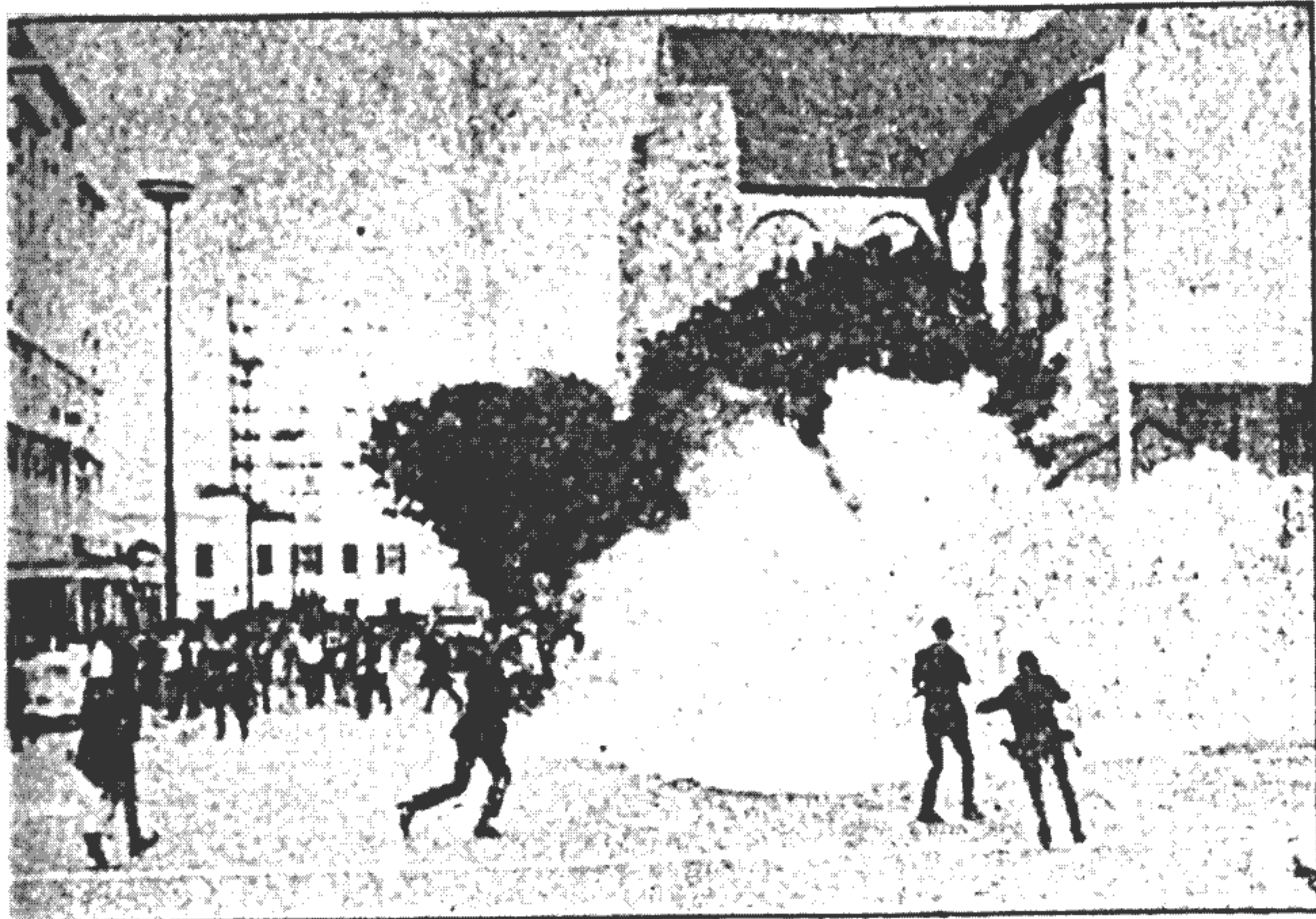
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Press photographers scatter as a tear-gas canister explodes

## 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

**T**HE 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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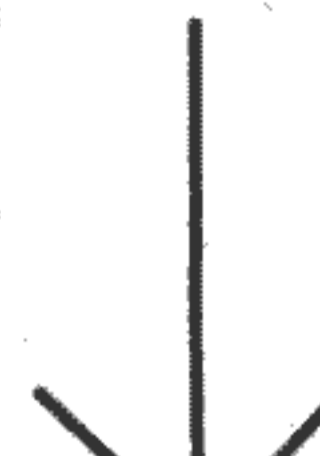
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# POLICE BEAT UP STUDENTS

## 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 intuitive knowledge of the building led her to the concealed seclusion of the organ loft high above the choir, where they remained undisturbed.

### 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

up to the Sanctuary as he made for the High Altar.

He was dragged by the hair as he called out 'I haven't done anything.' He was dragged over the small stone which bears nothing but the name, office and dates of birth and death of Archbishop Geoffrey Clayton, whose ashes were interred here in accordance with his wishes to be buried in a place where there was no colour bar.

This student was pushed out to the side door to the police on the steps outside, where he was again beaten. Other policemen near the font were dragging students out to the door, and batons were used on them.

One assault took place in the nave of the cathedral.

It was at this point that Canon R. M. Jeffrey, senior chaplain to the Archbishop, heard screams coming from within the cathedral and came through the north transept. Police were dragging students past him out the door to those who waited outside to assault them.

Canon Jeffrey made himself known to the man who appeared to him to be the senior uniformed man present and ordered the police out of his church. A minute later the police had left the cathedral, but students who tried to get out any of the doors were still attacked.

### LED OUT

Students were initially led out by concealed entrances in groups of twos and threes until about 40 were left. Mrs Helen Suzman, Progressive Party MP for Houghton, led some out. Mr Japie Basson, United Party MP for Bezuidenhout, had police removed from the western entrance, where students wished to leave.

Others joined the Rev W. J. Manning at 6 pm in a short offering for peace in St John's Chapel, one of the side chapels, 'not as a way out, but as a way up.' Two plainclothes policemen watched the service.

The protest stand on Friday was an extension of the Nusas Free Education week, which ended on May 30. During this week, students throughout the country tried to bring home to the public some of the injustices of apartheid education, including such things as the discrimination in the amount paid for White and Black education.

## UN praise for student protests

*Cape Times*

NEW YORK.—The chairman of the UN Special Committee on Apartheid, Mr. Abdulrahim 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 rambling, 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 the 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

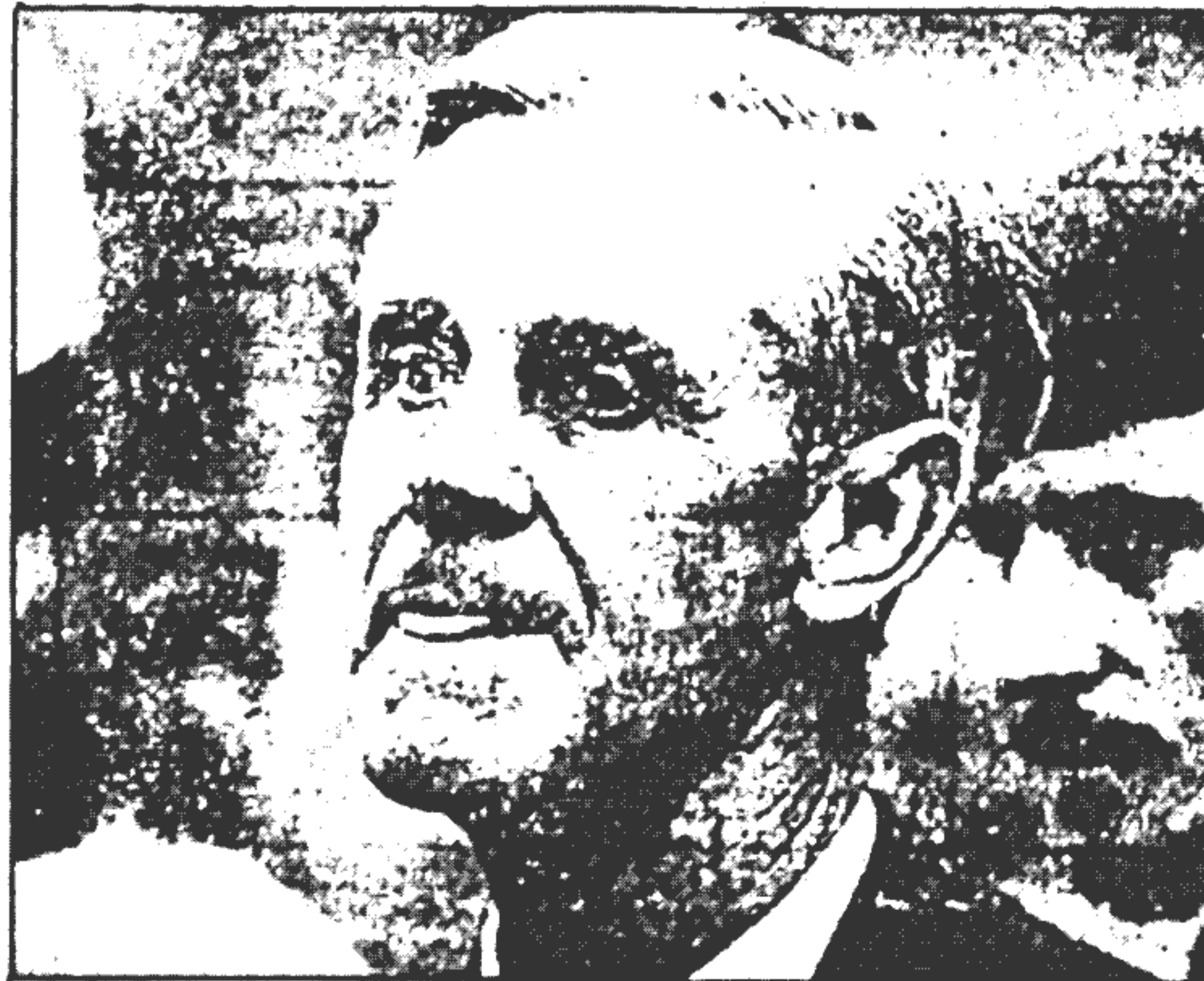
Reports that Colonel Crous gave the order for action are therefore false — and if he himself has told anyone that he gave the order, he was clearly trying to protect his superior officer, Brigadier Lamprecht, who was with the main body of police on the pavement.

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 Oudenhore 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 Stilonfontein, 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 Stilonfontein 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.

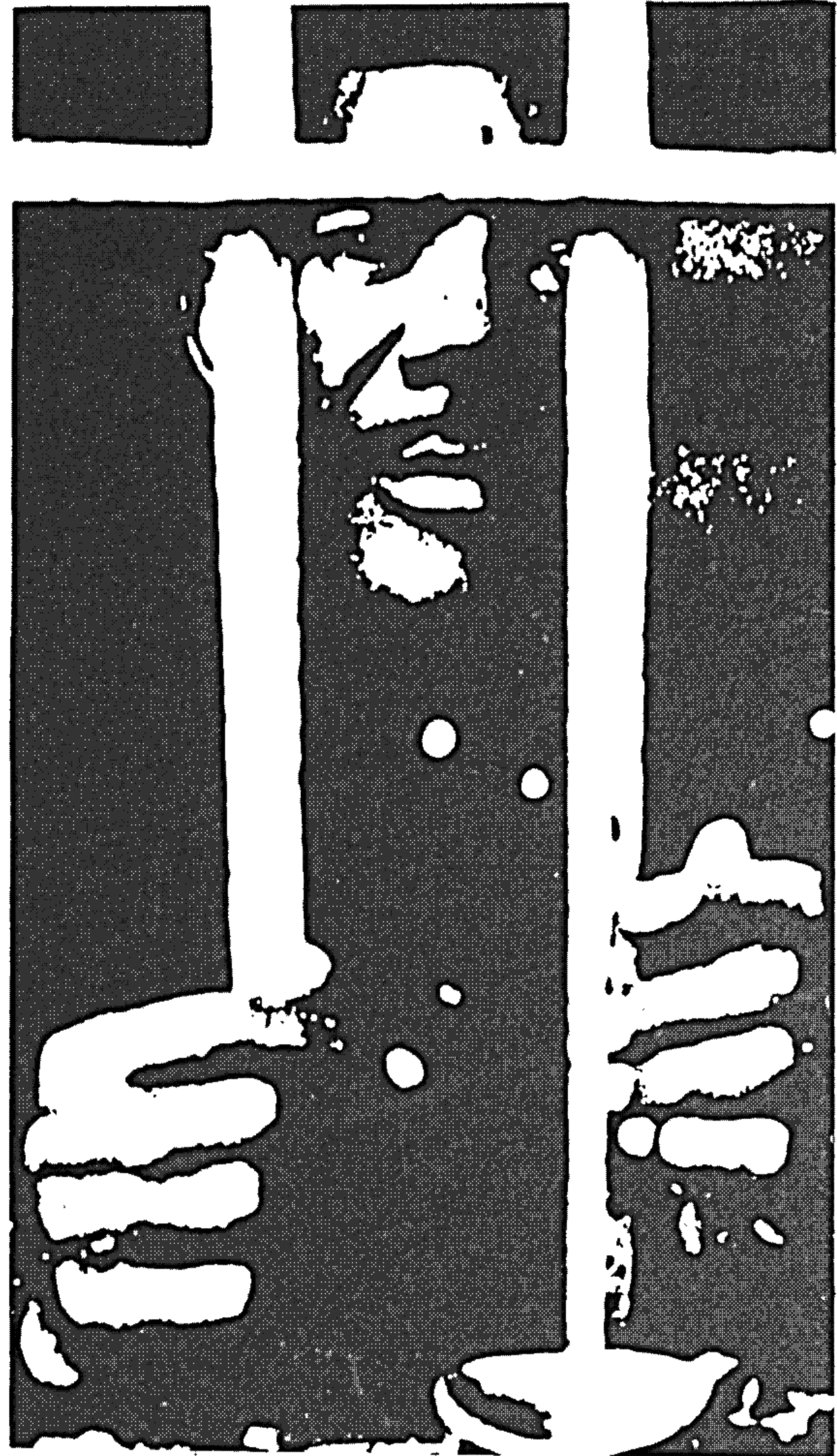
H.A.R.T. is calling on all its supporters to turn out in force on June 26th; many (hopefully) in black masks or with black painted faces. Suggestions as to courses of action will be welcomed. The proposed plan is very flexible and will be finalised to suit the will of the majority. IF YOU SUPPORT H.A.R.T.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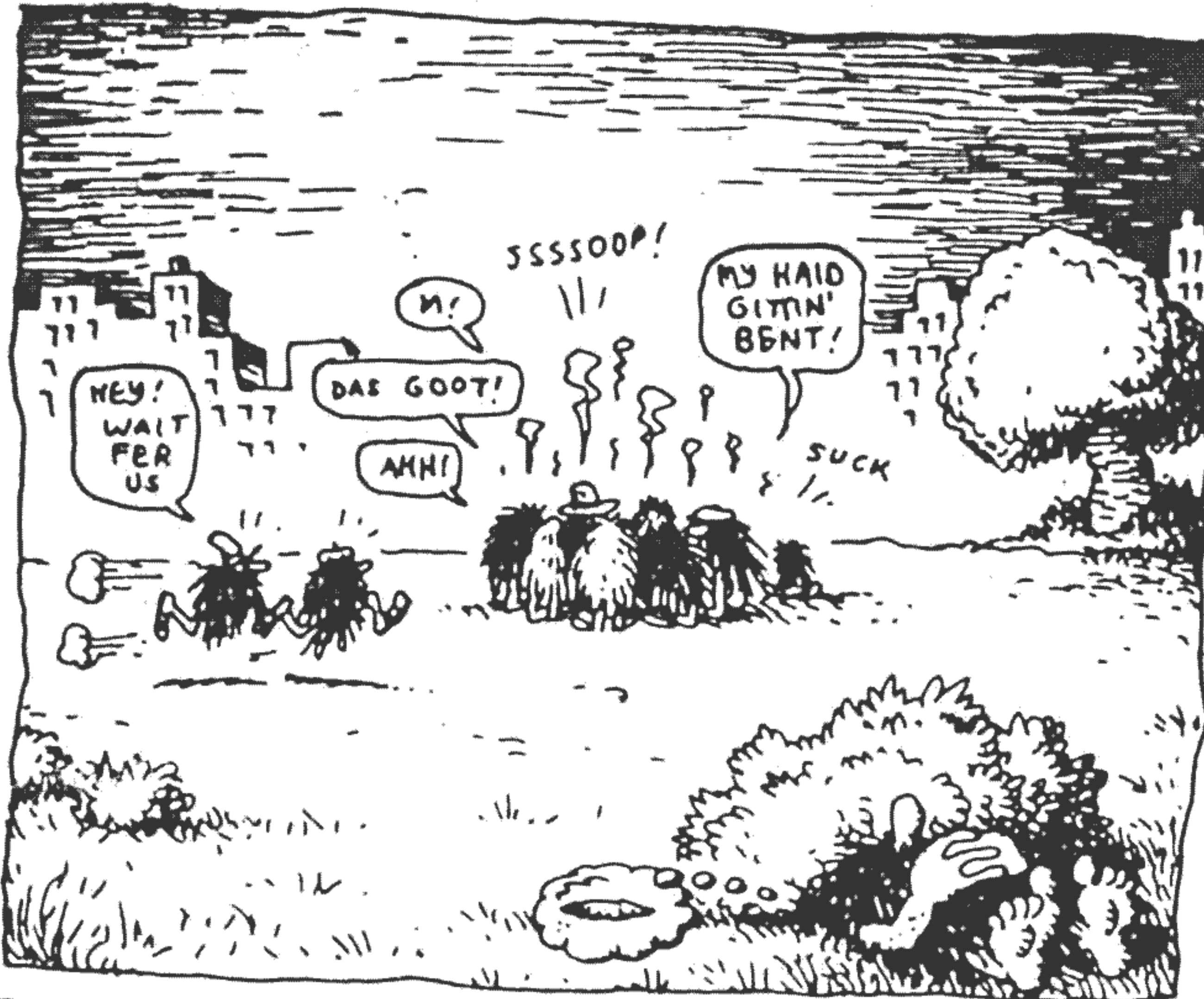
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TO BE CONTINUED. . . . .

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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 childrens 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 superficially, 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 make 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 occuring 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 fighting 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.

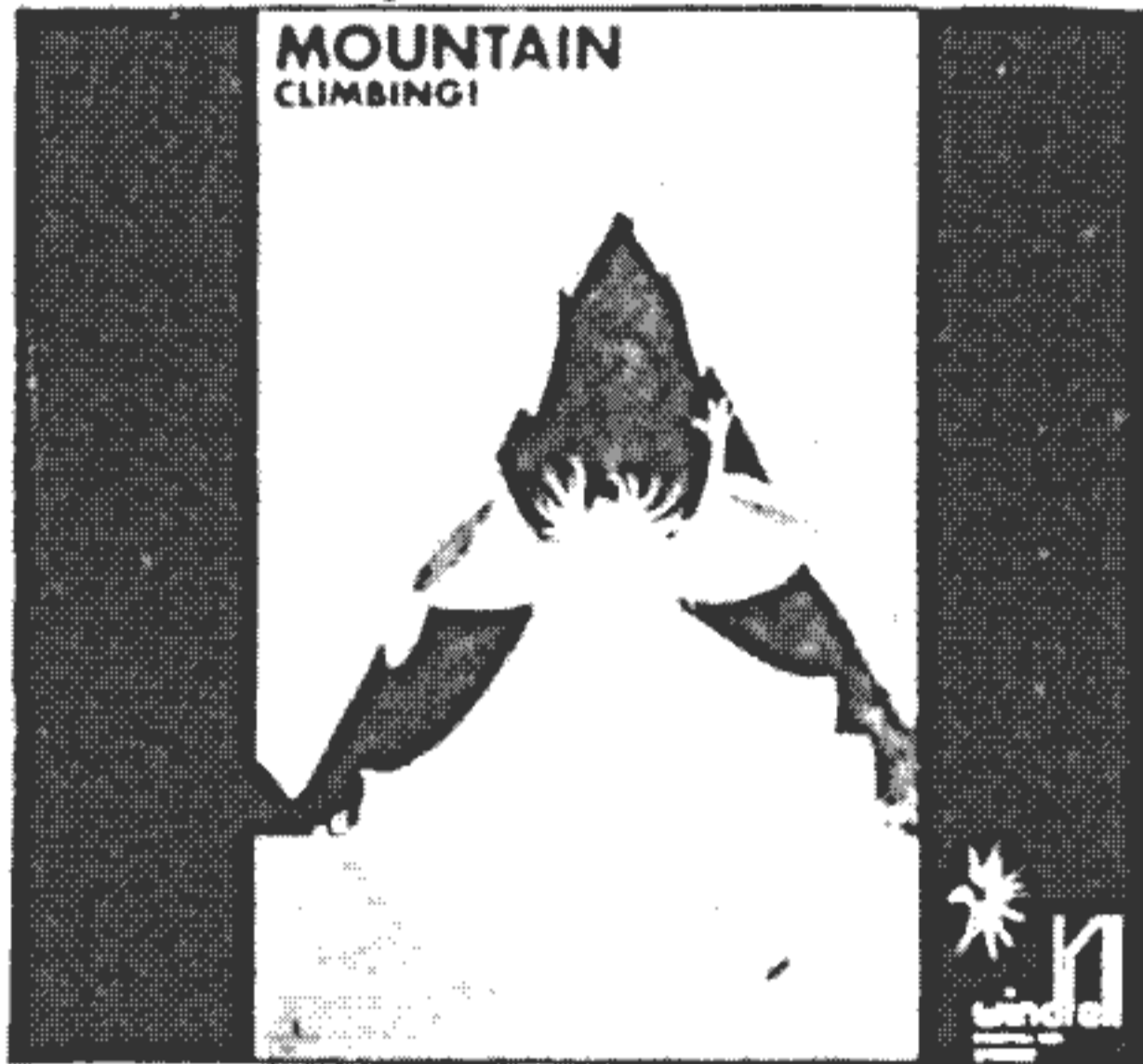
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# —records—

## —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.



—Tony Backhouse

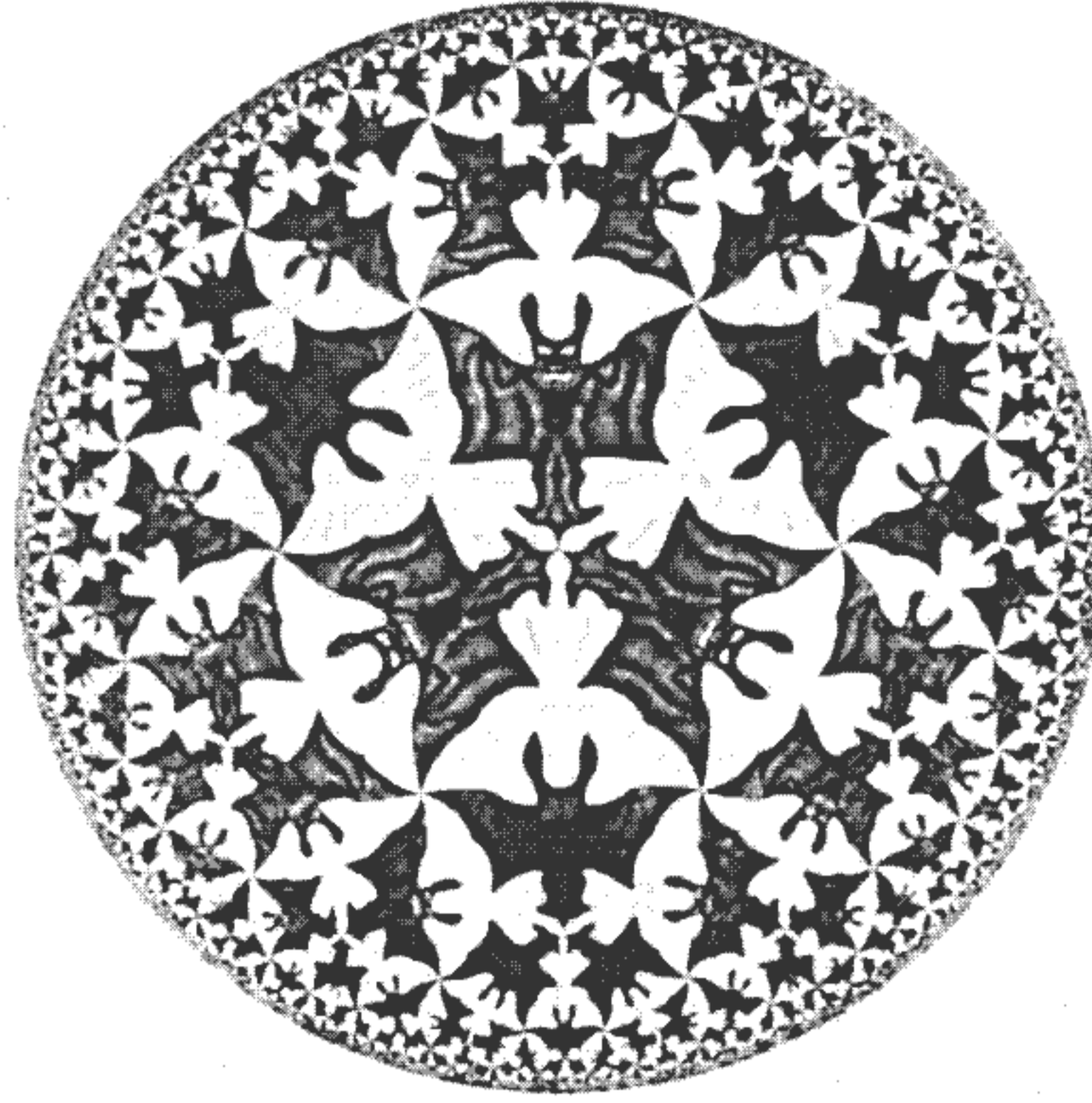
## GODSPELL — a musical based on the Gospel according to St. Matthew. Bell (Polygram)

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 accordance 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  
Keep on truckin NRPS.



## 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 un-fulfillment. 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"
<b>JULY</b>			
<b>DOUBLE FEATURES</b>			
Crime Festival.			
Monday	3	8pm	"Asphalt Jungle"
			"Edge of the City"
Tuesday	4	8pm	"The Big Heat"
			"Cry Terror"
Wednesday	5	8pm	"Slaughter on 10th Avenue"
			"The Killers"
Thursday	6	8pm	"St. Valentine's Day Massacre"
			"Coogan's Bluff"
Tuesday	11	3pm ?	"Judgement at Nuremberg"
Wednesday	12	2pm ?	"The Comic"
Tuesday	18	3pm	"Z"
Wednesday	19	2pm	"Ulysses"
Tuesday	25	3pm	"M.A.S.H."
<b>AUGUST</b>			
Tuesday	1	3pm	"Great White Hope"
Wednesday	2	2pm	"A Man Called Horse"
Wednesday	30	8pm	"Finnegan's Wake"
<b>SEPTEMBER</b>			
Wednesday	6	8pm	"Lawrence of Arabia"
Wednesday	13	2pm	"The Cobweb"
			"Story on Page One"
Wednesday	20	2pm	"The Russians are coming, The Russians are coming"
Wednesday	27	2pm ?	"Bob and Carol and Ted and Alice"
<b>OCTOBER</b>			
Wednesday	4	2pm	"The Reckoning"
Wednesday	11	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/remembrance, 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 gimmick 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",

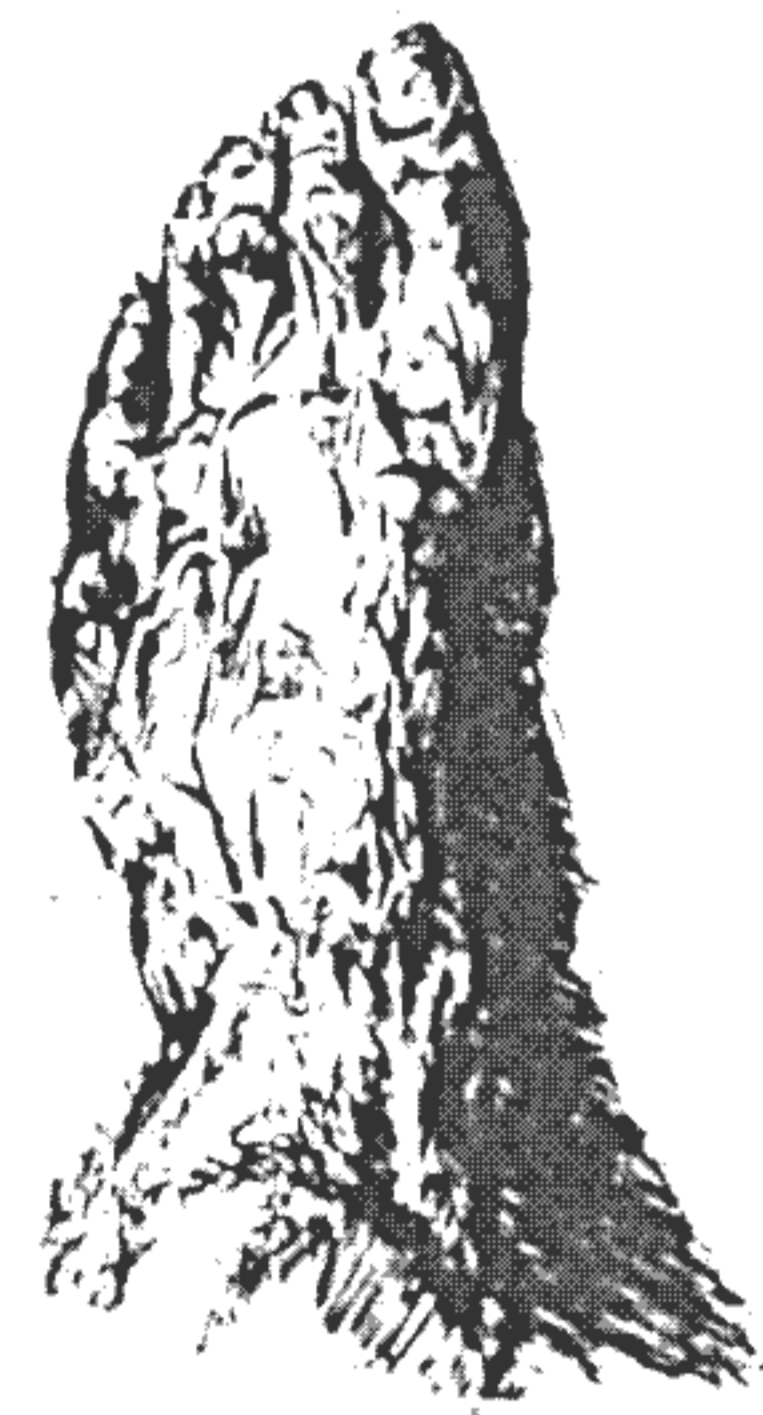
You have exercised your judgement when you put the stories in. If you thought they were bad you would have left them out. Now it is for us to judge.

*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 scoundmongs 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-

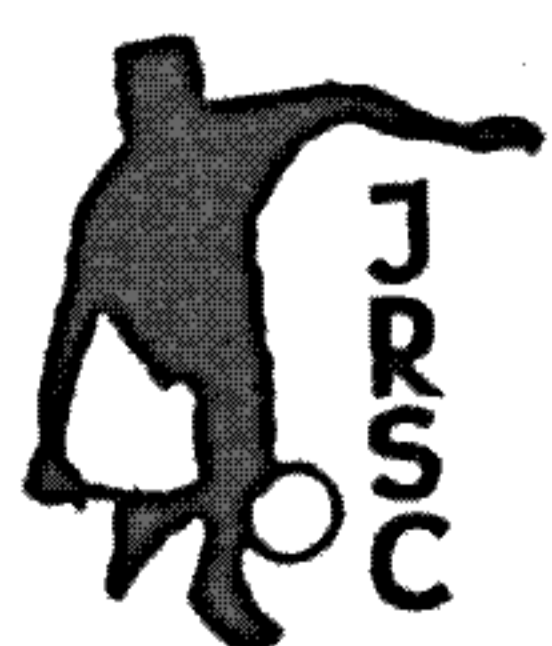
ent of tear gassing students inside lecture theatres. Donations for the St George Cathedral Appeal fund are being received C/- NZUSA, P.O.Box 6368 Te Aro, Wellington or they can be left at the Victoria Studass Office.

## 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

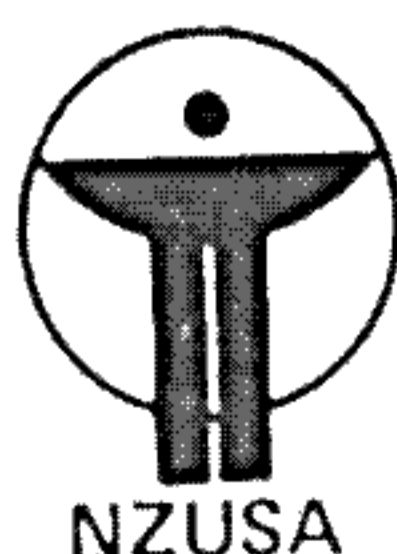
HOURS: 9-12 and  
2-5 weekdays

### 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.



BECAUSE THEY  
SPEND OUR MONEY ON  
DEATH AND DISTURB  
IRON INSTEAD OF  
THE COMING OUT  
OF IGNORANCE ABOUT  
THE THINGS GOING  
ON LEFT AND  
RIGHT

WHAT MAKES THE

BEAUTIFUL  
PRINCESS IS THAT  
SOMEWHERE IT  
HIDES A KING

WHEN THEY TELL US  
WE HAVE NO MORE TO LOVE

WE SHOULD REMEMBER  
OF THE WORLD'S FORESTS  
BE DESTROYED

ON AND  
DOWN

VIETNAM  
INDONESIA

SHE'S NEW

WOMAN

© 1968 BY [unreadable]