

SALIENT

Victoria University Student Newspaper

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R. COBB

STAFF NOTES.

Hey man! Ya heard the latest info on the cool magazine we're produc' these days? Its called SALIENT. Far out name, huh? Wanna know more? Drift along to the SALIENT pad, middle floor, Union building. And just look at the list of fantastic people who worked on SALIENT this week. 'Worked?' you may well say. Yes indeedy. Sometimes even students work. Heavy eh? Well, these cool people are, in no order at all (NO ORDER, huh? Gettin' a bit anarchy-wise there?) Lionel Klee, Anthony Ward, John Henderson, Tony Robinson, Quentin Roper, Lynn Peck, Ross Abernethy, Lisa Saksen, Don Carson, John Ryall, Mark

Jerby, Chris Haggart, Stephen Prendergast, (the last two being advertising managers, Christine being contactable at 58 452) Freeda Patrick, and last as usual, Colin Fessler. Your friend and mine, Bruce Robinson, edited SALIENT 6 (right on, brother) and June Strachan typesetteth.

SALIENT is published by our friendly local VUWSA and printed by our equally friendly but not quite as local Wanganui Newspapers Ltd, who live in 'Drews Avenue, Wanganui. This is John Henderson signing out for yet another week, folks. Remember, when you're smashing the state kids, don't forget to keep a smile on your face and a song in your heart.




OKU KE POTO HE LEA FAKA TONGA?

There will be a meeting in the Union Hall at 6.30 pm on Monday ~~24 April~~ of students interested in learning or teaching the Tongan language.

Ofe atu.

UNION HALL
MONDAY 14 APRIL
30 pm



**JOHN REIDS
SQUASH
CENTRE**

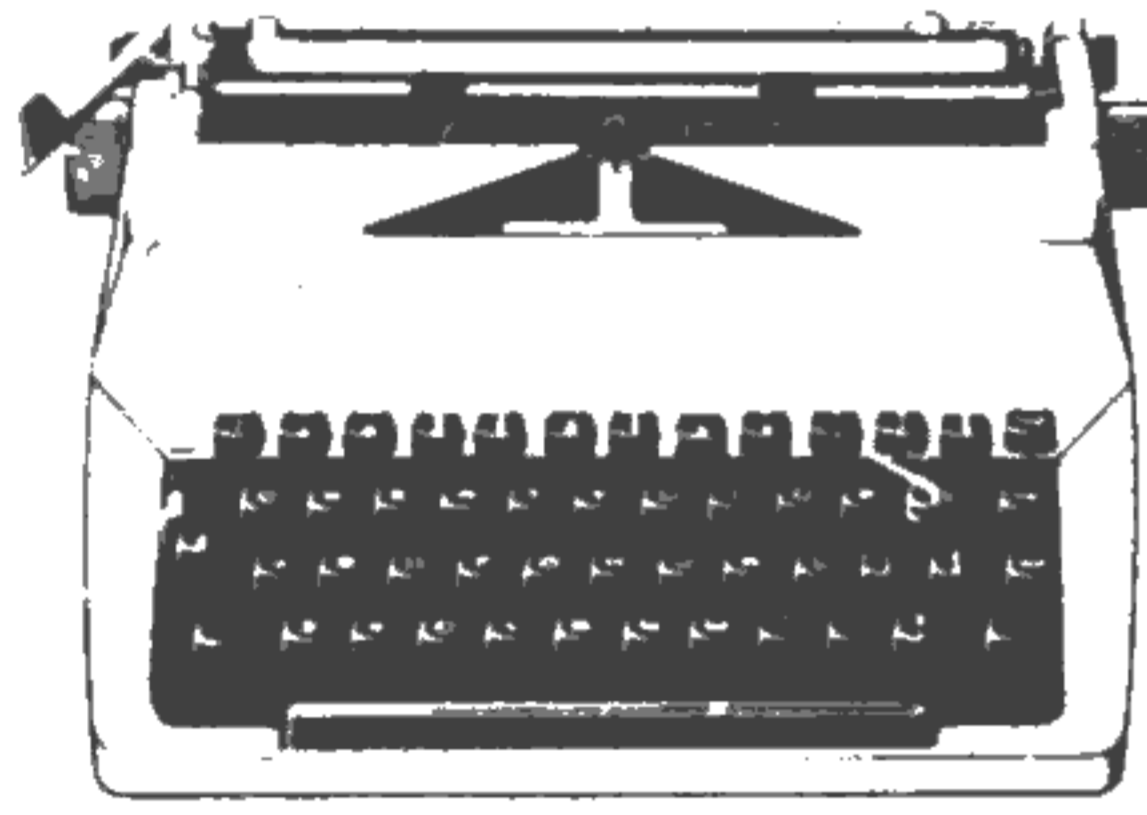
**STUDENTS
CONCESSIONS**

SQUASH: 50 c per half hour
(normally 95 c)

GEAR HIRE: 10 c per item.

CONCESSION HOURS
9 - 12 and 2 - 5
Weekdays

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- ask for BRETT.

QUAKERS

We shall not ask you to speak or sing,
We shall not ask you what you believe
We shall not ask you to give money,
We shall simply offer you our friendship,
And a chance to sit quietly and think.
And perhaps somebody will pray,
And perhaps you will find here
That which you are seeking ...
We are not saints,
We are not cranks,
We are not different -
Except that we believe
That God's light is in all men,
Waiting to be discovered.

Discover Quakers at 8 Moncrieff Street
every Sunday at 11 am.

SURVEY OF STUDENT INCOME AND EXPENDITURE

In past years the Accommodation Officer, Mrs Mildred Brown, has collected information from students on their expenditure and income for the academic year. This information has been used to advise intending students of the cost of living for university students and to help document a case for increased bursaries. Information has been gathered from students living in halls and flats.

This year it is proposed that this survey be extended to cover students living at home as well as those flatting or in halls of residence. Mrs Brown would like to hear from students who would be prepared to keep records of their income and expenditure for the year and then to supply this information to her at the end of the academic year. All individual details will be kept confidential. Only average figures and range of costs to be kept can be obtained from wardens of halls by those students living in halls, from the Health Service (4 Wai-te-ata Road), the Gymnasium or the Accommodation Service (6 Kelburn Parade).

Do your bit to beat the bursary bug and help NZUSA in its efforts to get adequate bursary assistance for all students.

Feggs' Disclaimer.

GRRR! Yer Slime... Yer running rancid sore. GRRR Yer've not bort yer luvin' uncle Bert's book yer gravid lungeconstituted scum. Buy it! As a mutant I order you! Buy my fetid running revolting work of art at **Sweet and Maxwell's University Book Centre** (it costs only **\$3.95**) and you get a vat of cold vomit poured over someone you love if you don't. GRRR!! It's twice as disgustingly putrid as those Monty Pythons which I minxed up and gave to the MONGOOSE for breakfast. Yig! And it's called "**Bert Feggs' nasty Book for boys and girls**". May it split yer obssessed sides 'n may yer rotting mold bound innards fall in the fat! I despise yers! Arrggg!

A FEES~ABILITY STUDY

Every year at enrolment the University collects Students' Association fees. Some time later in the year it gets around to passing this money over to the Association. One might think that, this apart, Studass fees are solely the concern and responsibility of students. One would, however, be wrong.

The Calendar states that all students, other than those not liable for more than \$30 in tuition fees, must pay the prescribed Association fee. This fee is fixed by students themselves. It is then, as a formality, approved by Council. Total, or partial, exemption may be obtained by making application to the Vice-Chancellor but can only be granted if he (sic) is convinced that payment of fees, in full, would involve hardship. The implication is clearly that fees may only be waived if people simply cannot afford to pay them. The Vice-Chancellor does not, incidentally, have the power to waive, or reduce, University fees under these circumstances!

(i) Who should decide?

It is interesting to note that while the calendar states that applications for fees exemption must be addressed to the Vice-Chancellor such applications have, for many years, been processed by Dr Culliford (the Assistant Principal). Dr Culliford has many other responsibilities within the University to occupy his time. Besides, the only appropriate body to handle such applications is, surely, the Executive of the Students Association.

Studass fees are set by students who also elect an Executive to oversee the financial affairs of their Association. The Registry is only involved with those fees in that it acts as collection agent for them. To give the administrative head of a collection agency (or rather his deputy) the discretion as to whether or not to collect, is farcical. It is students who set the fees - it is their representatives who

should have the discretion to waive them. No such discretion at present exists. While Exec actually considered an application for fees reduction this year, and approved it, it then had to approach the Vice-Chancellor to confirm this decision. His readiness to do so augers well for any move to transfer this responsibility to Exec.

In opposition to the above, it has been suggested that the Executive is not an appropriate body to rule on the possible waiving of fees, because it is biased and, by implication, irresponsible. The Vice-Chancellor (or presumably Dr Culliford) has been said, on the other hand, to be impartial and to have time to investigate cases thoroughly. Maybe one should get the Shah of Iran to decide on exemptions from New Zealand income tax - he would be impartial, no doubt, and have plenty of time to... Dr Culliford does *not* have time to make such investigations; nor should he have

to find it. Anyway, students elect an Executive to be responsible. To baulk at giving them responsibility because they are not them impartial is symptomatic of the type of logic we have come to expect from a certain well-known Minister of Education!

(ii) Grounds for Exemption

I personally feel that the current grounds for exemption are a little restrictive. Exec should be given slightly more leeway than exists at present to allow for unforeseen circumstances. I therefore suggest a formula which stresses that, in the absence of compelling extenuating circumstances, all students should pay Studass fees, leaving the way open for exemptions to be granted in rare cases, on other than just financial grounds.

(iii) So What?

At this year's A.G.M. I moved the following motion:

"(i) THAT Association representatives on Council be directed to press for the transferring of the power to fully or partially exempt individuals from the payment of Students' Association fees, from the Vice-Chancellor to the Executive of the Students' Association.
(ii) THAT such exemptions shall be granted by the Executive only on the grounds of severe personal hardship."

Part (ii) of this motion was designed to remove any implication that exemption could only be granted for purely financial reasons while deliberately stressing that such exemptions should not normally be considered.

Just before lapsing for want of a quorum the A.G.M. actually passed this but I am not happy with a mandate from only 50 odd people. Exec agreed and has called a S.G.M. to reconsider the matter. It will be held on Wednesday April 16 at 12 noon in the Union Hall. So think about this issue and come along prepared to discuss it fully.

Your friendly S.R.C. Co-ordinator
John Roseveare

P.S. Any other business to be discussed at the S.G.M. should be handed, in writing, to the Secretary of the Association, not later than 4.30 p.m. this coming Friday.



TE REO MAORI

Haere mai, haere mai, haere mai.

Every Thursday evening

Venue: Tennis Pavillion.

Commences: 6 pm.

Learn, language, waiata, action songs.

Everyone Welcome!

MSSA DANCE

Saturday 12th April 8.00 pm

Union Hall

Band: NEPHRITE JADE

EXEC : business as usual

Anthony Ward

This week's friendly Exec meeting started at 6.30 pm and finished, much to the general relief, at 11.05. During this time various items (as usual) were discussed, but the basic issue under consideration was the role of Exec vis a vis SRC. SRC is supposedly the policy-making body of the Association, but it has never been made tremendously clear what functions Exec has.

At this particular meeting, there was discussion on donations asked for by various groups, the general line being that each had to come up before SRC for endorsement before Exec could make any donations, unless we already have clear policy on the matter. This line was clearly argued by especially John Roseveare, but there are certain problems - as evident from the times when we have general policy on a matter but no specific policy. Thus, if the Association had policy on preserving wildlife in Nepal, would the Exec be able to donate funds to a speaker touring New Zealand, talking, among other things, on the habits of the yeti, or would this require a special SRC directive? The problem gets more complex when one considers that SRC has no financial powers, only policy making ones, and the distinction between these two is often blurred. Applications for donations from a visiting black feminist from the States, an overseas aid group and touring people from the PRG and DRV were briefly considered, and shelved or referred to the incredibly long SRC agenda for Wednesday. Other items it was felt needed policy were New Argot (which suffered a very long discussion before it was decided no agreement could be reached and con-

sequently pushed onto SRC); student representatives on various committees and the question of Unicorn.

Another item that took up a lot of time included the planning for Capping festivities, which include a Ball, a drinking horn contest and no chunder mile, with the possibilities of stunts. The drinking horn was opposed by some on the grounds that 'it to some extent lowers the tone of the whole capping thing', but generally people seemed to think Exec has no right to interfere in the habits of Studass members. While Mike Curtis wanted suggestions for activities etc. not much was coming forward (if you have any, drop them into the Studass office), and two Exec members abstained from the eventual motion to move onto the next business because they weren't paying attention.

Highlights of the rest of the deceptively short agenda included planning for the May meeting of NZUSA Council in Hamilton, to which VUWSA sends ten reps, and a two minute discussion on the uses and abuses mattresses can be put to. And some delightful quotes:

'Order, for God's sake!' - Lisa
'We don't have a quorum - what a pity. Let's rush thru a motion of censure against someone.' - John Roseveare.
Peter Aagard: 'Can we have an apology from the chairman for that last remark?'
Lisa Sacksen: 'No, you can not. Fuck up.'
and Lisa again (to John Roseveare): 'You know you do discuss silly things.'
and finally, John (SRC power) Roseveare: 'Fuck the Constitution!' Peter Aagard in reply: 'I second that!'

The good news - There will be no SRC next Wednesday. The bad news - There will be instead another

SGM

COME AND DISCUSS

NUS

Yet again we discuss whether or not we like the idea of one monolithic National Union of Students. It wasn't approved any of the other times but maybe this time...

FEES

Who should decide if you have to pay fees? On what grounds?

AND MUCH MORE (eg. SRC powers)

WEDNESDAY APRIL 16 12 -- 2pm

UNION HALL

be there

Sharing of Aids

Anthony Ward, student rep
Teaching Aids Committee

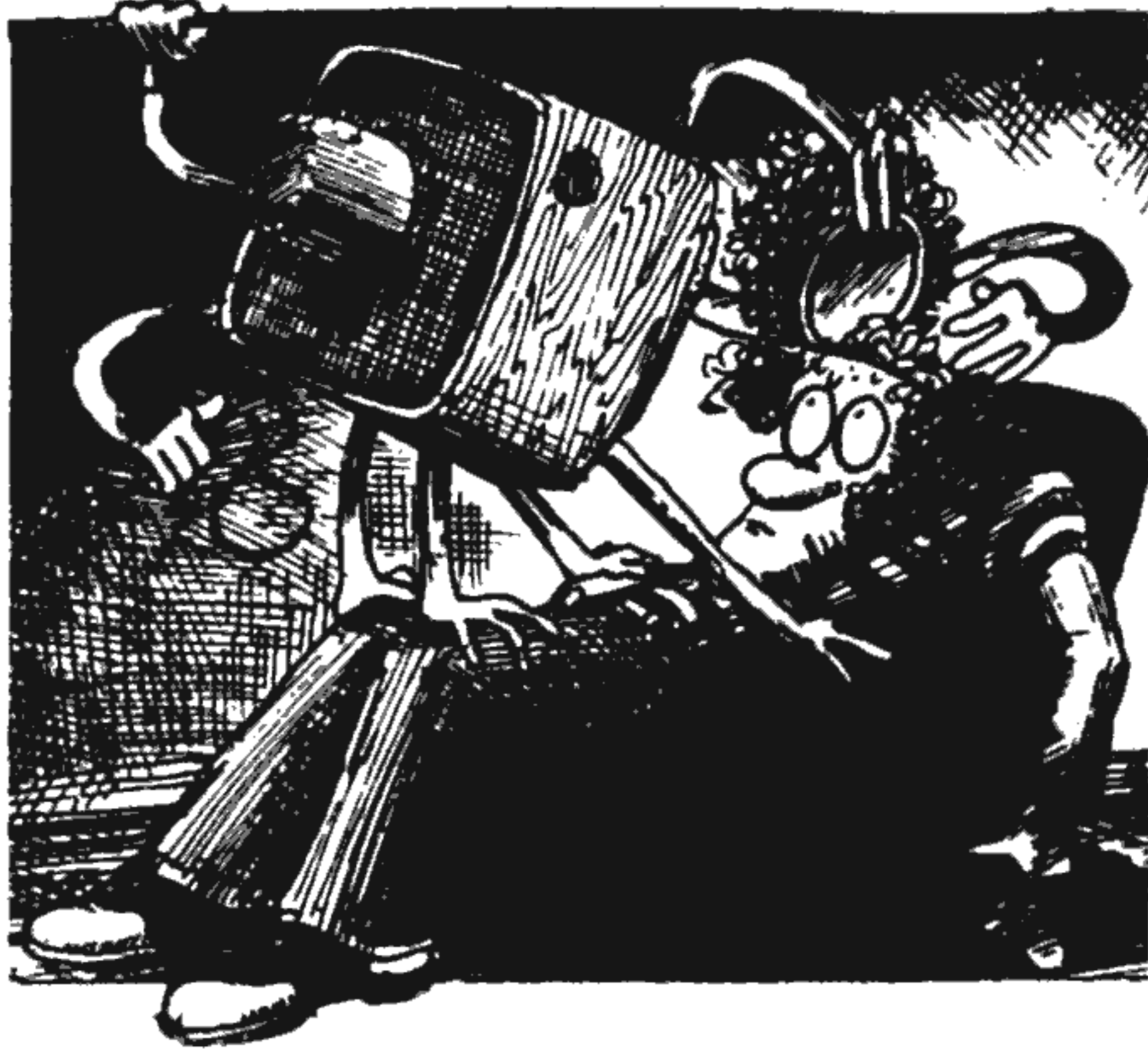
The Teaching Aids Committee is a group set up ostensibly to provide such items as overhead projectors, slide projectors and tape recorders, along with advising people on the development and acquisition of teaching aids in the university. As it has a small budget, and departments are often interested in purchasing their own equipment, the committee has not had much political clout until recently. Impressive plans for teaching aids, organised centrally, have been implemented at Auckland and Otago, but Victoria has continued with an unco-ordinated approach.

This situation has led to some inefficiency, basically in two areas:

1. Departments may have equipment that they are not using all the time that could be used by other departments but through the lack of co-ordination (that the committee has gone some way to overcoming) this extra use is not made.
2. As they are not aware of what other departments are doing, different subjects may unnecessarily duplicate equipment that could be shared.

In these cases, the committee sees itself as a co-ordinator rather than wishing to set up a central teaching aids centre, although it has long pushed for a central technician to maintain its own equipment and possibly to look after departments' stuff as well. The debate so far has been essentially low key, largely one suspects

because of the low amounts involved - overhead projectors come at around \$100, which can be fairly easily met out of department grants. Maintenance and checking has been carried out by department technicians, who often help other departments on an 'ad hoc' basis. More expensive equipment, which is not only suitable for one subject, such as film projectors, is now planned into new lecture theatres (such as LB 3), and the committee has pressed for and sometimes purchased such items for areas without them, normally on a mobile basis to ensure flexibility for users.



The debate now has moved into an entirely new field as far as costs are concerned with the advent of closed-circuit television. Many departments see this as a valuable teaching aid, and some have made arrangements to purchase. When the costs are as high as closed-circuit comes at, the necessity to avoid waste is

apparent, yet at the moment the university seems to be charging on regardless.

John Panckhurst, of the Education Department compiled a report last year on CCTV for the committee and many of his findings are very interesting. Out of 28 departments replying to his questionnaire, two owned CCTV and two had equipment on order. Nine said they would buy equipment if they had the money, while 13 said they would use central equipment if it were available.

The Teaching Aids Committee considered the situation at its meeting on Friday 4 April and expressed concern at the way it seemed to have been left out of some of the discussions concerning CCTV. The committee considered various ideas, which can be roughly gauged from the following motion, for consideration at the SRC this week:

Moved Ward/

That VUWSA believes that the purchase of closed circuit television by the university be governed by the following principles:

1. Frequently used equipment should be owned and managed by the department concerned.
2. Infrequently used and technically complex applications, such as editing facilities, should be centralised and supported by staff operating this equipment.
3. Departmental equipment wherever possible should be compatible with, and co-ordinated with, the central facilities.

cultural notices

INTERNATIONAL EVENINGS

Early this year, an ad hoc committee of staff and students was set up to organise an International Evening for Orientation Week, the idea being that if this was successful, then such events would continue. The first evening featured a variety of national cultural items, with folk dancing and supper afterwards. This was such an overwhelming success and we were unanimously in favour of continuing this activity. Another successful evening with a Fijian theme, was held later in March, and the third one is coming up on 11 April. We hope to continue organising these evenings throughout the year, centring each around particular national themes - Pacific, Asian and European, to give an extremely varied cultural basis. We charge only a minimal admission cost and aim to attract ALL students.

Please come to our next function:

7 pm Union Hall
Friday 11 April
Admission 30 cents

Barbara Leishman

INTERNATIONAL EVENING

The next International Evening will be held at 7 pm in the Union Hall on Friday 11 April. Admission of only 50 for a spectacular cultural evening, aimed at pleasing overseas and New Zealand students alike.

NOTICE TO ALL CULTURAL CLUBS

You are reminded that the deadline for re-affiliation and grant applications is 4.30 pm Friday 11 April. If you feel you cannot meet this deadline for a particular reason, please come and see me about it and we'll work something out. Please realise that if constitutional requirements in regard to re-affiliation and the furnishing of satisfactory accounts are not met, then your club will not be re-affiliated and will thus not exist officially, with consequent disadvantages. Sorry to sound heavy about this, but remember the old scene about the weakest link in the chain

Auntie Barbara
Cultural Affairs Officer

APOLOGY

On 18 September 1974 a letter appeared in Salient under the heading "Razak and the Death of Democracy".

That letter, received by Salient as one of many letters on the Malaysian issue, contained a specific reference to Mr David Cheung. One part of the letter stated that Mr David Cheung had taken part in a demonstration outside the Malaysian Embassy. Mr Cheung was physically present near the demonstration, but the Association has recently learned that it was not his intention to support the demonstration either by his presence or otherwise. The Victoria University of Wellington Students Association understands the embarrassment that such a suggestion causes to any Malaysian student, and is happy to print this explanation.

Further the letter suggested that Mr Cheung might be employed as a spy or informer by the Malaysian government and that a reward for such work might be political honours or other advantages.

This may have been the view of the writer of the letter, but the Association certainly does not agree with this, and has since late September 1974 been endeavouring to find a means of making this clear which was acceptable to Mr David Cheung. While agreement with him has not been reached, the Association now wishes on its own account to make it quite plain that these allegations are not believed or supported by the Association.

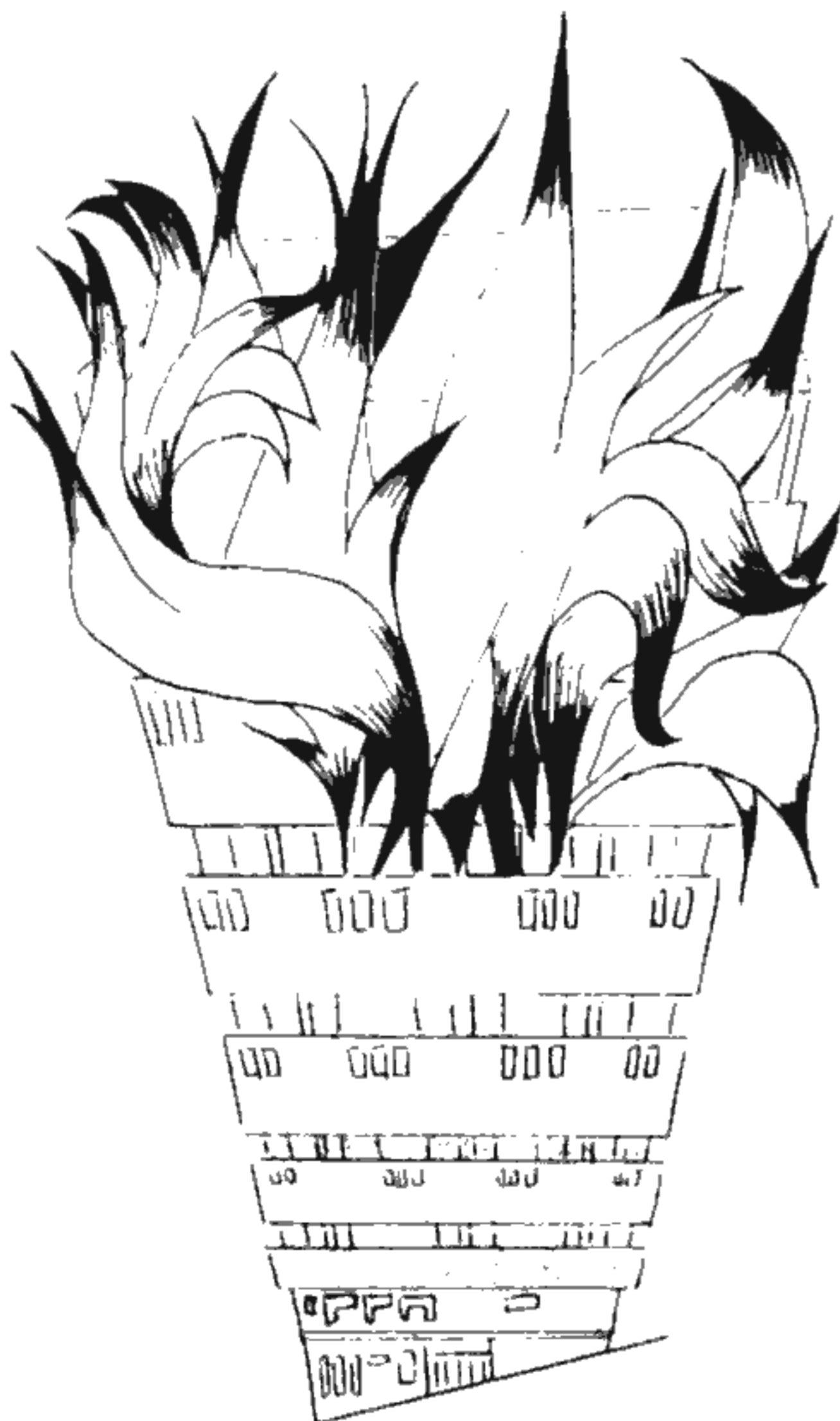
New Kirk: The Towering Inferno?

Recently a fire evacuation drill was held in New Kirk. Academic staff involved were warned in advance. Despite this, the evacuation took nearly nine minutes! Fire officers who were invited to observe made eight recommendations arising out of this abortive, but salutary, exercise. It is easy to see why.

On some floors, alarm bells couldn't even be heard; many smoke stop doors were found tied open and staff and students alike demonstrated a lack of readiness to take the whole thing seriously. It was the time taken to complete the evacuation that was the most obvious cause for concern though. This is hardly surprising when one considers that Rongotai College can be and has been, evacuated completely in just over 30 seconds. Last week's fiasco was of course only a drill and probably suffered because so many people knew that.

All students got handouts on Civil Defence in the university during enrolment. If you haven't already thrown them away, take a look at them and give serious thought to becoming involved. The emphasis has been on using staff, but student participation is both welcome and essential. If you can help, contact Mr Rose (the university Civil Defence Officer) who has full details. Members of the executive hope to get funds allocated to send students to First Aid Courses. Wardens and Rescue Courses are also available. Watch for details in the Exec column here in SALIENT.

The experience of evacuating the



Union building last year and finding later that the creche was the last area to be cleared, carries the same message as does the trial evacuation of Kirk. In a real disaster students would have very little idea of what to do. It is a frightening thought.

John Roseveare

Psychology Society Wine and Stein

Wednesday April 16, 8 p.m. in the Lounge and Smoking Room. All very welcome, especially all Psych students.

Would the people moving into 212 The Terrace please do so as soon as possible.

Lee Welcomed With Protest

At a time when dominoes are crashing down in a few overworked minds, Mr Lee Kuan Yew's visit has given a much needed filip to the sagging morale of some local politicians.

They received him with great enthusiasm. The leader of one opposition party went out of his way to condone political repression in Singapore because of the necessity to combat 'subversion' and the communists. The press showed much reverence for this darling of the Free World. In one paper an article carried the headline 'Listen to Mr Lee Kuan Yew' although Mr Lee so far had only said

things his ingratiating supporters want to listen to.

However, not everyone was so enraptured by Mr Harry Lee as he was known at Cambridge University. At Auckland airport masked students demonstrated against his repressive government on 5 April 1975 and another demonstration was held in Wellington two days later outside the James Cook Hotel in Wellington. Forums were held on April 5 both at Auckland university and Victoria University Wellington to discuss Lee's brand of fascist politics.



Dr R Vasil, political scientist, and Richard Norman, reporter, spoke at the Wellington meeting. Dr Vasil gave a brief summary of the political setup of Singapore and Mr Norman spoke about his

impression of Singapore after a month's visit there. He expressed his complete distaste for Lee Kuan Yew's 'iron-fisted' running of the country in denying its citizens of their basic human rights. The Rev Don Borrie spoke from the floor. He remarked that Mr Lee and his type of government were anachronisms in a world which was moving forward for better things.

Dr M R Stenson, political scientist, strongly criticised the approach of New Zealand politicians at the Auckland meeting. (reported Dominion 6 April 1975). He said politicians here were generally innocent of Asian affairs and had a 'naive readiness to be flattered by the attention of leaders such as Singapore's Prime Minister, Mr Lee Kuan Yew, 'For those MPs on their first or second trip to Asia to be lavishly dined and chatted up in the best hotel in Singapore is quite sufficient to convince them that their socialist conferees in Mr Lee's People Action Party are doing great things and deserve our support.'

At the meeting the MSA and MSSA in Auckland issued a joint press statement calling on the New Zealand government to withdraw all military aid to Singapore.

AFRICAN LIBERATION LEADER KILLED BY SMITH AGENTS

The Chairman of the Zimbabwe African National Union (ZANU) Herbert Chitepo, was assassinated in Lusaka on March 18 by agents of the Smith and Vorster regimes. Chitepo was a founding member of ZANU - the liberation group engaged in armed struggle with the Smith regime - and had held the post of chairman since ZANU's inception in 1963. Chitepo's assassination comes at a time when Smith and Vorster are trying their best to disarm and split the various Zimbabwe liberation movements.

Herbert Chitepo was born in 1923. In 1954 he was the first African ever to become a barrister in Rhodesia. This was so unexpected that a special law had to be passed to allow him to practice in this previously all white domain. During the following years he directed his energies into defending African political leaders in the courts. Other Africans seeking majority rule in Rhodesia were also attempting to work within the law. Political parties were formed to give expression to African demands. However, the political parties started being banned and their leaders gaoled as soon as they looked a threat to the white regime and repression generally was stepped up.

In 1963 a growing group of Africans were beginning to see that change would not come about peacefully or by mediation but that change would only come through confrontation and eventually a

armed struggle. ZANU was set up to begin an era of confrontation. ZANU was banned in 1964 and then UDI was declared in 1965. At this Chitepo left his job and his country to organise armed struggle against the Smith regime. By April 1966 the struggle was under way and it has continued to this day.

Zanu is not just a fighting organisation. It takes large 'rests' from the armed struggle to indulge in political work among the people of Zimbabwe. Because ZANU sends political campaigners in advance of its military campaigners it has meant that the Liberation Army has always been well received by Africans despite Smith propaganda and heavy penalties for associating with guerrillas.

At the beginning of August 1973 Herbert Chitepo visited Wellington to describe what was happening in his country. He described how Smith was reacting to the successes of the armed struggle:

'At the moment Ian Smith's chief concern is that practically all the African peasants and workers in these areas have come to espouse revolution. The reason is that they have seen the regime go from bad to worse, from year to year. Our people have been arrested and detained without trial, and refused even the most minor reforms. Therefore they have decided, like everybody else, to join in the confrontation, because there is no alternative. Ian Smith has tried to punish these people. Firstly he sent informers, police and military units to close the people's schools, shops, clinics and homes in an effort to make them stop working hand in hand with the units of the Zimbabwe African National Liberation Army. When he found that didn't work he sent bombers to go and bombard our people in these areas. And when that didn't work he decided to institute what is called communal punishment.

'What communal punishment means is this. If the people of a village or villages are suspected of containing people who have assisted or participated in the work of the liberation army, the men, women and children of those villages are rounded up and imprisoned in what are in fact barbed wire concentration camps, like those that existed in the days of the Mau Mau in Kenya. But even that policy has proved inadequate. So Smith has started transporting whole villages from the northeast to other parts of the country. We are not worried about that be-

cause all the people Smith transports to other areas are members of ZANU. And they will continue the struggle there. Ian Smith will get nowhere with this latest policy.'

ZANU was formed when 'Constitutional Conferences' and discussion had failed. Today Smith aided by Vorster is trying to organise another 'Constitutional Conference'. The reason for this is clear: ZANU's armed struggle has been so successful that it had become a matter of time before ZANU would have liberated Zimbabwe. Vorster has realised that Smith's days are numbered (anyway he can't keep 2000 'policemen' stationed in Rhodesia forever) and is trying to ensure that a moderate African regime is eventually installed in Rhodesia instead of a ZANU led regime.

The 'Constitutional Conference' was supposed to lead to a ceasefire but Smith offered nothing in return so ZANU has kept on fighting. Smith and Vorster then signed a document unilaterally declaring a ceasefire and proceeded to try and con the liberation forces into surrendering but this failed also.

Smith had also relied upon ZAPU and the ANC (two other liberation organisations - not really involved in armed struggle) to force ZANU into giving up armed struggle - this had failed. From there it appears Smith has attempted to obliterate ZANU by smashing its leadership. Firstly Chitepo was assassi-

nated. Then the President of ZANU was arrested for conspiring to murder members of the other liberation groups. His proposed victims have shown how farcical these charges are by demanding Sithole's release and suspending talks with Smith until his release. The attempted murder charges are not now being used - instead Smith is charging Sithole with breaking the ceasefire that he and Vorster unilaterally declared. Lastly, members of ZANU in Lusaka have been arrested on plotting Chitepo's death.

While Smith and Vorster have dealt great blows to the organisation of ZANU the armed struggle has in fact intensified as a reaction. In addition no-one can destroy the massive support for the ZANU led struggle inside Rhodesia. On March 2 two ZANU leaders arrived in the African township of Highfield for a meeting:

'Thousands of waiting supporters lifted both leaders and carried them shoulder-high into the meeting amid wild cheers and shouts of 'Pamheri ne chimurenga' (forward with the revolution): 'Freedom or death!' 'Fight to the bitter end!' (Alternate News Service, 24 March 1975).

Despite the death of Herbert Chitepo and the imprisonment of other ZANU leaders the liberation struggle against Smith's white minority regime will continue until total liberation.



Herbert Chitepo: murdered by a landmine.



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DEATH IN HUÉ 1968: WHO PULLED THE TRIGGER?

Just after the My Lai massacres were discovered came reports in the papers of a massive communist massacre in Hue which supposedly occurred during NLF occupation during the 1968 Tet offensive. The truth or otherwise of this 'massacre' is important to know today if we are to understand why people are fleeing from the current PRG advances. The Hue 'massacres' have been the only real US 'proof' of the terror of communist occupation.

But a recent article in the *International Herald-Tribune* (27 March 1975 based on hundreds of interviews with refugees asking them why they were fleeing noted that 'not one said it was because he or she reared communism as such' and that most of them were fleeing 'because everyone else is going.' In the city of Hue where fear of the PRG should have been highest 'close to one-third of the population of Hue chose to stay.' In fact fear of Saigon bombing raids and being caught in the crossfire of war predominated as reasons for fleeing: 'It's better to go to the Saigon side, because the communists have no airplanes,' said one refugee summing up a common feeling.

A recent article by D. Gareth Porter looks at the facts behind the Hue 'massacre' and finds that the official story of Hue, for so long unchallenged, is not based on reality:

'The official version of what happened in Hue has been that the National Liberation Front (NLF) and the North Vietnamese deliberately and systematically murdered not only responsible officials but religious figures, the educated elite and ordinary people, and that burial sites later found yielded some 3000 bodies, the largest portion of the total of more than 4700 victims of commun-

ist execution.

'Although there is still much that is not known about what happened in Hue, there is sufficient evidence to conclude that the story conveyed to the American public by the South Vietnamese and American propaganda agencies bore little resemblance to the truth, but was on the contrary, the result of a political



This photo was taken at Hue in 1968 by Donald McCullin

warfare campaign by the Saigon government, embellished by the United States government and accepted uncritically by the US press. A careful study of the official story of the Hue 'massacre' on the one hand, and of the evidence from independent or anti-communist sources on the other, provides a revealing glimpse into efforts by the US press to keep alive fears of a massive 'bloodbath'. It is a myth which has served US administration interests well in the past, and continues to influence public attitudes deeply today.'

First news of the 'massacre' was given by the Tenth Political Warfare Battalion of the Thieu army. 'It is on the word of this body, whose specific mission is to discredit the NLF without regard to the truth, that the story of the 'massacre' reported in the US press in 1968 and 1969 was based.' Despite the fact that no independent confirmation had been made of the claims of 1,000 killed and almost half buried alive the US Mission repeated the story to the US press.

In the March and April as the alleged victims were being dug up 'the Saigon government did not allow any journalists to view the grave sites or the bodies, despite the fact that many foreign journalists were in Hue at the time.' Meanwhile announcements were made by Saigon officials that; 300 bodies had been discovered southeast of the city - a French journalist asked to see them but was repeatedly refused permission; 400 bodies were being uncovered in the area of the Imperial tombs south of Hue - a *London Times* correspondent asked to see them but was not taken there.

Also official estimates of numbers varied widely: at the Gia Hoi High School sites the official US report cited 22 graves and 200 bodies, while a Vietnamese officer guiding a reporter over the site said that there were 22 graves holding 3 to 7 bodies each (66 to 150 in total) while a leaflet produced by the Political Warfare Battalion for Vietnamese consumption said that there were only 14 graves reducing the total once again.

A Canadian doctor, who was in the Hue hospital during the offensive, said there were 14 graves but only 20 bodies all told. The doctor, Alje Vennema, also questioned official figures on other sites. He said that one site contained only 19 bodies but the official figure was 77 while the Imperial tombs site contained 29 bodies as opposed to the 201 claimed by the official report.

Vennema's estimate for the four main sites discovered immediately after Tet was 68 bodies while the official report claimed 477. Vennema questioned other aspects of the report. Many bodies were not those of civilians but of soldiers still in uniform. Also the bodies all showed wounds which made it unlikely that they were buried alive.

In 1969 the Saigon propaganda machine went into action again. In villages surrounding Hue more bodies had been dug up by the 'Committee for search and burial of Communist victims'. Newsmen were once again banned from the diggings before the announcement of the finding of 400 odd bodies.

All the actual sites were close to areas that had suffered from long periods of bombing and shelling and in an area where 357 bodies were found there had been reported in the Political Warfare Department's newspaper *Tien Tuyen* that 250 NLF soldiers had been killed in just one all day battle over Tet. The Saigon Minister of Health visited the sites

in April and said that it was quite likely that the supposed victims of communist assassination were actually the bodies of NLF soldiers killed in battle.

The basic figures used to prove the case for a massive slaughter in Hue by the NLF are as suspect in the other areas bodies were dug up. About the body count at one site the Pentagon said that there were 250 bodies recovered in total and two months later the US Information Agency said 428 was the total. 'Eyewitness' accounts varied from one day to the next and from one newspaper to the next. The *Baltimore Sun* had a witness to 600 people being turned over to the NLF to be murdered. This same witness said to *Tien Tuyen* that 500 people had been taken not to be killed but to be reformed. 'In short, the inconsistencies of the various official documents, the lack of confirming evidence, and the evidence contradicting the official explanation all suggest that the overwhelming majority of the bodies discovered in 1969 were in fact the victims of American air power and of the ground fighting that raged in the hamlets, rather than of NLF execution.'

'The undeniable fact was that American rockets and bombs, not communist assassination, caused the greatest carnage in Hue . . . Don Tate of Scripps-Howard Newspapers described bomb craters 40 ft wide and 20 ft deep staggered in the streets near the walls of the citadel and 'bodies stacked into graves by fives - one on top of the other.' Nine thousand seven hundred and seventy-six of Hue's 17,134 houses were completely destroyed and 3169 more officially classified as 'seriously damaged' . . . The initial South Vietnamese estimate of the number of civilians killed in the fighting of the bloody reconquest was 3776.'

It was a writer for the US Information Agency, Douglas Pike however, that created the story that hit the western press in such a big way. He contradicted Pentagon figures, Saigon figures and independent figures on just about everything to do with Hue but he succeeded in getting headlines like 'Communists admit Murder' and 'Reds killed 2900 in Hue' into major US papers. He used two main methods: firstly he indulged in 'creative' translations of captured NLF documents and so-called confessions of captured NLF soldiers which even the western press usually ignored and secondly he cooked figures. An example of the second is how Pike arrived at his figure for the number of victims of the 'communist massacre'. An initial estimate by Saigon of the number of civilian casualties in the Hue fighting was 3776 but this figure was mysteriously whittled down to 944 by the Political Warfare Battalion. Pike worked from this basis:

'In a chart which he calls a 'recapitulation' of the dead and missing, Pike begins not by establishing the number of casualties from various causes, but with a total of 7600, which he says is the Saigon government's 'total' estimated civilian casualties resulting from the Battle of Hue.' The original government estimate of civilian casualties, however, again supplied by the provincial Social Services Office, was just over 6700 - not 7600 - and it was based on the estimate of 3776 civilians killed in the battle of Hue. Instead of using the Social Services Office's figure, Pike employs the Political Warfare Battalion's 944 figure. Subtracting that number and another 1900 hospitalised with war wounds, Pike gets the figure of 4756, which he suggests is the total number of victims of communist massacre, including the 1945 'unaccounted for' in this strange method of accounting. In short, the whole statistical exercise had the sole purpose of arriving at a fraudulent figure of 4756 victims of a 'massacre' .

D. Gareth Porter's investigation destroys forever the myth of wholesale slaughter in Hue during Tet 1968. It also exposes the role of the US and Saigon propaganda machines in creating fear among Vietnamese and other people of the intentions and methods of the PRG. It is interesting that according to the news report quoted at the beginning of this story that these fears aren't as rife among Vietnamese as they are in western countries.

Easter Tournament

winter tournaments. A meeting was held on Easter Friday and sports administrative matters such as eligibility, finance and venues for future tournaments.

WATER POLO

A very strong Otago side played against Vic in the first round with Vic losing 8 - 1. The second game was a fight against Canterbury with a 3 all draw resulting. We also lost to Massey 7 - 5. Finally an invitation women's team was played but we only succeeded in getting a draw here. Kevin Moriarty, Admiral Mike McKinley and Warwick Dewe succeeded in getting into the NZU team which plays in the provincial tournament next year.

SWIMMING

We did not have very much success here but did achieve fifth place overall through two third place in the women's medley relay the freestyle relay.

LARGE BORE SHOOTING

This was one sport we were successful at - winning by 12 points over Otago. Some outstanding shooting was seen by Neville Win who gained a total of 50 out of 50 on one day's events. Four Vic people, Kevin Win, Neville Wynn, Margaret Flynn, and Norm Robinson made it into the NZU team which was not quite up to the standard of the touring Australian shooters.

SNOOKER

We had a team of four entered into this competition but the more experienced South Island teams of Canterbury and Otago beat us to give us third overall.

ATHLETICS

Vic was represented by a team of only three here which is in my opinion a pretty poor effort for a university of 5500. However everybody in the team did well with

Shona Trass coming second in the women's discus, Ron Scott second in the javelin and Frank Nolan taking fifth in the 5000 metres and winning the 10,000. This was an incredible race for Frank opened up a 25 sec lead on the field by lap four and held it until the end of the race.

YACHTING

This event was held on the Waimakiriri River where a major problem was the lack of water and another was the lack of wind. The races were held in OK class dinghies and Vic was represented by Stephen Wagstaff, Phillip Dellabarca and Allen Jacobsen. Stephen got the best individual yachtsman's award but the team was beaten overall by Massey, Otago and Canterbury to take fourth place.

VOLLEY BALL

We were well represented in this sport and Vic defeated Canterbury A, Lincoln and Massey all by 3 - 0. The toughest game of the tournament was that against Otago who took the first set 15 - 13 but Vic came back to win by taking the next three 15 - 4, 15 - 11, 15 - 10. This meant Victoria came through the tournament unbeaten but we did not win the overall team's competition for we did not have a women's team entered and so we were beaten by Canterbury and Otago.

Four Vic members made the NZU team. They were Apu Fiso, Peter Thrush, Robert Wilson and Graham Steel.

NZU BLUES

A NZU Blue is awarded for an outstanding individual achievement in a particular field of sport. A blues panel of five travels to both Easter and Winter tournaments and makes their way around the various venues trying to select these outstanding sportsmen. Ten Blues were given out at Easter Tournament - six relating to this year and four relating to last

year. Of this year's blues none were awarded to any Victoria team members as the standard set was very high.

OTHER SPORTS

Next week reports will be given of tennis, cricket, rowing and the drinking horn.

Kevin Wright



Apu Fiso (no 4) hustling for the ball in the game vs Otago.

Over Easter weekend the New Zealand Universities Sports Tournament was held in Christchurch. Victoria was represented in all seven sports by a team of over 60.

The weekend not only involved playing the game for a series of piss-ups were held as well as a drinking horn contests and a ball. More about these later.

The tournament was notable for its lack of organisation in most areas but the general consensus of opinion was that it was a success.

NZUSU-

New Zealand University Sports Union is the governing body of university sport in this country. You are automatically a member of this body if you are a member of any sports club affiliated to the Students Association. It has a resident exec which meets about three times a year in Wellington and a full exec which meets at both Easter and



Peter Thrush (centre) in action for Vic

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.... KERRIDGE, 'THIS IS YOUR LIFE'

The following article is reprinted from the *NZ REPUBLICAN* and is the second part of a three part series. The article was written by Bruce Jesson and has been slightly adapted for *Salient*. In the first part it was detailed how Sir Kerridge had fought his way to a monopoly position in the New Zealand film industry and then allied himself with the Rank Organisation based in England. This article shows how Sir Kerridge is supported in his position of power by law and tradition and the uses he puts his power too.

KERRIDGE COULDN'T GO WRONG with an outfit the size of the Rank organisation backing him. He was safe from any competition within New Zealand: firstly because of the financial backing, and secondly because of the guaranteed access to films through Rank's overseas distribution company. The second point was crucial, particularly in the forties when internecine warfare was still raging in the cinema industry. As we have seen it was doubt about obtaining reasonable supplies of films that forced the J C Williamson Picture Corporation to sell out to Kerridge.

The New Zealand film business has two aspects: importing films, which is the job of the distributor and screening them, which is the job of the exhibitor. In New Zealand these two functions are closely inter-related. In one case a distributor, 20th Century Fox, owns an exhibitor, Amalgamated. In the other case an exhibitor, Kerridge Odeon, is controlled by a company with distribution interests, the Rank Organisation; and in its turn it controls a number of local distribution companies: International Film Distributors, Lion Film Distributors, Cinema International and Photographic Wholesalers (the biggest 16 mm film rental company.)

This sort of vertical integration (distributor-exhibitor tie-up) is in itself scandalous and is prohibited in many other countries. It gives some exhibitors (in this case the two chains) the possibility of an unfair advantage over others (in this case the independents). In the United States there have been more anti-trust and anti-monopoly prosecutions brought before the courts than in any other industry.

There are distributors in New Zealand who are independent of the two chains, but they are inhibited by the chains' commercial strength. There were 208 cinemas in New Zealand at the last count, and of these Kerridge-Odeon owned 59 and Amalgamated 32. More importantly, the two chains own all but one of the city theatres - which is where the money is made. The 100-odd independent theatres are confined to the suburbs and the country towns.

Distributors feel that only a showing in the city can generate enough business to make importing a film worthwhile. However Kerridge-Odeon and Amalgamated have a habit of not showing films that have been premiered in independent theatres - which means that a distributor will prefer to let a film gather dust on his shelves, awaiting the pleasure of Kerridge-Odeon or Amalgamated, rather than release it to an independent. Worse, if the two chains aren't interested in showing a film at all (and they aren't interested in show-

ing a great many) it will almost certainly be sent out of the country again. There is the occasional exception, like *Slither* which went to the Capitol (Auckland) but such exceptions are very occasional.

The chains can even put on ice films that have already been widely shown. For instance, Jan Grefstad (owner of the Hollywood) complained in an interview with *Alternative Cinema* (April 1973) that Amalgamated had had the film *2001* frozen for over a year. They could offer the distributors more money for it than he could.

KEEP OFF THE GRASS

Not only is there no competition from the independent theatres; the two chains even limit the areas of competition between themselves. Each chain has its own distributors, and they don't therefore compete for the same films (this is the 'Keep off the grass' policy). However, if one chain turns a film down it may be offered to the other.

The film industry is therefore essentially monopolistic. Kerridge-Odeon and Amalgamated can inflict on the public whatever they like, even to the extent of determining the films that the independent theatres show.

This monopoly is protected by act of parliament. This might sound like an odd claim to make, but it is literally the case. Since 1932 a system of licensing of theatres has existed in New Zealand, designed to protect the smaller operators. It can't have been very effective because by 1948 when the Committee of Inquiry was set up, the industry was under monopoly control.

This was one of the things that the Committee was set up to examine; it decided that some degree of monopoly was inevitable and perhaps even desirable. However it didn't want to see the two chains get any bigger, but comforted itself with the thought that the licensing system could cope with the situation.

Up to a point it was right. The two chains didn't grow any bigger, and after the advent of television they actually got smaller. But they already owned most of the city cinemas and already

had first rights to all the films. The limitation on their size merely meant that up to 1960 they had to cram bigger audiences into the same number of cinemas. After the advent of television this limitation became irrelevant.

LICENSING SYSTEM UPHOLDS MONOPOLY

The most important effect of the licensing system has been to strengthen the two chains by stifling opposition. To open a 35 mm movie theatre you must be licensed by the Cinematograph Films Licensing Authority, a body that 'operates in considerable secrecy' according to *Thursday's* film critic, John Westbrooke (October 17 1964). The Authority appears reluctant to grant new licences, and its repressive influence is shown by the following examples:

- Jan Grefstad, the owner of the Hollywood at Avondale (the most lively independent theatre in Auckland) rented a warehouse in Queen Street with the intention of converting part of it into a theatre to be called the Classic. Both Kerridge-Odeon and Amalgamated opposed his application and the Authority turned him down. Its reasons? It wasn't allowed to authorise the showing of one type of film only (Grefstad wanted to specialise in old films). And it thought that Auckland already had enough theatres - which was a particularly stupid thing to think. The long runs of the films shown on Queen Street has resulted in newer films piling up on distributors' shelves. There is in fact an urgent need for more city theatres. Grefstad is appealing this decision in the Supreme Court - by the time this is printed the result should be known (we wouldn't actually give much for his chances; the Authority's powers are pretty arbitrary). In the meantime he is trying to run his theatre as a private club, which commercially speaking must be next to impossible. Grefstad would need an unusual amount of support from his patrons for his private club to work.

Another man to feel the hard hand of officialdom is Barrie Everard of Auckland Amusements. He wants to set up drive-in movies in Auckland. However, before he can even apply for a licence he has to get the permission of the Minister of Internal Affairs (the Cinematograph Films Act harbours a Victorian prejudice against drive-in movies). The *8 O'Clock* reported (12 October 1974) that the cinema chains had lobbied the Department of Internal Affairs about the matter, as they felt that drive-ins would be a threat to their business. The Minister is dubious about drive-ins; according to the *Thursday* article mentioned earlier, he is worried about the effect on the existing exhibition industry. Perhaps the lobbying paid off?

About ten years ago the commercial interests managed to stop the Auckland Film Society screening 35 mm films on Sunday nights in an independent suburban theatre.

Licensing is a common feature of the commercial world in New Zealand. The powers-that-be have a fetish about government controls. The men who sit on the various licensing authorities see their function as preserving the status quo. They feel that they would be exceeding their powers if they allowed radical changes to occur in the industries that they control.

Thus, if the cinema chains tried to extend their monopoly too much the Authority would no doubt slap them down. However, the present situation is that so many people are trying to erode this monopoly and the Authority is slapping them down.

In other words the Licensing Authority is protecting vested interests. No wonder Kerridge-Odeon and Amalgamated oppose the occasional suggestion that licensing be scrapped.

THE EFFECT OF THE FILMS WE SEE

Movies are an extremely important form of art, entertainment, education and general communication (the leaders of the Russian revolution, for example, were fully aware of this even in the early days of movies). New Zealand in particular has always had a strong film tradition. One of the first theatres built specifically for movies anywhere in the world opened in Auckland in 1910 - the Kings, now called the Mercury. By 1945 we had three times as many cinemas per head of population as the United States of America.

The appearance of television caused a dramatic decline in the interest in movie cinemas closed (from 525 at the peak to 208 today, most those closing being independents) and attendances dropped (from 24 visits per year per person in 1945 to four in 1973). However interest in films is now reviving especially among young adults. Kerridge-Odeon is building theatres again and business is booming for the cinema chains.

The cinema has weathered the full blast of television competition and survived. Films will continue to play an important role in the cultural life of New Zealand, which means that the choice of film available is important - especially as the cinema can escape some of the restrictions imposed on television. For instance, it is very unlikely that the broadcasting bureaucrats would allow a politically-radical film to be shown on New Zealand television; whereas such films are available to the cinemas.

However the kindest thing that can be said about the choice of film available in New Zealand is that there isn't very much. New Zealanders only see a small proportion of the films made throughout the world: those made in the United States and England. And even among these we miss out on just



about everything that is controversial, political, or that even simply stretches the intellect.

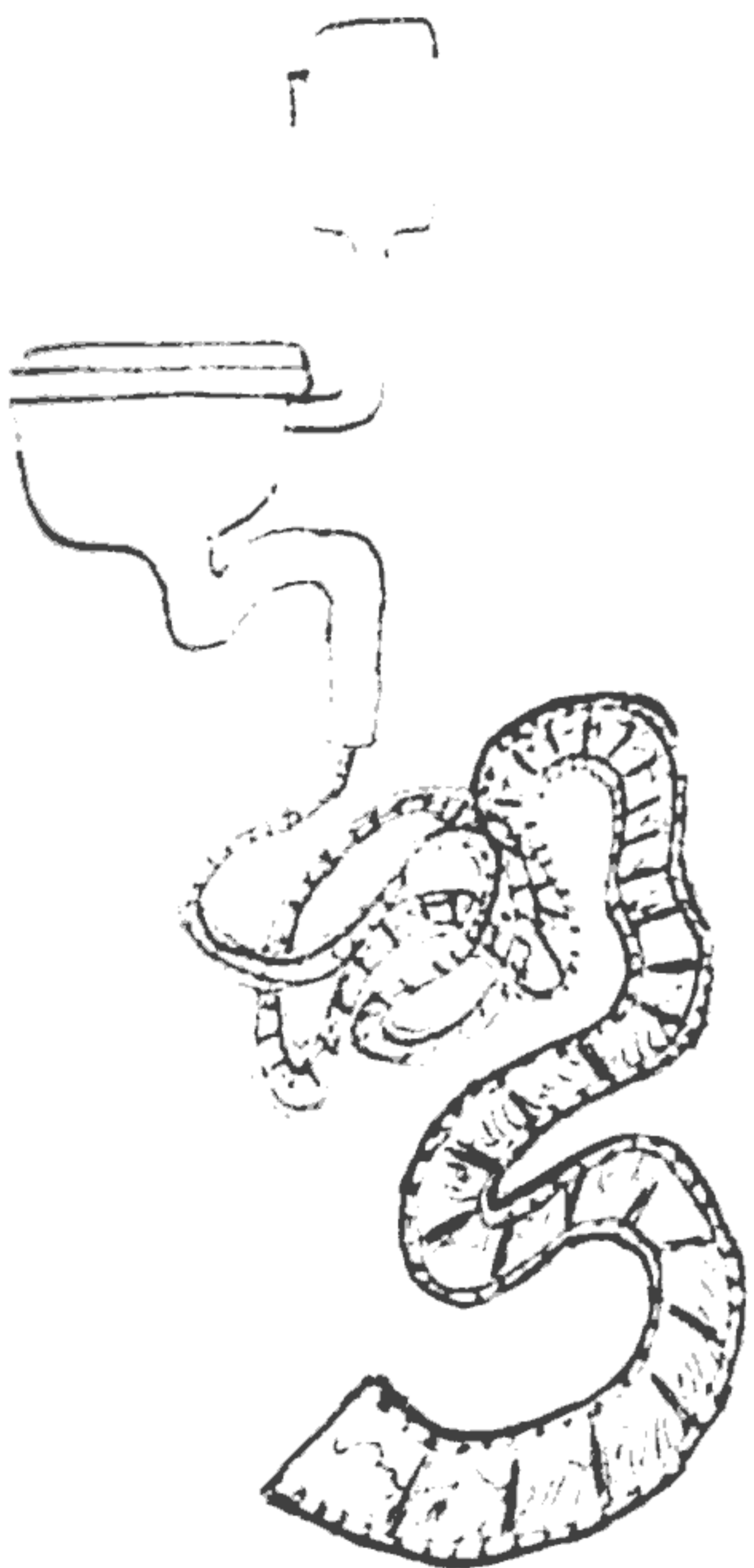
The bias against 'foreign' (i.e. non-English/American) films is basically a commercial one: the two chains are associated with English and American distributors. Kerridge's principal, the Rank Organisation is mainly active in the exhibiting side of the industry; but it does act as a distributor to Commonwealth countries, and this will be one of its motives for its involvement in Kerridge-Odeon - a guaranteed market for its products.

Obviously English and American distributors have no interest in peddling 'foreign' films (although the English distributors have an interest in peddling American films because of the business they do with the Americans in England). So, apart from a small commercial wave of interest in European films in the sixties, we have been denied the bulk of the world's film production.

Kerridge-Odeon has a definite leaning towards British films, mainly because of the Rank link-up but also because Kerridge-Odeon shows what Sir Robert wants them to show and he likes British films. He also liked to have the National Anthem (British) played in his cinemas despite public complaints but was forced to drop it because people were refusing to stand up.

SUBSIDISING BRITISH FILMS

Sir Robert isn't the only man in the film industry afflicted with pro-British sympa-



ties. Anglophilia is endemic in New Zealand, and even if Kerridge-Odeon hadn't shown a preference for English films they would have been forced to show them anyway. In 1928 a British quota was introduced, at the prompting of the United Kingdom stipulating that a growing percentage of the films shown had to be British made. The percentage from 1940 on was to be 20%, which mightn't sound much but it was about all that the British film industry could manage. This quota didn't have to be enforced because the exhibitors voluntarily met it - which they will probably continue to do even if the quota is removed as a result of Britain entering the EEC. English films have also paid less customs duty than films from other countries (Commonwealth countries have shared these privileges since 1953, but haven't supplied a significant quantity of films.)

The idea of these measures was to help salvage the film industry in Britain from the wreckage left by American competition. Similar, but more expensive, measures are in force in Britain. Their main effect is to encourage American companies like Rank, which still makes the occasional film, the bulk of English film-making is done by the Americans.

This isn't completely to the advantage of Britain - they at least have a film industry of sorts, which is more than we have.

This discrimination against 'foreign' films means that the casual movie goer isn't even aware that films are made in places other than the United States and England. As a matter of fact countries like India and Japan make more films than Hollywood, and among the world's most respected directors are: Ray (India) Ozu and Kurosawa (Japan), Janese (Hungary), Godard, Bresson and Rohmer (France) Bunuel (Mexico-Spain), and Bergman (Sweden). And brilliant feature films are made in Cuba and other Third World countries.

New Zealand culture consists of an English base and an American overlay: New Zealanders are gradually becoming aware that there is more to the world than this. However the cinema chains are more English and American than they are New Zealand, and so can't be expected to share this developing awareness.

The chains are old-fashioned, as well as anti-'foreign'. Films that are unusual, controversial, political or that require a little thought are inclined to be ignored. Kerridge-Odeon in particular is very conservative in its taste in films. People who work for them say that Sir Robert knows everything that is going on and makes a lot of the decisions. In which case the best that can be said for him is that he has the taste of a Mother Grundy.

THE FIRST LINE OF CENSORSHIP

Because of Kerridge's position of cultural autocracy, we are going to have to give his taste in films more attention than it deserves. He has stated his attitude several times: for instance in an article in the *Artist and Connoisseur* (1 July 1971) entitled *The Critic* and in a letter to the *Herald* entitled *Exhibitor Replies* (2 November 1974).

Both of these statements are violent attacks on film critics in general (the *Herald* letter was a reply to an article of Wynne Colgan's criticising the long runs of the films shown by the two chains). Summed up, Kerridge's viewpoint is that what makes money is good cinema, and he quotes with approval (in *The Critic*) the famous Liberace comment 'I cried all the way to the bank.' He dislikes critics because they believe that there are cultural standards other than the commercial.

This viewpoint owes more to self-interest than it does to common sense; nonetheless we will make a few comments.

Kerridge claims that he is giving the public what it wants. Firstly, his publicity machine is effective enough to arouse interest in any film. And secondly, he has spent 50 years showing glossy, escapist entertainment - people have become accustomed to this, just as they would have become accustomed to other sorts of film given the same exposure. Kerridge thinks that his financial success vindicates his choice of film. In fact his financial success owes more to J Arthur Rank than it does to his taste in films. As a monopolist he can't help but make money. Most people go to the pictures for a night out. Among all the films that Kerridge is showing there must be one that they don't object to too much.

Kerridge claims that 'unusual' films can't attract audiences - a self-fulfilling prophecy seeing that he makes sure they can't by not providing cinema space for them. Or else by dumping an unusual film like *Medium Cool* in an out-of-the-way theatre like the Berkely without much publicity so that he can say 'I told you so' when it bombs.

Kerridge did make one concession to the critics. In his letter to the *Herald* he said that he made the Berkely available for people with a taste for specialised or 'foreign' films. And he does give a day or two, now and again, to films like *Medium Cool*. However, *The Dove* is showing in the Berkely at the moment; Kerridge seems to have an unusual idea of what an unusual film is.

Even so, Kerridge is selling himself short. He doesn't judge films solely by

"IT'S A DOG-EAT-DOG WORLD"



their ability to make money for him. He has other criteria: his right-wing politics, his puritanical moral standards, and his personal view that films are escapist entertainment, not art or serious communications. He publicises this view in his newspaper ads which he heads 'K O Leisure Services', listing Pakatoa cruises along with the movies. Another example was the eight page colour supplement he put in the *Auckland Star*, advertising the opening of his two new theatres last year: it was headed 'Leisure 74'. Films for Kerridge are merely leisure, to fill in time, not to be taken seriously. The opium of the masses.

He has been consistently uninterested in films with enough reality to break down this assumption. We are not the first to comment on this: The *Listener's* critic R H said in the May 24 1971 issue, 'Kerridge-Odeon seems uneasy about controversial films. For example it delayed the release of 'How I Won The War' (a film relevant to the Vietnam protest) ... 'Yet Kerridge-Odeon has not hesitated to show films that are controversial for their right-wing policies, such as short propaganda films from South Africa.

Literally hundreds of films are rejected or ignored by the big chains, but it is almost impossible to find out what they are because of the secrecy surrounding the private previews (trade screenings) held in the small, private preview cinemas (Kerridge-Odeon's is in the St James building, Amalgamated's is behind the Civic). There films are accepted or rejected by a small handful of executives (perhaps only one) and on-one else knows of these decisions. Normally we can only surmise about films that stir up controversy overseas and that aren't seen here. For example, virtually all the films screened over the years by the film societies and film festivals are films originally rejected or ignored by the big chains.

However, we can mention a couple of specific examples that we found out about by accident.

- **WR Mysteries of the Organism** by the Yugoslav film-maker Dusan Makejevjev has been hailed overseas as one of the great films of the last decade. It is a psychological study of Stalinism and of

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sexual attitudes in the communist countries of Europe and of the persecution of Wilhelm Reich (the title of the film is taken from his initials) in the United States of America. This wide-ranging film - which attacks aspect of both capitalism and communism - has aroused tremendous interest both for its controversial subject matter and its highly original techniques. The script has been published in many countries.

Aucklanders had no way of knowing that a long time ago this film was previewed in Auckland by International Film Distributors (Kerridge-Odeon in the guise of distributor) and rejected (presumably representatives of both chains attended the preview).

Another film to get the cold shoulder is *The Conversation*, a prize-winning drama from the United States of America about the use of bugging devices. It is still on the shelves of Cinema International (Kerridge-Odeon in yet another guise). This film has done well overseas, especially in the wake of Watergate and is directed by Francis Ford Coppola whose *The Godfather* and *Godfather II* are among the biggest box office successes of all time.

Despite these advantages the film has so far been regarded by local exhibitors as too political or too controversial or too intellectual for screening in New Zealand. After the film sat on the shelves for a long time Cinema International finally obtained a one-day booking for 1975 at the Christchurch Film Festival. Meanwhile Kerridge-Odeon is uninterested.

No doubt Sir Robert would maintain that there isn't the same audience for films like these in New Zealand as there is overseas and that his own prejudice has nothing to do with it. If so, why did he waive his first rights to *Woodstock* and allow Amalgamated to snap it up, if it wasn't for the fact that he hated it (unless of course he had a lapse of commercial judgement)? Incidentally, Amalgamated is slightly more receptive to counter-culture films, mainly because of the influence of Michael Moodabe Jnr who likes to think of himself as a smooth show-biz swinger. Whereas Sir Robert obviously sees himself as the first line of censorship.

FRIENDS OF WI TAKO

For some time now Youthline has been running fortnightly visits to Wi Tako Prison, but as the organisation alone hasn't the numbers to provide enough regular visitors, it is now looking for other folkses willing to fill the ranks.

These visits consist of games, chitchat, and a cuppa tea (and bikkis if you bring them!) and there is no emphasis on counselling - you're there as a friend, not as a psychologist or social worker, so we want all you scientists, accountants, mathematicians et al just as much as the social scientists and arty types!

Although things are reasonably relaxed out there (for a prison!) there are obviously a few rules and conditions which must be adhered to for these visits, i.e. no funny cigarettes, pills, knives, guns, etc. please! It's for the guys' good in the long run.

The next visit will be on Friday April 18, so come along! If you're interested, ring Russell, Tawa 8538 or Robin 768-727.

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THE CIA: A LITTLE NAKED

AND A LITTLE NERVOUS

Stephen Prendergast

- Part Two.

The Central Intelligence Agency was established by the passing of the National Security Act of 1947. President Truman's intention, according to Marchetti and Marks was 'to create an overt intelligence organisation, one which would emphasise the gathering and analysis of information rather than secret operations. But his belief that 'he could control the advocates of covert action was, in retrospect, a gross miscalculation. Congress, in an atmosphere of Cold War tension, allowed itself to be persuaded by the intelligence professionals. With the passage of the National Security Act of 1947 it allowed the new agency special exemptions from the normal Congressional reviewing process, and these exemptions were expanded two years later by the Central Intelligence Agency Act of 1949. Of the greatest and most far-reaching consequence was the provision in the 1947 law that permitted the CIA to 'perform such other functions and duties related to intelligence . . . as the National Security Council may from time to time direct. 'From these few innocuous words the CIA has been able over the years, to develop a secret charter based on National Security Council directives and presidential executive orders, a charter almost completely at variance with the apparent intent of the law that established the agency.'

visitors. Whatever cover the case officer has, his role is to find agents willing to work with or for the CIA. His aim is to penetrate the host government, to learn its inner workings, to manipulate it for the agency's purposes. Bissell listed eight different ways in which the CIA interferes in the domestic affairs of other nations. They are:

1. Political advice and counsel
2. Subsidies to an individual.
3. Financial support and 'technical assistance' to political parties.
4. Support of private organisations, including labour unions, business firms, co-operatives, etc.
5. Covert propaganda
6. 'Private' training of individuals.
7. Economic operations.
8. Para-military (or) political action operations designed to overthrow or support a regime (like the Bay of Pigs, Cambodia and Laos).

A MULTIBILLION-DOLLAR CONGLOMERATE

The agency uses about two thirds of its funds and manpower for covert operations and their support. Thus, out of the agency's career workforce of roughly 16,500 people and yearly budget of about \$750 million, 11,000 personnel and roughly \$550 million are earmarked for the Clandestine Services and those activities of the Directorate of Management Services, such as communications, logistics, and training, which contribute to cover activities. Only about 20 percent of the CIA's career employees (spending less than 10 percent of the budget) work on intelligence analysis and information processing.'

The CIA itself does not know how many people work for it. The 16,500 figure does not reflect the tens of thousands who serve under contract (mercenaries, agents, consultants, etc.) or who work for the CIA's proprietary companies . . . CIA headquarters, for instance, has never been able to compute exactly the number of planes flown by the airlines it owns, and personnel figures for the proprietaries are similarly imprecise. An agency holding company, the Pacific Corporation, including Air America and Air Asia, alone accounts for almost 20,000 people, more than the entire workforce of the CIA. . . Well aware that the agency is two or three times as large as it appears to be, the CIA leadership has consistently sought to downplay its size . . . Just as the personnel figure is deceptive, so does the budget figure not account for a great part

Size and Cost of U.S. Intelligence Community (Approximate)		
ORGANIZATION	PERSONNEL	ANNUAL BUDGET
Central Intelligence Agency	16,500	\$750,000,000
National Security Agency*	24,000	\$1,200,000,000
Defense Intelligence Agency*	5,000	\$200,000,000
Army Intelligence*	35,000	\$700,000,000
Naval Intelligence*	15,000	\$600,000,000
Air Force Intelligence*	56,000	\$2,700,000,000
(Including the National Reconnaissance Office		
State Department (Bureau of Intelligence and Research)	350	\$8,000,000
Federal Bureau of Investigation (Internal Security Division)	800	\$40,000,000
Atomic Energy Commission (Division of Intelligence)	300	\$20,000,000
Treasury Department	300	\$10,000,000
TOTAL	153,250	\$6,228,000,000

* Department of Defense agency

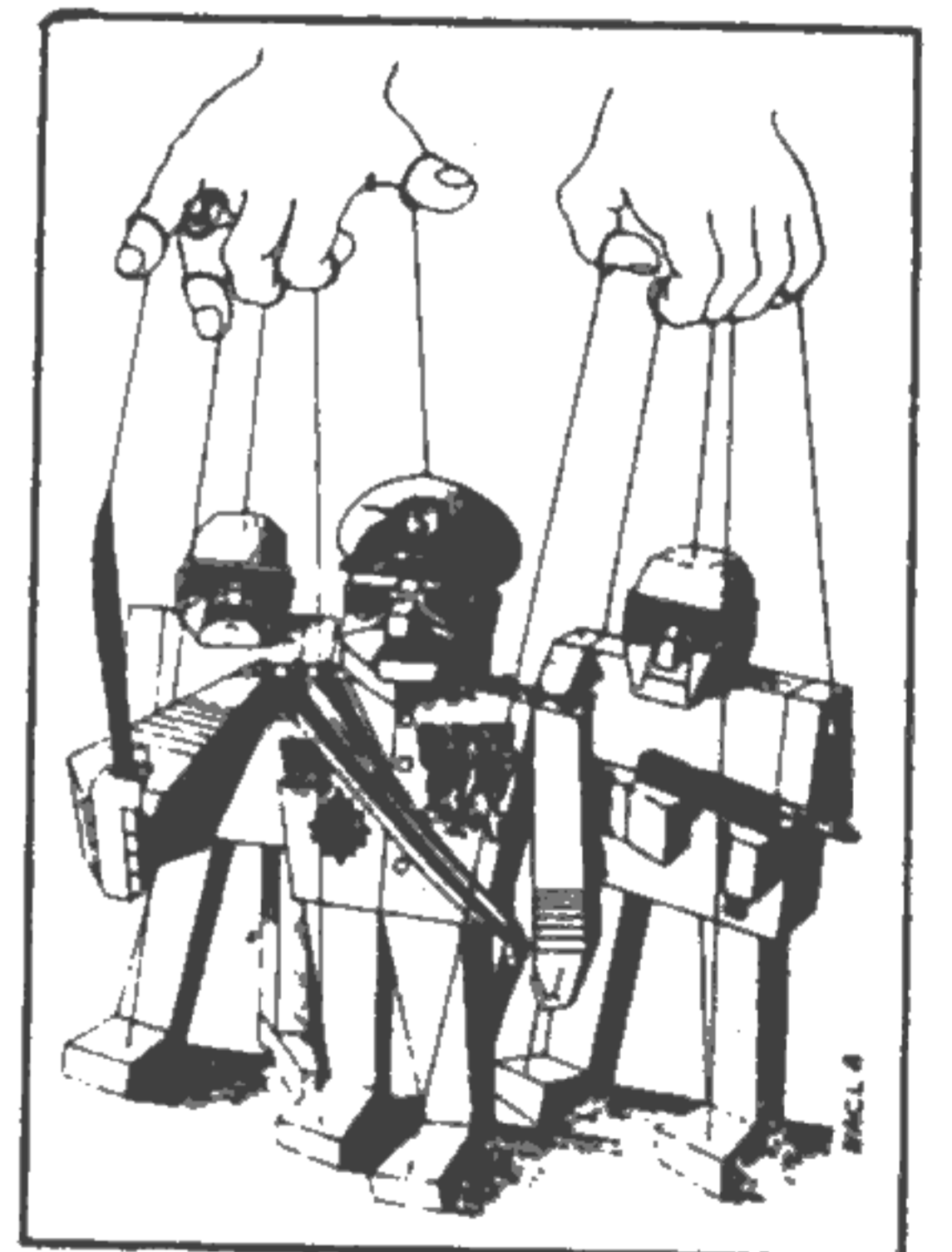
of the CIA's campaign chest. The agency's proprietaries are often money-making enterprises, and thus provide 'free' services to the parent organisation . . . The CIA's annual budget does not show the Pentagon's annual contribution to the agency, amounting to hundreds of millions of dollars, to fund certain major technical espionage programmes and some particularly expensive clandestine activities. . . Fully aware of these additional sources of revenue, the CIA's chief of planning and programming reverently observed a few years ago that the director does not operate a mere multimillion-dollar agency, but actually runs a multibillion-dollar conglomerate.' pp 58-62.

The surprises do not end here, though: incredible as it may seem, Marchetti and Marks' figures reveal that the CIA is only one of 'ten different components of the federal government which concern themselves with the collection and/or analysis of foreign intelligence', and the CIA, the intelligence community's best-known member, accounts for less than 15 percent of its total funds and personnel. The head of the CIA is also the titular head of the entire intelligence community, but he is unable to exercise control over this 'tribal federation' of 'fiercely independent bureaucratic entities.'

BLACKMAIL, ASSASSINATION AND WAR

In practical terms, what do such terms as 'covert operations', 'disinformation' and 'clandestine tradecraft' mean. Expressing itself as it does in a sterile, clumsy and jarring prose, the 'clandestine mentality' has devised a whole vocabulary of euphemisms for such activities as spying, lying, forgery, bribery, blackmail, assassination and war. Thus, the publication, dissemination or broadcasting of lies in the form of books (sometimes by reputable publishing firms), newspapers, apparently genuine documents and leaflets and radio items is simply 'disinformation'

'Finished intelligence' is 'data collected from all sources - secret, official and open - which has been carefully collated and analysed by substantive expert specifically to meet the needs of the national leadership.' And activities of a paramilitary or warlike nature such as demolitions, jungle warfare, the training and equipping of mercenary troops throughout the world, flying bombing missions, and across-border harassment such as that which occurred in China, are 'special operations.'



Included in the series of 'special operations' described by the authors are: the use of the Pacific island of Saipan as a training base (in spite of the island being a UN trust territory); the training of Tibetan troops loyal to the Dalai Lama; the bombing in 1964 of rebel areas in the Congo with the planes being piloted by Cubans; the financing and organising of a mercenary army in Laos (L'Armee Clandestine); the organising of guerrilla raids against North Vietnam, including one which occurred at the time of the alleged attack on two US destroyers by North Vietnamese gunboats in the Tonkin Gulf in 1964; the successful invasion of



TACTICS OF REACTION

The most controversial form in which the CIA performs its 'other functions and duties' is 'covert action' - attempting to influence the internal affairs of other nations by covert means - and an outline of the tactics of this aspect of CIA operations was amply provided by Richard Bissell, a former CIA director in a private address to a small group of intelligence men in 1968. Bissell explained that 'the CIA needs to have its own agents on the inside if it wants to finance a political party, guide the editorial policy of a newspaper, or carry off a military coup. CIA case officers usually serve with false titles in American embassies. Some live in what is called 'deep cover' in foreign countries posing as businessmen, students, newsmen, missionaries, or other seemingly innocent American



CIA Director William Colby

Guatemala by an agency-organised rebel force; the ill-fated invasion of Cuba at the Bay of Pigs; the training of Bolivian troops which culminated in the tracking and killing of Che Guevara . . .

This list is incomplete - CIA operations are more extensive and sinister than indicated, though that seems difficult to imagine - but it illustrates the extent to which the CIA is prepared to violate the norms of national sovereignty to achieve what it perceives to be the foreign policy goals of the political leadership. In effect it declares war on countries with which it is in disagreement, while the American government leaders continue to behave as peace-time politicians. Witness Cuba, Vietnam, Laos and Chile. Marchetti and Marks write: 'One of the disadvantages a secret agency like the CIA provides to a president is the unique

pretext of being able to disclaim responsibility for its action. Thus, a president can direct or approve high-risk operations . . . without openly accepting the consequences of these decisions. If the clandestine operations are successful - good. If they fail or backfire, then usually all the president and his staff need do to avoid culpability is to blame the CIA.'

'Presidents like the CIA. It does their dirty work that might not otherwise be 'do-able'. When the agency fails or blunders, all the president need do is to deny, scold or threaten .v. . for the CIA's part, being the focus of presidential blame is an occupational hazard but one hardly worth worrying about. The CIA fully realises that it is too important to the government and the American political aristocracy for any president to do more than tinker with it.'



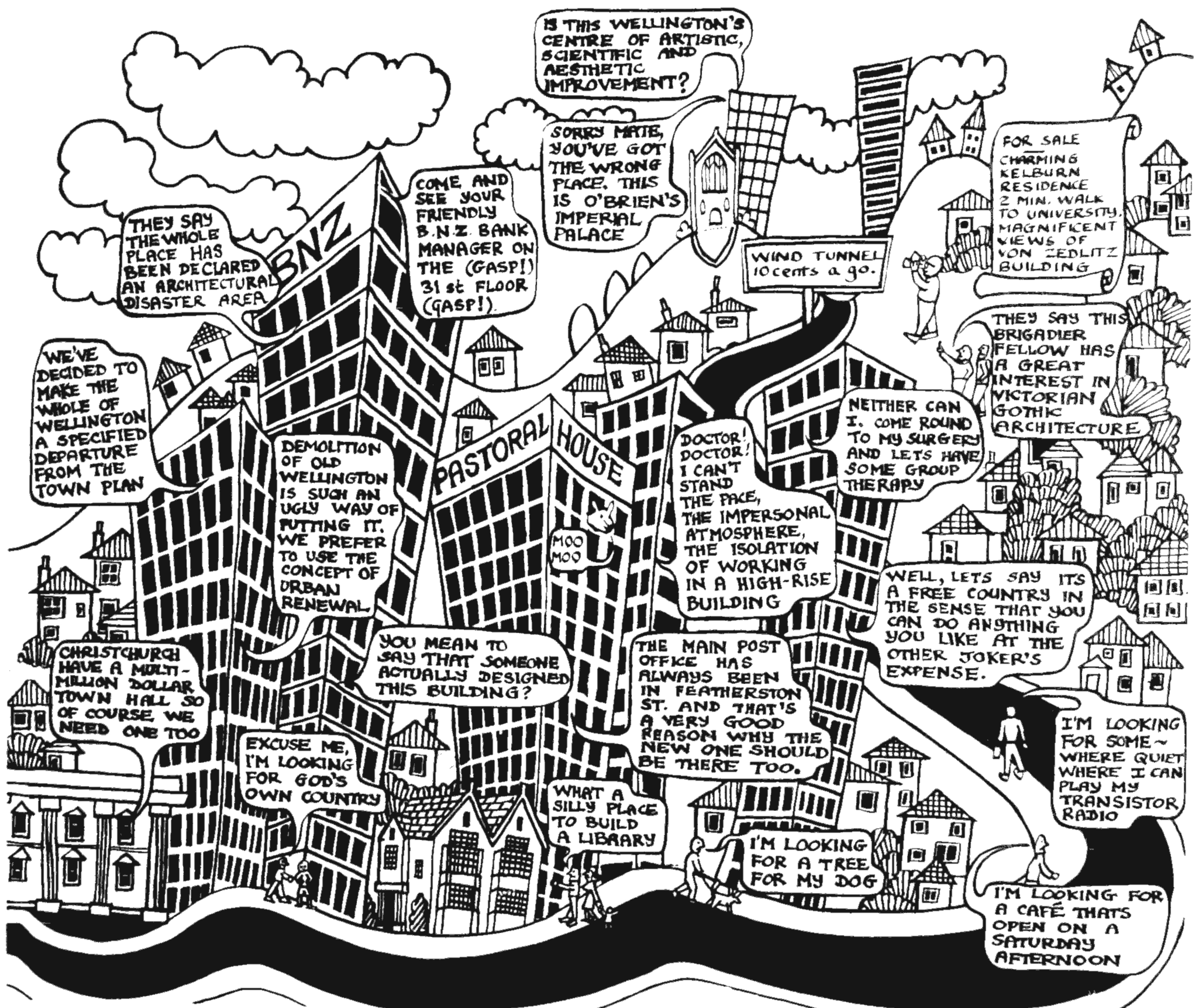
Notes

1. *The CIA and the Cult of Intelligence*, Victor Marchetti and John D. Marks, London, 1974. Subsequent quotations, unless specified, are also taken from this book. They are frequently of substantial length because of the accuracy, conciseness and lucidity with which the authors have treated their subject. (TO BE CONTINUED NEXT WEEK)



'You've just got to trust us.
We are honourable men.'

Richard Helms, former CIA director quoted in *CIA Diary*.



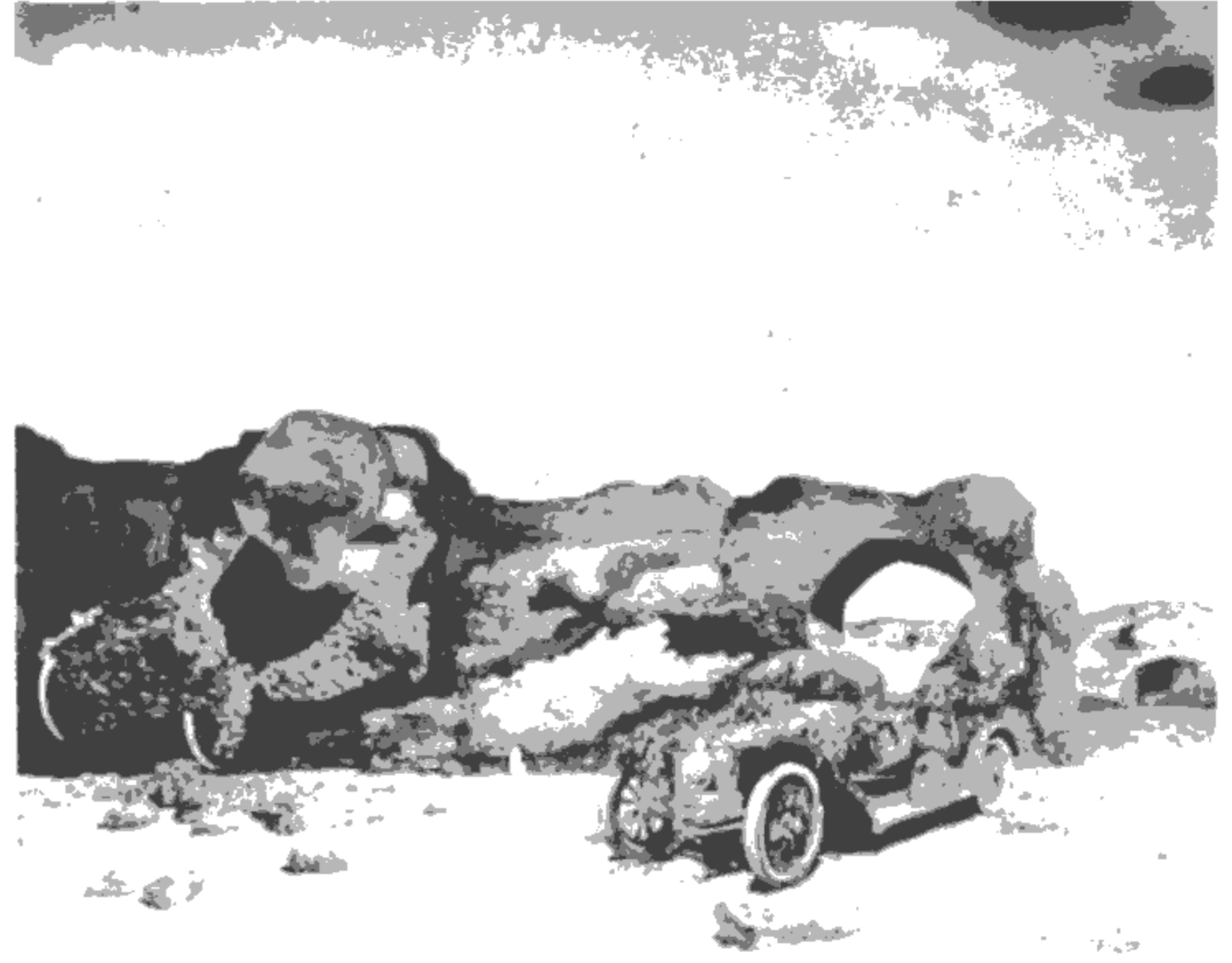
DALI

paranoiac critical

Reviewed by Lionel Klee

Salvador Dali was born at Figueras, in the Spanish province of Catalonia on May 11, 1904. He was the second son of a well-to-do lawyer, and mother to whom he was devoted died when he reached the age of 20. Even by his own account he was a spoilt child, enjoying an unrestricted youth including indulgent governesses and eccentric art masters. He was educated in the religious atmosphere of the Marist Brothers' school at Figueras. At the School of Fine Arts in Madrid where he has been described as having a brilliant personality while delving in the field of psycho-analysis, he was twice expelled, first for a student protest against the election of a teacher and finally in 1926 for refusal to take an examination.

Dali went to Paris in 1928 and was introduced to surrealist circles by Miro. His first work was in fact collaboration in the making of a film which caused a sensation when it was first shown in 1929. In the same year he held his first exhibition in Paris and at the same time gained the affections of the wife of Paul Eluard, Gala, to whom he was officially married in 1958. He contributed to international surrealist exhibitions in 1936 and 1938 in London, New York and Paris but an alleged sympathy with the dictatorships of the time alienated him from the others. He has continued to exhibit and has continued to gain sensational recognition and in 1942 he published his autobiography - *The Secret Life of Salvador Dali*.



'Paranoiac Critical Solitude'

The words surrealism and surrealist were first coined by Guillaume Apollinaire in 1917, but this was by no means the beginning of this form of expression; there were surrealists before surrealism, both in literature and in art. Principal among the forerunners was Hieronymus Bosch, the great fantasist of the Netherlands in the late fifteenth century. He is best known for his works *The Temptation of St Anthony* and *The Garden of Delights*. Before surrealism took shape, the cubist and futurist movements had made their powerful impact and the phenomenon known as Dada intervened. The Dadaists were so revolted by the cruelty of the war that they declared western civilisation bankrupt from beginning to end. They felt they must start from scratch, respecting only one law, the law of chance and only one reality, that of their own imaginations.

The Dada movement manifested itself after 1916 to a comprehensive defiance of everything attached to the established order. The restricting anti-framework of the Dada movement led to a search for a new school of expression - the surrealist movement. There was a stage at which Dada and surrealism were, in personnel indistinguishable from one another. However, as artists overcame the automatism required by the Dada school, a new movement emerged that was classed as surrealism. Contributors to the surrealist movement have included Picasso, Rousseau, Chagall, de Chirico, Duchamp, Klee, Ernst, Miro, Tanguy, Magritte, Delvaux and Dali.

Dali brought a fresh spurt of energy into surrealism from his first association with the movement in 1929. He revived the opposition to the established order that had been evident in surrealism's Dadaist beginnings and revived the shock tactics that had been losing impetus. He coined the term 'paranoiac-critical' to apply to the conscious derangement method behind his work. He challenged he would paint in the manner of Art Nouveau utilising a Pre-Raphaelite style at a time when neither were held in esteem.

One of the most important features that distinguishes Dali among his contemporary surrealists is his portrayal of the common everyday vocabulary of everyday 20th century life - telephones, clockfaces, cupboards, beaches. On this basis it has been said that what distinguishes Dali's work above everything else is the hallucinatory naturalism of his Renaissance style. For the landscapes of Ernst, Tanguy and Magritte describe impossible or symbolic worlds - the events within them have occurred, but in a metaphorical sense.

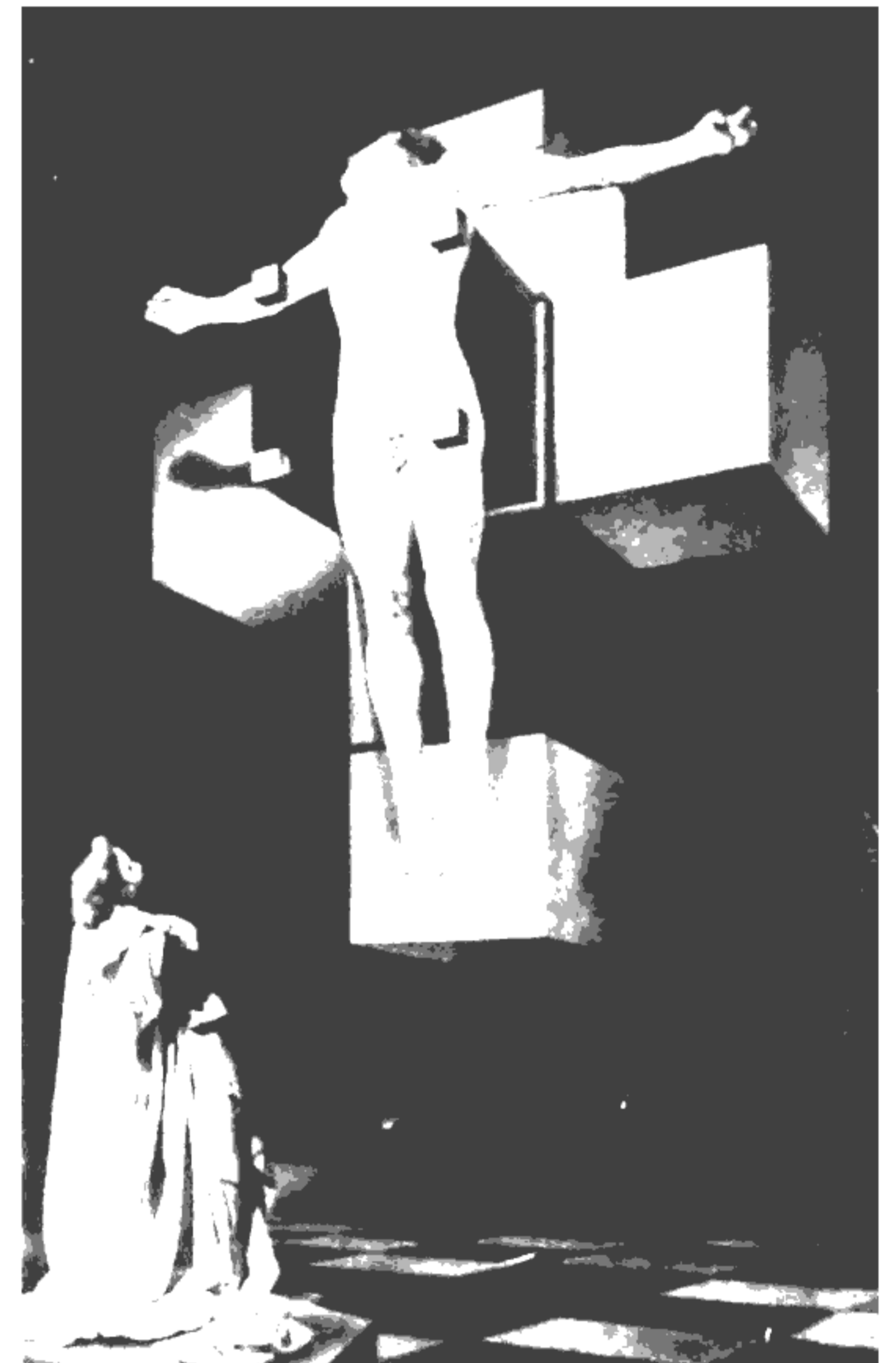
colours - green orange red and several shades of blue - dance before your eyes, there is an impression of constant though not arbitrary and certainly not uncontrolled movement, which is delightful. And the painting called 'Whither', which has the comb motif done large and in orange, like a stack of coolie hats, gives a similar optical effect - though in this case, it has more to do depth ambiguity than with cross-movement. A painting like 'Vertebrae' is rather different and shows that Killeen need not work his magic in one direction only. The motif is the same, but in this work only a ghost of what it was, a grey presence seeming to hover over the surface of the white canvas - bones in early light indeed. The other work which deserves particular mention - out of a show where there are no duds - is 'Tokutoku' which I presume to be a work based on the configuration of latticework reed and flax panels used as wall decorations, especially in Maori meeting houses. That may or may not be important; the work is rather lovely, with its browns and yellows and reds superimposed on a slightly out of phase square grill - as if one were to say, its shifted, off-centre, like this.

So many of these works feel like puzzles or jigsaws, when they do not seem about to take off like kites. And yet none of those comparisons can be taken in any literal sense - for none of the motifs, in fact, look like anything but themselves. I have used terms usually reserved for representational and even illusionistic painting to talk about what is very definitely abstract painting.

The events from Dali's paintings are not so far from our ordinary reality. Dali's paintings can be seen to have developed in a series of phases:

1. the classic Freudian
2. the metamorphic, during the 1930s
3. the religious in the mid 1940s
4. the nuclear phase.

Dali in his autobiography wrote 'The specialised sciences of our times are concentrating on the study of the three constants of life: the sexual instinct, the sentiment of death, and the anguish of space-time.'



'Crucifixion'

DALI published by Pan/Ballantine and edited by David Larkin illustrates in a collection of 40 colour plates showing both full works and detail, some of the works by Dali and includes an extremely well written and comprehensive introduction by J G Ballard. (It is available at Sweet and Maxwells for \$5.50)



'The Oecumenical Council'

KILLEEN

RICHARD KILLEEN
PETER McLEAVEY GALLERIES

Reviewed by Martin Edmond

There is an essay where an American art critic says the danger, the enemy, the thing to be overcome by anything that deserves to be called Art is, theatre. Fairly close reading gets it out that such theatricality is possessed by works the man, Michael Fried, calls 'minimalist' and that it is the nature of such works to 'refuse to let him (the observer) alone, refuse to stop confronting him, distancing him, isolating him - and such isolation is not solitude any more than such confrontation is communion.' Well, we get the drift. Fried is, whether you agree with him or not, at least adopting and defending a comprehensible position, which cannot be said of all who've written on Minimal Art: and I think his notion of theatricality a useful one.

And having said all this I want now to say that Richard Killeen's work is not 'theatrical' in the sense outlined above. It's a show which has much in common with Ian Scott's exhibition at the same gallery last year: and there is a further similarity to be noted in the styles of painting the two have formerly adopted and

abandoned. Like Scott's recent work, these paintings present more or less stereotyped and certainly stenciled motifs on a pure white ground. There is the rectangular shape of the canvas, a large area of 'empty space' and the central motif with its qualifications. Scott's work is, however, on an altogether larger scale than Killeen's and is immediately impressive on account of its size - which is getting close again to Fried's theatricality, though I don't mean to suggest that Scott's work precisely fits the bill either. More of that later. Anyway, Killeen's thing is rather like a comb, especially those fittings shearers fit into their woolshed machines - doubled-sided, an assemblage of triangular shapes arranged along an axis more vertical than horizontal, with the sharp points out. Though the paintings are not small they are smaller than Scott's, a size I would call moderate. Which gives a relationship between the motif and its surrounds that is rather more intimate and in many of these, rather more playful.

I mean that there is about some of these paintings and drawings something that is very entertaining, something humorous in the funny figures. Catalogue number 2 for instance, one of the four drawings in the show, has two vividly coloured towers of the comb motif, the one to the right tilted more from the vertical than that on the left. The

Partly because there is scarcely a vocabulary for use with abstract work and where there is one, it is often full of wanton obscurity and a deal of ugliness. But partly also because I believe Killeen's paintings relate back to more conventional styles of painting - (styles he has himself, in some cases, used) however much they may at the same time relate forward to his models among contemporary American abstract painters. His is not therefore, the minimalist attempt to 'nudge' unlikely material into 'art', not that kind of confrontation. Rather he (and Scott) seem to be working from the established middle outwards to the borders. And both seem unwilling to let too much go of what worked in the old. Or to put it back in Fried's terminology the important thing is not simply 'interest' but 'conviction' that we can still hope to express something other than the eternal lack in series, of anything to express. So if there is a kind of theatre at work in Killeen's show, it is not that of mere theatricality. These paintings are warm, entertaining, funny in an ironical way. If I have ignored their more formal concerns, it is because it is above all important that we first find a way to relate to any painting, but especially abstract work, in an ordinary involvement, that we and the paintings keep between us an area of human concern. Killeen proves himself adequate to this demand and we can go on to appreciate his wit, his formal control, his in many ways quite outstandingly individual approach, considering the field he is working in and even his national roots - I mean, does it come out of the woolshed?

McCahon

Colin McCahon "Religious" Works, 1946-1952, Manawatu Art Gallery.

Tom Esplin paintings, V.U.W. Library.

Reviewed by Neil Rowe

It is difficult to resist the observation that simultaneous with the exhibition of Colin McCahon's religious paintings in the Manawatu Art Gallery, there is a show in the University Library of the work of one of McCahon's earliest and most vociferous detractors. A comparison between Tom Esplin's effete and pusillanimous chocolate box paintings, actually entitled 'Montmartre', 'Corsican Mountain Village', 'Memories of Portugal', and the raw power of McCahon's early works, would be ludicrous, let alone grossly insulting to Colin McCahon.

Not that Esplin lacks technique - his technique assures him of a perennial place in the National Academy. The pity is underneath the technique there is nothing. It may be that over 25 years, confronted with McCahon's single-minded pursuit of his vision, his constant preoccupation with the same themes, evidence, surely, of the painter's integrity, that Esplin, like other early knockers, has changed his tune. Not to have done so would betray an ossification readily apparent in his painting.

Admittedly, McCahon is a difficult painter to come to terms with. His preoccupation with and pursuance of, unfashionable and

religious subjects in an irreligious age, is undoubtedly a contributing factor to his inaccessibility. More so, however, is his highly



The Blessed Virgin Compared to a Pure Jug of Water

personal interpretation of orthodox religious themes, which frequently affronts believers and non-believers alike. He is derided as much by non-Christians for his iconography as he is by the churchgoers for what is considered iconoclasm and blasphemy. He also is still highly controversial, (for example, the furore created a couple of years ago by the purchase of the monumental 'I Am' by this university, shortly to hang in the new Cotton building.)

McCahon claims not to be a Christian. He says he has 'too many doubts', (although it is perfectly reasonable for a Christian to have doubts). It is these doubts that are expressed so powerfully in the paintings exhibited. Such paintings as 'The King of the Jews', 'The Maries at the Tomb' and 'The Virgin Compared' and the lesser known 'Valley of Dry Bones', 'The Promised Land' and 'Drawings for Charles Brasch'. Portrayals of recognisable figures, (his family and friends), in a recognisable landscape, (the Nelson hills), just after the war - doing what for God's sake - crucifying Christ? With speech bubbles coming out of the Virgin Mary's mouth like in a Buck Rogers comic! It is no wonder that McCahon was contentious.

It is useful to learn from the very good catalogue put out for this exhibition that the original impulse for the crucifixion paintings came from watching the erection of a power pole against a brilliant white sky in 1945. This visual experience had such an impact on McCahon that he is still painting it. The idea of the cross, and its implications of death and rebirth, is the central motif in McCahon's oeuvre. Another motif that McCahon was to develop much later is the aeroplane which appears, I believe, for the first time in the c1946 painting 'I Paul to you at Ngatimote' and re-emerges in the 1973-74 'Ahipara' and 'Jet Over Muriwai' paintings - parts of a large group of work in memoriam to the painter's friend Jim Baxter - where the aeroplane symbolises the departing spirit.



'Virgin and Child'

That McCahon is not a Christian is not important. He has breathed new life and relevance into Christian symbolism from his own wavering faith and doubt, and from a deep religious experience of the New Zealand landscape. McCahon's god is present in the landscape, the hills, the trees, seas and sky, he worships and gives thanks constantly in his work. In his later painting there is a blinding white light transcending the darkness - hope and faith in the face of man's monumental stupidity and ignorance.

McCahon is a true visionary in our midst, and if the simplicity and directness of his work appals and disturbs the majority of us, I believe it is as Luit Bieringa says in his introduction to the catalogue for this show, that McCahon 'has made and continues to make us see what we have been afraid or unable to see'.

To conclude I would like to quote what Colin McCahon wrote in 1966 of the vision he had as a child when driving with his family in Otago. 'Big hills stood in front of little hills, which rose up distantly from the flat land; there was a landscape of splendour order and peace . . . I saw something logical, orderly and beautiful belonging to the land and yet to its people. Not yet understood or communicated, not yet really invented. My work has largely been to communicate this vision and invent a way to see it.'

This exhibition will tour the major galleries this year and, although scheduled for the New Zealand Academy of Fine Arts for August/September, I understand it will not be seen in Wellington until December.

seagulls will never seem the same

Lancelot Sly at the Flicks

My partner and I should have taken car plugs to the movies the other night. If we had we would have seen a rather tedious nature film comprised in the main of scenes of seagulls performing acrobatics. Regrettably, however, we went without car protection, and as a result we saw *JONATHAN LIVINGSTON SEAGULL*, a penetrating exploration of the existential dilemmas of seagulls as interpreted by a number of leading seagull prophet/philosophers.

JONATHAN LIVINGSTON SEAGULL, as you may have been told by a number of panting admirers, is not really a story about seagulls.

No! It is about our own human existence.

Oh?

Yeah, it is about searching for the meaning of life, and transcending the limits of our earthly existence, and seeing through the crass materialism of our own society and . . .

Go on! Well, what happens?

Well you see there is this gull, Jonathan Livingston Seagull, who wants to fly faster and higher than any other gull has ever flown before. But the flock, that is the society in which he lives, disapproves of such unorthodox behaviour and eventually expels him for not conforming to its demands. Jonathan decides to travel where no gull has ever travelled before and see things no gull has ever seen.

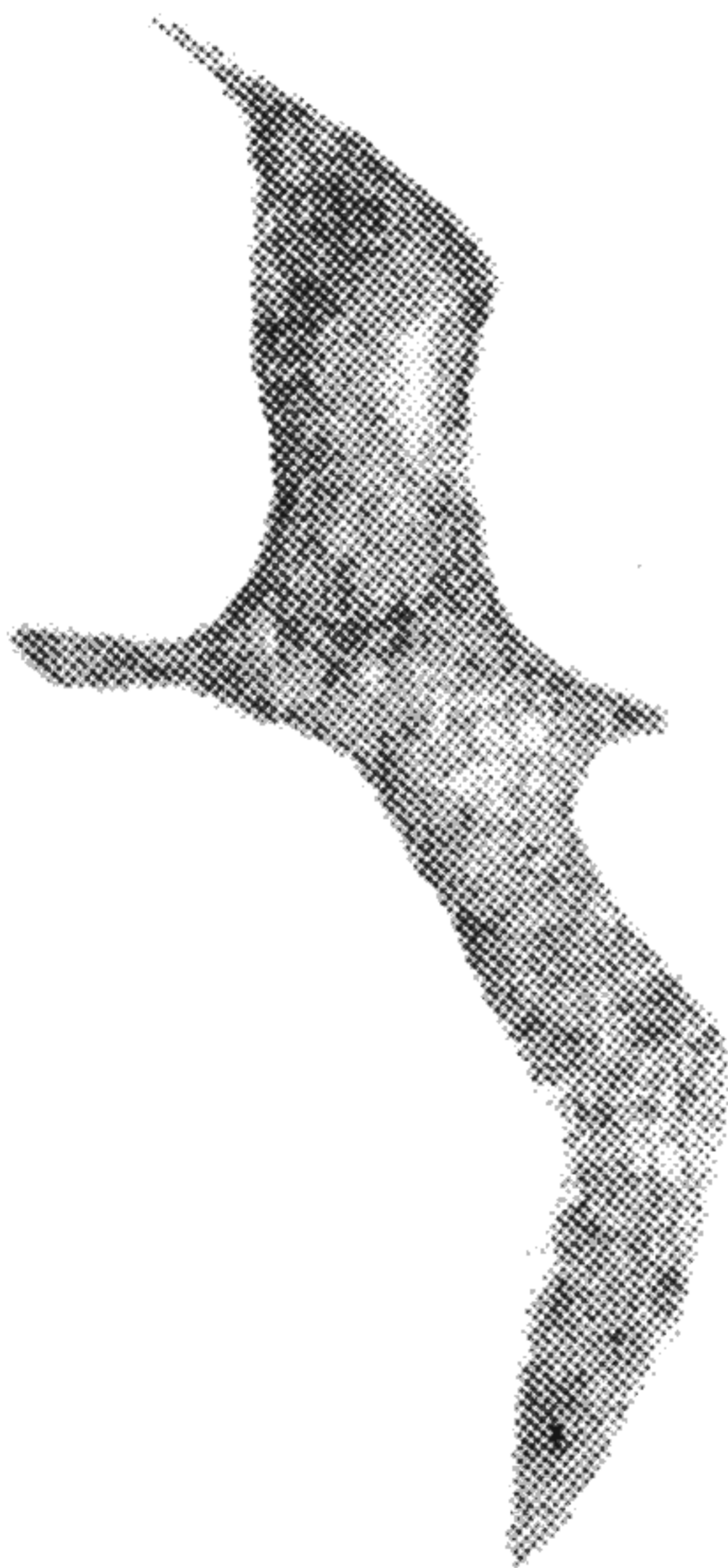
He goes on a quest, you mean.

Yeah, that's right, and at the end of it he is received into the fraternity of gulls who have also been divinely inspired to seek perfection. Jonathan studies under the tutelage of the Great Gull, who teaches him that his true place is back on the garbage heap with his flock, teaching the other gulls how to reach perfection. This Jonathan tries to do, without much success. He does, however, convert a small bunch of disciples to his faith and they keep up the good work while he flies on to higher places.

A searing socio-political drama, action-packed excitement with a dash of humour, *JLS* is not. Instead, it is a clumsy re-hash of a number of religious and philosophical themes, primarily Christian, in an easily digested, easily marketed form. The use of the seagull metaphor, plus a variety of clever film techniques and pretentious music from Neil Diamond, comprise the sugar-coating on a rather insipid and ineffective pill, the message of which seems about as pertinent as cod-liver-oil and sulphur and molasses are effective for fighting disease. That the film's message is easily understood and accepted is the result of the familiarity of the themes to most people in the audience; the message is basically the same as that preached from Sunday School upwards, and in fact if the story has any value at all it might as well be as an ideological aid for religious instruction or some other equally dubious purpose.

The extent to which biblical parallels are taken borders on the absurd. There is, for example, a seagull version of the laying on the

hands. A young gull with a crippled wing stumbles pathetically across the garbage dump to Fletcher Lynn Seagull and pleads for help - he wants to fly. What follows is a Pythonesque scene in which FLS touches the cripple with his beak and says the magic words, upon which the young gull promptly flies, though only after an agonisingly long take-off run.



One cannot review this film fairly unless one mentions its good points! In this category I unreservedly and without qualification include the superb acting of *An Ordinary Seagull* as Jonathan Livingston Seagull. Displaying an instinctive identification with the character, *An Ordinary Seagull* combined an extraordinary aerial dexterity with an awesome dramatic power and presence. When one considers that this is the first dramatic performance of this young gull one is truly amazed. There is doubt, however, whether *An Ordinary Seagull* will ever perform again. Interviewed at his off-shore nesting rock AOS said that he was content to fade back into obscurity now that he had financial security, besides which he thought it unlikely that a similar role would present itself in the near future. The Theatre will be the loser if it does not.

And finally an Oscar nomination. I nominate the Garbage Dump for the Best Supporting Set Award: a memorable performance.



'The King of the Jews'

let me help you make a little money go a whole lot further

If you need a little help and advice on how to make your money go further while you're at varsity, see Errol Hanna at the Wellington Branch of the BNZ. Errol knows the sort of money problems you're going to be involved with as a student, and he'll be pleased to give you all the assistance and advice that's possible. Apart from the BNZ services like cheque and savings accounts, free automatic savings facility, the Nationwide Account, travellers' cheques, and so on, there are two particular BNZ services that a lot of students have found very useful.



BNZ Educational Loans

The great thing about these is their flexibility. You can take one out for a few days to tide you over a rough spot till the end of term, or you can borrow on the long term and plan things out over the years, up to 4 years.

BNZ Consulting Service

Free, helpful advice on practically any financial matter. These people who understand money and how it works. And just by the way, there's another good reason for banking with the Bank of New Zealand, it's the only trading bank wholly owned by the people of New Zealand. Call at the BNZ on-campus office and fix up a time for a chat with Errol Hanna or phone him direct at the BNZ Wellington Branch, Corner Lambton and Customhouse Quays. Phone 44-070 ext. 823.



BANK OF NEW ZEALAND

Wholly owned by the people of New Zealand.

ROCK

DRAMA

LADIES LOVE OUTLAWS: TOM RUSH

Reviewed by Patrick O'Dea

Here is an album that is all of a piece, a sort of New York 'Astral Weeks', its material supremely laid back acoustic jazz-rock that on first listening is pleasant and after several, more absorbing.

The basic instrumental components are Rush (vocals and acoustic guitar), Jeff 'Skunk' Baxter and Elliot Randell (guitars), Bob Babbitt (bass) and Andrew Smith (drums) to which other ingredients such as the Memphis Horns, Carly Simon and James Taylor are added as need be. The sound, with the exception of the title song, varies only subtly from cut to cut.

Rush possesses a broad baritone that is somewhat reminiscent of his earlier Elektra folkie cohorts without the hysteria. He phrases more like a cool jazz man, seldom using his voice other than as a leading line above a tightly co-ordinated instrumental texture. Though this approach de-emphasises the wistfully appealing lyrics selected by Rush to the point that they hardly count at all, it increases one's awareness of Rush as a musical thinker of exceptional sophistication. Among the better-known contemporary singer/songwriters only Jackson Browne shows a similar tendency towards such understated reserve, but Rush carries this reserve much further.

One of the album's ten songs - 'No Regrets' is familiar, having been previously recorded by Rush and a handful of other artists. Of the other nine cuts, the two most outstanding are 'Desperadoes Waiting for a Train', the album's impressive demonstration of Rush's hermetic ensemble writing; and 'Indian Woman from Wichita', the only cut in which a melody is allowed to absolutely dominate the instrumentation.

The final impression Rush leaves behind is one of prodigious musical intelligence combined with an attitude of serene resignation. It makes for a subtly intoxicating brew good rainy day/Sunday afternoon music.

PERFORMANCE - FAIRPORT CONVENTION 15 April 1975

To the delight of many concert-goers Fairport Convention are returning for yet another concert at the Town Hall. The good news is that Sandy Denny has permanently returned to the fold so we'll probably be seeing a more mature Fairport this time. ~~What~~ so good is the news that drummer Dave Mattacks has left the band: his replacement is rumoured to be Bruce Rowling from the Grease Band. Australian Greg Quill will be supporting.

Also, there will be a reception for the band on the 14th, probably at the airport and if you'd like a chance to chat with your heroes then it can be arranged - leave name and phone number at the SALIENT office.

The persecution and assassination of Marat as performed by the inmates of the asylum of Charenton under the direction of the Marquis de Sade.

Directed by Mervyn Thompson and performed by members of the Downstage touring group.

Marat/Sade is set in an asylum. This is intended to be 'shocking' to the audience, to produce a feeling of 'distancing' so that the historical actions taken out of context can have a universal application. This however, did not happen to me. I felt that by placing the play in an asylum two things were achieved. The first was the degrading nature of the madness depicted (and demanded by the script). It was only the physical forms of lunacy that were shown, not the unhappy mental ~~conditions~~ that caused them. This, of course, gave the actors a chance to play the parts of madmen in an undefined, superficial and hysterical manner. The second thing that this achieved was to 'ironically' observe that the major force in any historical event, the people, having their actions and their leaders aligned to madness. In fact this situation degraded the working people by making it possible for them to be

confused or replaced by lunatics.

It is claimed by Weiss's translator Peter Brook to be "Marxist". If this is the case then why is the only sane person on the stage the Marquis de Sade? Why does he direct the play, and why eventually is he placed in the position of superiority despising those around him?

The Marquis de Sade was certainly an aspiring individual both impatient and afraid of the society which confined him. But he was only that. He never appreciated struggles other than his own, and for all his imagination had no concept of what it was to belong to a struggling class with aims and ideal other than his.

For me at any rate the play fails. It is certainly not Marxist, nor revolutionary. Weiss attempts to say too much in a very complex form and the question arises "for whom is the play written?"

The direction is also to blame for the reactionary nature of the play. From my reading of it Marat could have been shown to be much stronger, to have been at times victorious over Sade. Paranoics do not have to be morose, and that is all Marat was in Downstage's production.

Both the singers and the singing were excellent bringing vitality and interest into the play. But the direction concerning them was again heavy-handed and gross they showed only one feeling and that was a loud, good humoured, ignorant vulgarity.

That may be how Dickens and Mervyn Thomson see the working class, but it's not my idea.

TIM WEISBERG 4

Reviewed by Kerry Doole

Tim Weisberg; never heard of him. Right? Nor had I, but wincing at the gaudy cover I ventured 'not another singer/songwriter from L.A. - city of fallen angels?' Let's face it, we need another of those like we need another Richard Nixon.

And what an atrocious cover. Sort of glossy pink with some grinning all-American guy reclining in a can chair. Back photo is of same, only now Weisberg is joined by his equally wholesome cohorts. One of the tracks is called 'Angelic Smiles'. Precisely.

First impressions decidedly negative. A quick look at the credits. A little more interesting. Judee Sill of 'Jesus Was a Cross-maker' fame helps out on a few tracks. Tim Weisberg obviously fancies himself as a flautist, he's listed here as playing flute, bass flute, alto flute and e^b flute, as well as piccolo and synthesiser. Four friends account for guitars, keyboards, percussion and more synthesiser.

So he's apparently not just another guitar-picking lost soul.

Onto the music then. Side 1, Track 1 is 'Invisible Messenger'. A promising enough start with whirling synthesizers, cutting to organ, then flute. But it doesn't go anywhere. I've nothing against instrumental meanderings, some of my best albums are just that, but the music here is stilted, it doesn't flow. Tracks of only a minute's duration don't help.


A few grandiose titles are thrown in here, try 'Winged Invitation' or 'Flight of the Phoenix', and a poor Santa-esque percussion break there, but nothing of consequence.

I eagerly awaited the final track featuring Judee Sill on vocals, but all we get is 1:20 of a slowly fading soul chorus.

At times the music seems tailor-made for a score for one of those American cops and robbers series. And it is OK to do crosswords by. But for instrumental music with some intensity and creativeness check out the real stuff: the Mahavishnu Orchestra, Weather Report, Return to Forever.

Pleasant enough, but ultimately pointless.

downstage
on tour!



MARAT/SADE

O! TEMPERANCE!

DOWNSTAGE in association with
RADIO NEW ZEALAND
presents

MARAT/SADE: Thurs 3 April - Mon 14 April
NB Refunds available now for cancelled Tues 15 performance.

* TOTAL THEATRE *

O! TEMPERANCE! Wed 16 to Sat 19 April
Matinees: Sat 19 April 2 pm
Wed 16 April 2 pm

At: The Memorial Theatre,
Victoria University

Public Bookings: Downstage Theatre \$3.50
Student Bookings: With I D
Memorial Theatre
Box Office.
Open 12-2 most
lunch hours \$2.00

With the support of
QUEENSLAND ARTS COUNCIL

LETTER TO JANE FRANCE 1973
Colour Director:
16 mm Jean Luc Godard
English Soundtrack 50 minutes
NRC

LETTER TO JANE has been widely acclaimed as Jean Luc Godard's most exciting film to date. As in all his films since 'Wind from the East' he has again collaborated with Jean Pierre Gorin. Using the barest essentials in terms of images and sound they have created a filmic essay, questioning amongst other things, '... the part intellectuals should play in the revolution.'

Godard and Gorin deal with this question in a strikingly direct manner, stripping away all vestiges of narration, they present us with a series of photographs and provocative questions and statements.

The key image in the film, a photograph of Jane Fonda in North Vietnam, is analysed from political, aesthetic and emotionally evocative points of view.

For the film buff, the sociologist and the student of film criticism, there is an extremely interesting and valuable section where the position of Jane Fonda is studied in the light of an Orson Wells-like rendering of the camera angle. In addition, shots are shown of Jane in 'Klute', as well as those of her father, Henry Fonda, as he appeared in three or four films. All the scenes depict exactly the same emotional response being registered on the face, but in each case it is allied to completely different sets of values and circumstances.

TOUT VA BIEN FRANCE 1973 Colour
Director: 16 mm
Jean Luc Godard Subtitled in English
93 minutes

TOUT VA BIEN raises new questions about the possibility of viable commitment by an intellectual to revolutionary struggles.

A strike is being held at a sausage factory. Jane Fonda, a broadcaster, accompanied by her lover, Yves Montand, a commercial film maker, has gone to report the incidents of the strike. The more militant strikers force them to remain captive in the manager's office. The militant workers desire them and the manager to recognise the drudgery and tedium of their work. These scenes show a tremendous sense of humour.

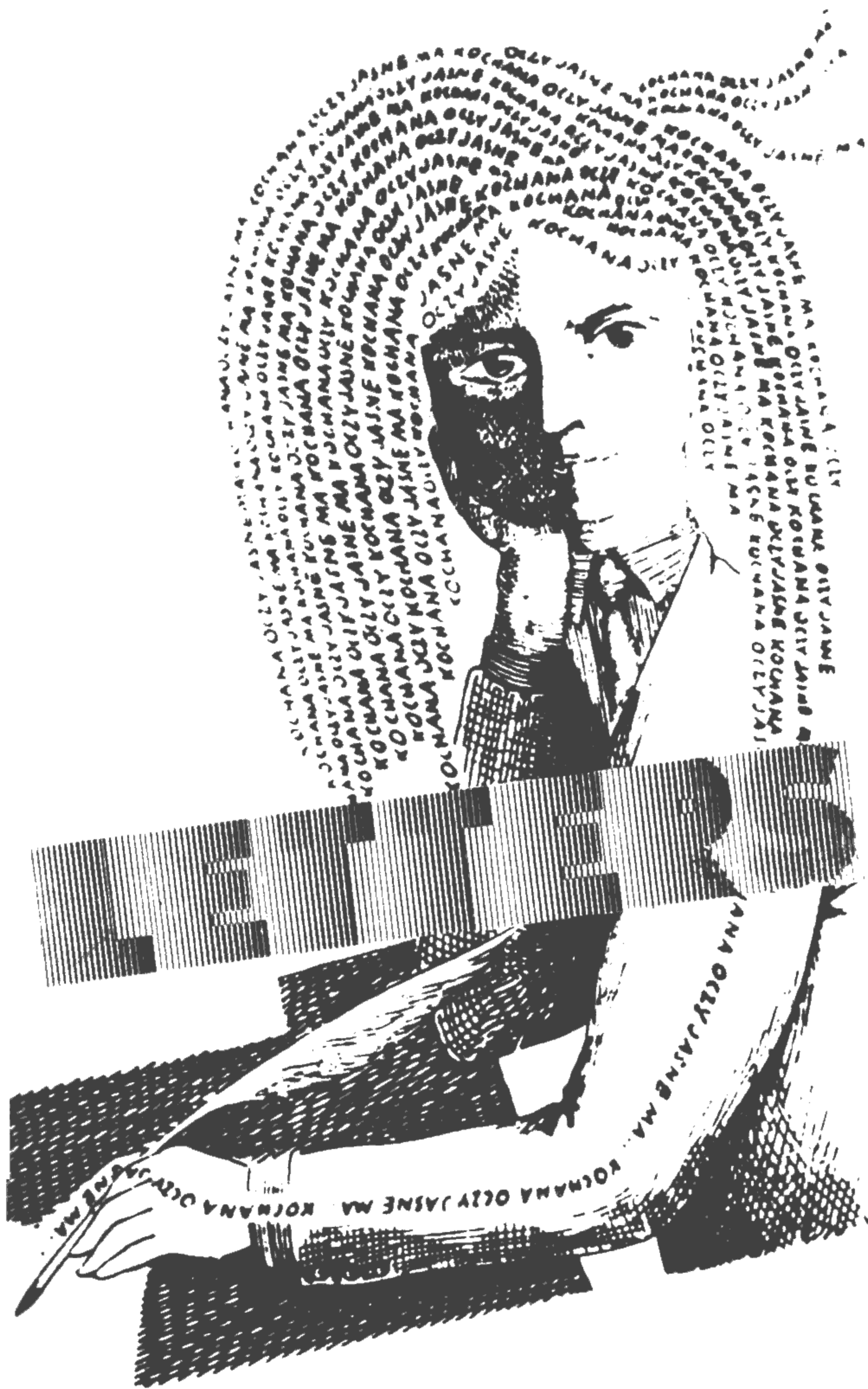
Later Fonda and Montand debate their own brand of radicalism and analyse their own lack of activism after their deep sense of commitment during France's 'May Days' of 1968. This Godard film made with Jean-Pierre Gorin questions and reassesses rather than lectures. The questions cover capitalism and consumerism as well as bourgeois detachment. Consumerism is sent up with the greatest supermarket raid of all time.

Godard has turned again to the emotional resources that infused his earlier, more narrative films, and in TOUT VA BIEN he began to explore questions of depth, angle, lyricism and music in films.

JEAN-LUC GODARD SEASON

two brilliant films from the internationally famous director





TIRED OF SEEING FLIMSY FILMS

Dear Bruce,
Having just read an article in SALIENT about the Fijian-centred international evening, I feel moved to comment. Although I was not present and thus did not see the film in question, I understand that this film was so appalling that it moved the REAL Fijians in the audience to get to their feet to explode the touristy image of Fiji conveyed by the film. The organisers (an informal group of students and staff, by the way) were themselves displeased by the film and are making every effort to obtain better films for future international evenings.

However, in my mind, your article represents fair criticism and raises two points which I should like to discuss briefly.

Firstly, the contrast of the 'tourist myth' being propagated by the Fijian government, with the deflation of that myth by those who are clearly in a position to know the situation, is one of the aspects which I am pleased to see emerging through the International Evenings. These occasions are intended to bring together overseas and New Zealand students. How many Kiwi students would have been sucked in by the film's image of Fiji? Quite a few I guess. So to my way of thinking to show such a film and then destroy the image it presents can only be a positive step. This I feel is one of the benefits which can be gained from arranging International Evenings. Mixing overseas and New Zealand students cannot but be mutually beneficial since (to steal a line) 'communication is the beginning of understanding.'

Secondly, the writer of the article might do well to ask himself why this film was chosen for screening. The answer of course is that no other films on Fiji were available. In fact, tourist-orientated films seem to be the only ones New Zealanders can get hold of through the usual channels. Obviously, the 'usual channels' see no benefit in providing more realistic films: they couldn't afford to admit to the realities of life in their countries because, guess what? they'd scare those paunchy Yank tourists and the Good Keen Kiwis away from their shores. The availability of good films in this country is one of my grouches. Glance through any film catalogue (National Film Library, Unicorn) and you'll find precious few films worth showing. On the other hand, how

come the Wellington Film Society and the Sydney Film Co-op have catalogues which make you drool and quiver with jealousy because it's impossible or at least EXTREMELY difficult to get hold of these films. These bodies are both independent of commercial distributors and the latter thus create giant hassles to attempt to prevent anyone from seeing their films. Read the SALIENT series of articles by Bruce Jesson and you'll see why.

Anyway, I'm tired of the dreadful state of the film industry here. Good local film-makers are leaving because no-one here can use their services, and obstacles are being placed in our way to prevent our importing good overseas films independently of the commercial stranglehold. There are a few of us on campus who are interested in altering this situation at Victoria. If YOU too are tired of seeing the same old commercial trash, if YOU are disillusioned about the state of films in this country, then call in to the Students' Association office and tell me about it. As your Cultural Affairs Officer, I need your support if I am to work on your behalf.

Barbara Leishman
(P.S. Where have all the SALIENT letters gone this year? Diana Ford, where are you?)

THE PERSONAL TOUCH

Dear Editor,
Today (26 March 1975) I had the misfortune of visiting the Liaison Office, number 34 Kelburn Parade; hat in hand, ready to pour out my woes. The virtual indifference and lack of anything positive in the interview was astonishing!
At a time when students are being herded more than ever, any gesture no matter how small, of sympathy, empathy or understanding is infinitely better than a shrug and being made to feel like a faceless being.
I am a Person! I have a name and a personality, and I resent being treated as if I were a category or a number. Should a liaison officer's attitude be like this? I feel that the negative attitude of the people filling crucial jobs around the university contributes to the sterile atmosphere that pervades this place.
Any attitude is better than apathy!

Jan Gould

ROCK ON?!*...*... yeah!

Dear Sir,
Concerning that ubiquitous gentleman who, should we credit his own utterance, has the rare experience, has had these visitations, large winged lizards indulging their peregrinations around the inside of his head; concerning the stylish leader of our very own KCORROCK renaissance; concerning the king, no less, of the KCORROCK pages . . . only a direct address will suffice me here: What are ya, Brian? Like, I mean it, many of us here in KCORROCK land are wondering. We spend our nights so churned up, trying not to play our borrowed copies of Elton John LPs, trying not, out of sheer perplexity, to stub cigarettes out in each others ears, trying not to cry out, falsetto 'Who's the man behind the smile? Who laughs like a Taniwha down the drains in town? With as you can see, no more success than Uri Geller has, projecting Dragon in quadrophonic sound round the mountains of the moon.

Ah, but these stone-age dreams I have of you, maestro . . . this is a fan letter, I cannot hide it. This last, shattering my sleep, with all the force of 15 Newman's buses, stuffed to the limit with pubescent Hawkes Bay schoolgirls, all on their way to Saxony, all with their knickers off and singing Do Wa Diddy Diddy, And you conducting madly from your tricycle and I kept asking, 'Where is Dustin Hoffman in all this? Where is he?' And on the corner a sad-eyed 30 year old peddling back copies of Rolling Stone . . .

So that, the gist is, I got problems, we got problems and only you can help. Last Tango in the Populaire Milk Bar indeed; but can we somehow go outside of all this, sit for an hour on the ruined balcony above the sea, drip fat, gin-heavy tears on the programme notes and talk a little. Can we?

John Grimly



LYDIA, DAUGHTER OF HAakon, NO LONGER AVOIDS HIM, AND UNDER HER TENDER CARE, CONFINEMENT IS BEARABLE.

CONCERT RIP-OFFS

Dear Sir,
With the amount of concerts at present being staged here in Wellington and all the subtle connotations of rip-offs by promotion firms one has to ask whether it really is worthwhile to support these so-called artists and their entourage of money hungry 'hangers on'.
Let the cry go out throughout the land for a second renaissance where art in all its forms can once again be perpetrated freely in the streets.

frank bone



I WANT MY COAT

Dear Ed,
With winter approaching faster than summer a few students who consider foresight a virtue along with a lack of scruples, are getting prepared by stealing other students' coats. I warn all students who leave coats hanging in public places of the risk they take. I also offer a \$20 reward to anyone who can supply information leading to the recovery of my own coat which was stolen from the library foyer. It is a full-length, leather coat of 1938 vintage (given to me by an old friend) dark brown, six black buttons (double breasted) and black satin lining. Information can be given in at SALIENT or to the Students' Association or to Brian Cook (PRM 7877)

B Cook

WIDER ASPECTS OF EDUCATION

Sir,
SRC has in the past shown its concern for government action in a broad field of education policy, including such areas as pre-school education, state aid to private schools, special education programmes for racial minorities and so on. This concern lies expressed in various policy papers, in the form of motions and resolutions brought down by SRC or at an AGM'

I would have preferred our march on Parliament to have originated from a demand for total government involvement in all areas of education, and not on a single issue which so happened to affect us.

SRC should now consider its stand on other pressing aspects of education policy, and furthermore, the action it intends taking.
Danny Keenan



DOWNSTAGE THEATRE

Nightly until April 19:-
PLAY STRINDBERG
By Friedrich Durrenmatt
Samuel Beckett's
WAITING FOR GODOT
All female cast
Directed by Jean Betts
Fridays and Saturdays at 11pm
Sundays at 8pm
Reservations: 559-639

For reservations phone 559 639

VICTORIA MARKET

Farmers Lane (Opposite State Insurance Building, Lambton Quay).

Hand-made clothing, jewellery, pottery, leatherwork, baskets, toys, woodcraft, health foods. Bric-a-brac, sheepskin garments and old bottles. Natural spinning wool and furniture.

OPEN EASTER

Thurs 9 am - 8 pm
Sat 10 am - 3 pm

JACK GLATZER - VIOLINIST

The American violinist Jack Glatzer will give a recital in St Peter's Church, Upper Willis Street at 8 pm on Monday 14 April.

Mr Glatzer, who lives in Portugal, specialises in music for violin solo. His programme in Wellington will reflect his particular interest in the works for solo violin by Bach and Paganini, and will also include music by Ernest Bloch and Canadian composer Paul Gerard.

This concert is the first to be jointly sponsored by the Music Departments of Victoria University and the Wellington Polytechnic.

Admission by programme at \$1.50, students 75 cents. Programmes are available at Beggs in Manners Street, from Mr Botham at the Polytechnic Music Department, from the secretary of the University Music Department, and also at St Peter's from 7.30 pm on the evening of the performance.

Dear Salient...

Dear Sir,

I hope you can print this news item which is extracted from THE AGE of Melbourne dated 25 February 1975.

Mr Frank Galbally is right to point out that support from international organisations and groups is essential for the release of Mr Tan Wah Piow, President of the University of Singapore Students' Union.

And I think SALIENT is equally in the right direction to combat, I quote from Mr Galbally, the 'political persecution initiated by a reactionary and extremely totalitarian regime', i.e. Singapore as well as Malaysian government. Indeed, SALIENT's Malaysian Special is a good start.

Keep it up!

Yours sincerely

JUSTICE NOW GALBALLY SEEKS HELP FOR GAOLED STUDENT

Melbourne barrister Mr Frank Galbally has launched a personal campaign to save a Singaporean student leader from one year's gaol.

Tan Wah Piow, 23, the president of the University of Singapore Students' Union, was sentenced to one year's gaol on Saturday after being found guilty of rioting charges.

But Mr Galbally is hoping to arouse enough support from the international and Australian human rights and legal organisations to guarantee a successful High Court challenge to the sentence.

Mr Galbally flew to Singapore in December to observe a week of Tan's 45 day trial.

Yesterday he described the trial as 'political persecution initiated by a reactionary and extremely totalitarian regime.'

Mr Galbally has sent a report of the trial and the plight of Singaporean lawyers to the Minister for Foreign Affairs (Senator Willasee).

He has also sent the report to the Law Institute of Victoria, the Law Council of Australia, the Melbourne and London branches of the international human rights organisation Amnesty International and the Hong Kong branch of the International Commission of Jurists.

Mr Galbally has asked Senator Willasee and each organisation to investigate his report and then protest to the Singapore government.

He said lawyers he spoke to in Singapore agreed that Tan's trial has been a 'political frame-up.'

'Tan was never given a fair trial,' Mr Galbally said. 'He was railroaded into the trial before he had obtained legal representation and any reasonable chance of conferring with his witnesses.'

'It was not until he was half way through his own evidence in his defence that two of his vital witnesses were brought back from Malaysia to where they had been deported just before the trial began.'

'This was a blatant denial of the accused's right to free access to his witnesses.'

'He was also constantly brow-beaten by the judge and was subjected to unreasonable cross-examination.'

'He was not allowed to ask ordinary reasonable questions to the prosecution witnesses.'

For instance, he asked one of the key prosecution witnesses - a Member of Parliament called Phey - if he had a criminal record. This question was disallowed as irrelevant.'

Mr Galbally said that Tan later tried to argue that if Phey had a criminal record his credibility was questionable. He said he agreed with Tan that the question was 'highly relevant.'

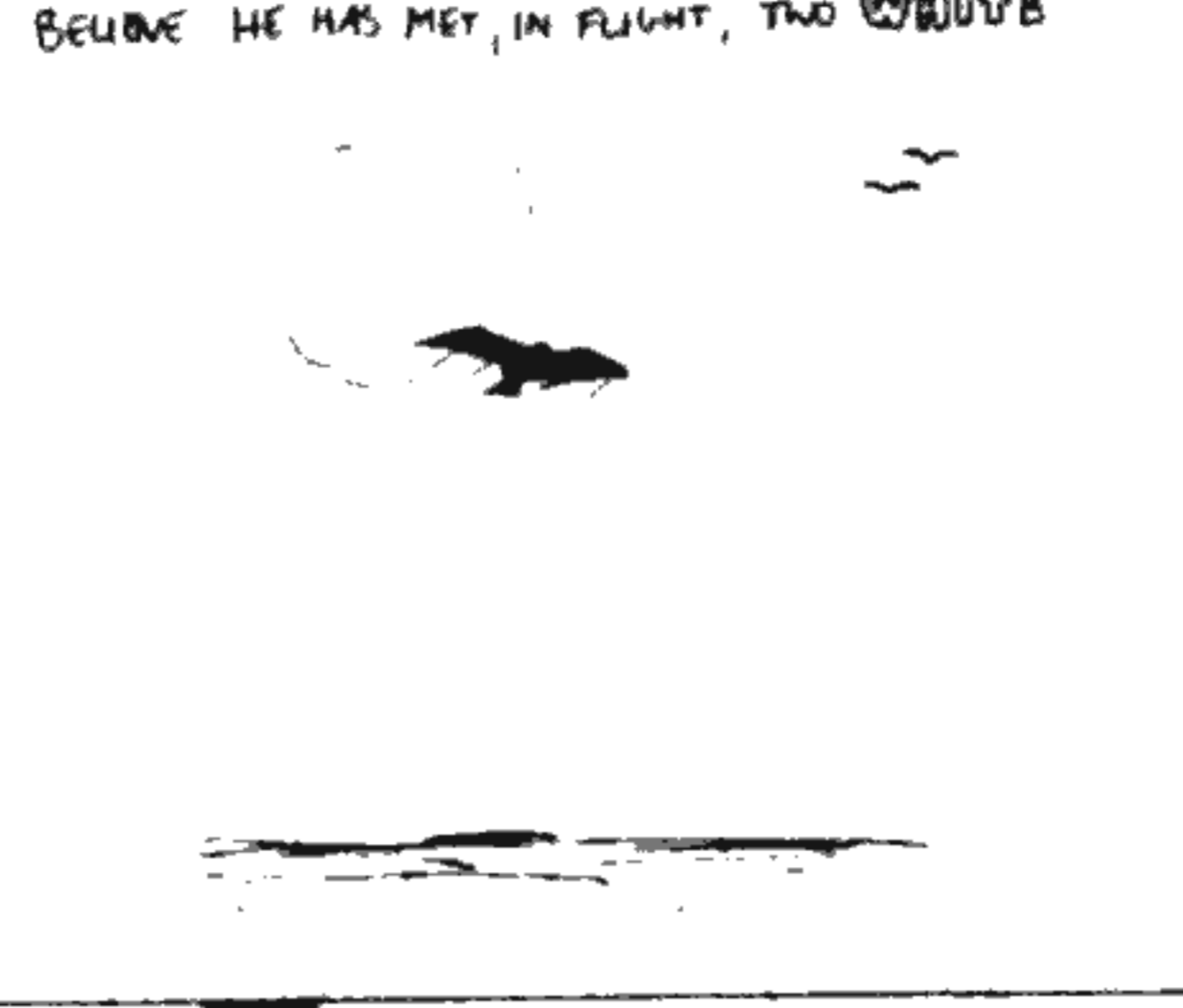
Mr Galbally said he had asked Senator Willasee and the organisations to which he had sent his report 'to investigate the atmosphere of fear and of political action against them under which Singaporean lawyers have to work.'

According to a joint statement released yesterday by Mr Galbally and the president of the Association of Young Lawyers (Mr Francis Gurry) Singaporean lawyers 'are striving to do their duty to the community under threatening clouds of political interference and persecution.'

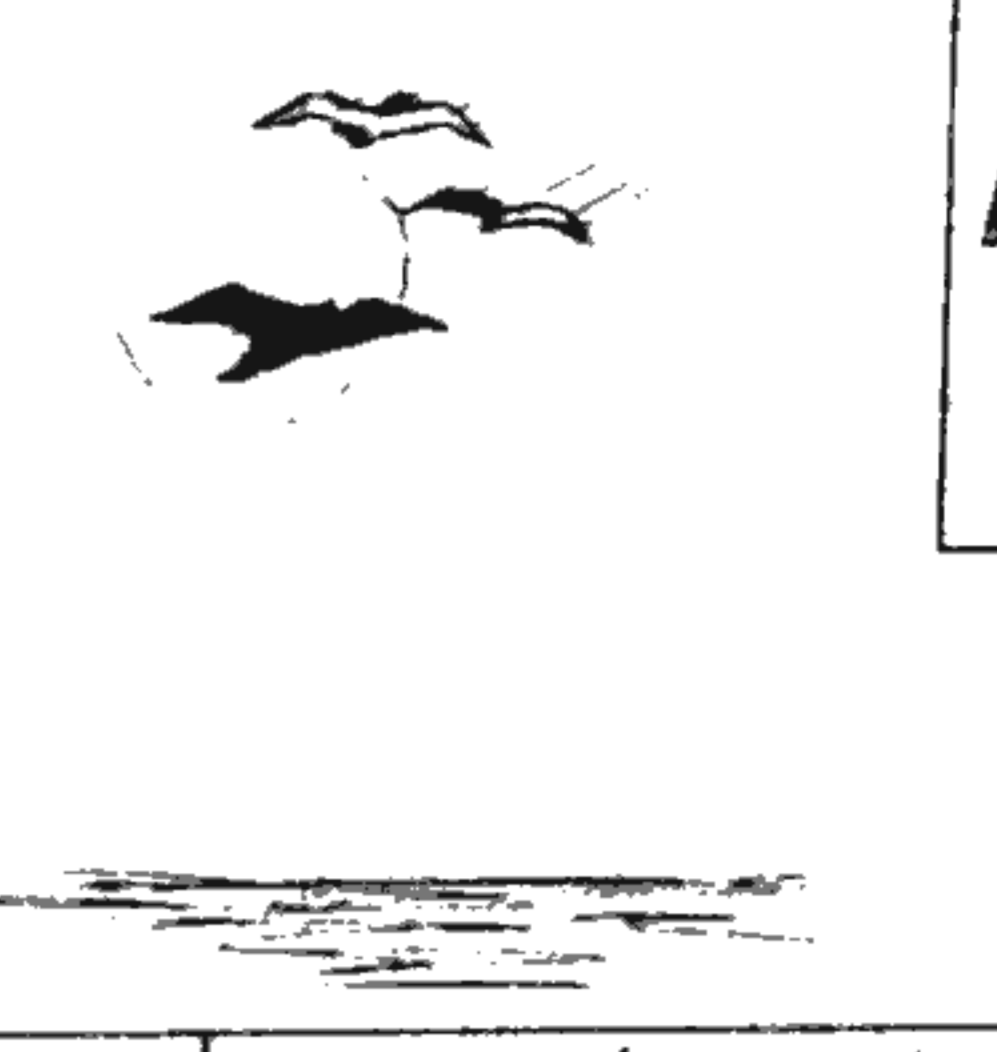
IN AN INCREDIBLY PRETENTIOUS BORING MOVIE, A LONE SEAGULL, NAMELY ONE J.L.S. IS DEMONSTRATING HOW BIRDS CAN, WHILE IN FLIGHT, HAVE DEEP, PROFOUND PHILOSOPHICAL THOUGHTS ON THE MERITS OF TUNA AS OPPOSED TO SARDINES WHILE FLYING



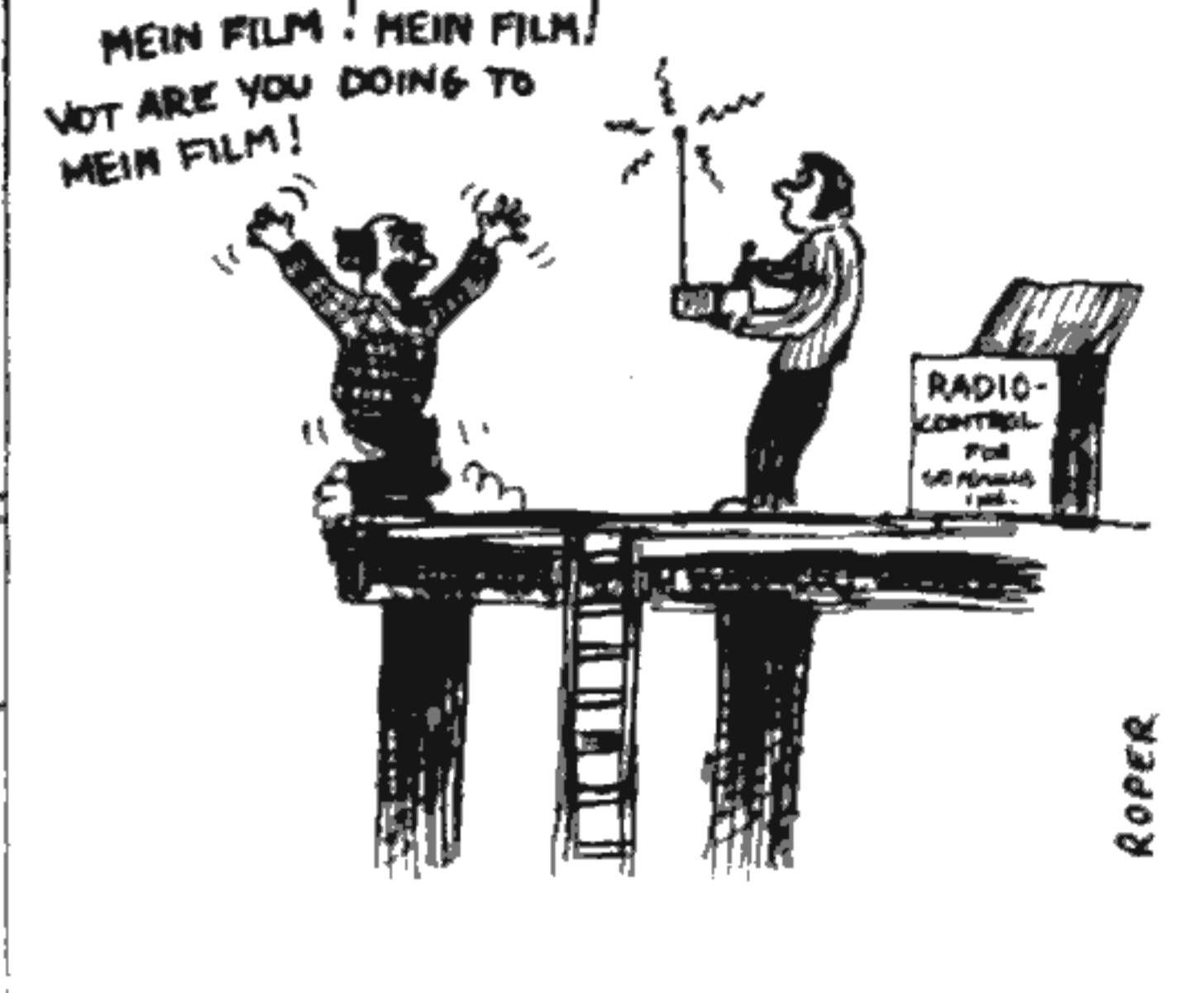
IN AN ARCTIC AURORA IN THE MIDDLE OF THE PACIFIC OCEAN. HE LIKES TO BE ALONE, FREAKING-OUT TO THE MUSIC OF WHATS-HIS-NAME AND ENDANGERING FISHERMEN. THINKING HE IS THE SUCCESSOR TO THE S.S.T. OR CONCORDE AT A PINCH. IF THIS ISN'T ENOUGH, HE HAS TO BRING REIDUN INTO IT. WOULD YOU BELIEVE HE HAS MET, IN FLIGHT, TWO



SEAGULLS? WHO TELL HIM ABOUT A PARADISE IN VOICES THAT APPEAR SUSPICIOUSLY TO BE DUBBED? THESE PSYCHIC SEAGULLS (EITHER S.A. REBELS OR COLOURBLIND) FLY IN FOR A CLOSER LOOK AT THIS STUPID BIRD...



BUT...
UNFORTUNATELY...



WHY ARE THEY RUNNING?

Dear Bruce,

We have learnt a lot from SALIENT over the past few years. We have learnt of the long struggle of the Vietnamese, after centuries of overlordship by the Chinese, then the French and Japanese and finally by the Americans. We have learnt in your articles on guerilla warfare that guerillas can only survive if they have the support of the people; in other words, that it is only American backing, plus the schemes of a power-hungry clique, which keeps the corrupt Thieu regime in power over the hapless South Vietnamese.

I should like to learn one more thing from the SALIENT savants. Now that the people of South Vietnam are at last being liberated by the guerillas they have been succouring for so many years - why, for the love of Ho Chi Minh, are they running away? Or are the pictures and films we are seeing lately merely Warner Bros extras with taped-up eyes?

Marty

(I'm glad to see you've taken such an interest in SALIENT over the last few years. I'm sure that being such a thorough reader you might have noticed that I have, in fact, been editor since the fourth issue this year. I cannot answer for someone else's decisions. However, I will try to answer your point about refugees. If you would refer to the story on the Hue 'massacres', the article from the International Herald-Tribune indicates that the refugees are not fleeing in fear of the PRG. In fact it implies fear of Thieu bombs and shelling, as well as fear of being caught in a cross-fire was predominant. Also reports of Thieu soldiers forcing people to abandon their homes and join in the retreat implies also that your reasoning is not correct. And for those who flee the PRG because of fear isn't this understandable given the Thieu propaganda machine? - Ed.)

LUNCH TIME CONCERT

1.10 pm in the Music Room (Hunter 332)

No charge for admission

Thursday April 10

Sonata No 2 in G minor for
flute and piano Handel

Sonata in D major, Op.102,
No 2 for 'cello and piano Beethoven

Seven popular Spanish songs Manuel De Falla

Amelia Skinner	flute
Beverley Anson	piano
Farquhar Wilkinson	'cello
Margaret Nielsen	piano
Patricia Lawry	mezzo-soprano
Bruce Greenfield	piano

This map showing the current situation in Vietnam has been compiled from a number of sources including the New Zealand Ministry of Foreign Affairs. While the changing situation stops us from guaranteeing its accuracy it was a fairly accurate picture of the situation as of April 9 1975.

