

April, 19

# canta

UNIVERSITY OF CANTERBURY

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Official Student Newspaper

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**capping week**



# canta

The greater the power, the more dangerous the abuse.

—Edmund Burke.

As pages one, six and seven testify, the first term is about to end bringing Capping Week with it.

Capping Week or Graduation Week (as Capping Committee calls it), had its origin in the good old days when all examination scripts were marked in England.

When the marks for these were received, usually in May, the students celebrated or commiserated with Graduation parties and official ceremonies.

Now that New Zealand has autonomous control of its Universities (try to think of another field where New Zealand has autonomy), this celebration is unnecessary, as there is no great time lapse between sitting examinations and receiving the marks, and by May all interest in October's exams has vanished, along with the graduates.

However, as the graduation ceremony is still held in May, Capping Week, this hangover from the past, stays with us, and many feel it to be a particularly odious hangover.

Why all the celebration and noise?

Only the graduates have any valid reason for celebration, as they are capped at this time, but unfortunately many graduates find May an inconvenient time to hold a graduation ceremony, and do not bother to attend. Obviously, Capping Week dates should be revised, to accommodate for students going overseas and entering employment, etc.

To give our Official Capping Committee lots of power, and perhaps to give students enjoyment, we have Haka party, Magazine, Revue, Procesh, Byke Race, etc., etc., as our annual capping features, and to give the whole squalid business some degree of respectability we collect money for Charity. If we did not collect this money, the Civic authorities, and probably the University Council as well, would restrict Capping activities to a few parties. Capping, therefore, depends on Charity.

"Knowledge puffeth up, but Charity edifieth", at St. Paul once put it (Romans), but as far as Capping Committee is concerned, the reverse appears to be true.

The Official Controller, not content with his name appearing in the Official Red on all Official Capping Correspondence, has demanded that it appear in Capping Mag after Editors Culliford and Crawshaw inadvertently left it out, and has taken this petty matter far beyond the realms of common sense.

Having observed some of the other members of Capping Committee in action, berating the Editor for the content of his editorials, and buying "Canta" pages with Capping funds to have their photos inserted, we feel concern over what will happen to these people when their Committee dissolves with capping, taking their power with it. For although Capping certainly requires a good deal of organisation, it should never reach the great degree of internal petty foggery and disorganisation which this particular Committee seems to thrive on.

However, may we take this opportunity to wish you all a happy Capping. Those new to Capping Week may find it a rewarding experience, but to most of those who have lived through the dissipation and debauchery of previous Cappings, the booze, lack of food, sleep, etc., may prove a little too much like last year to have the novelty necessary to maintain any interest.

## Star Witness

# Live Leamington Murdered In Cafe

Sir,  
On the fourth of March I bought a cup of coffee and a cream bun and lamington from the cafe of the Town campus, run by Burkes Caterers. I noticed that the lamington had definitely a "growth" or "beard" of mould, and this fact was verified by two friends.

I decided to go to the Burkes staff and complain. I pointed out the fact to the head lady, who did not agree with my diagnosis and told me to take another lamington.

This I did, and on examination, this also had a definite "growth". I took this "cake" back to the now assembled Burkes staff, gave it once again to the "head-woman" who doubted my eyesight.

I demanded that the cake be given back to me as I intended to carry the matter further to the Health Department. The head-woman said, "Oh, no you don't" or words to that effect and threw the lamington down the "waste-master".

First, I believe that the sale of mouldy foodstuffs for public consumption is an offence under the Health regulations.

Secondly, I object to the summary attitude of Burkes head-lady in refusing to return the cake which was legally mine.

Third, I refuse to buy any more food in the cafeteria under such circumstances.

—Brian McNamara

## Cabinet Ministers

Sir,  
I have for some time been an advocate of having some academics who would run our government like an efficient organisation. My beliefs are further strengthened by the report of an unusually reliable political reporter, and his latest news from the capital makes good reading.

Our Cabinet must have many worries to face, especially the gold crisis overseas. But yet on the Friday morning during this crisis four Cabinet Ministers (Messrs Marshall, Scott, Muldoon and McIntyre) were able to pass the time seeing a film on fishing presented by a public relations firm.

That afternoon, seven Cabinet Ministers (repeat seven) were in Auckland for the opening of the new Royal International Hotel, led by that "pin-up of the nation", Mr Holyoake. He was ably supported by Cabinet Ministers Muldoon, Thompson, Hanan, Allen, Rae and Adams-Schneider.

Now we can understand the two Auckland Ministers, Mr Muldoon and Mr Rae, being in Auckland, and Mr Thompson has the tourism portfolio, but can some one please tell me, why, oh why, did Messrs Allen, Hanan and Adams-Schneider have to be there? Did Mr Allen forget that his Works Department has many redundant and angry men at Otematata?

Surely the taxpayers' money would be better spent travelling to Otematata than Auckland. Also, do Mr Allen, Minister of Police, and Minister of Justice Hanan try to forget the continual crime wave going on, and the unsatisfactory penal service?

To finish the day, the Prime Minister was a guest of Mr Rae and his Eden electorate at a dinner. Surely the taxpayers' money would be better spent than by having seven Cabinet Ministers going up to Auckland to open a new pub.

—M. O'Neill

## Parking

Sir,  
Evolution is normally a specialised process selecting only for the more efficient solution to the

problem at hand. The biggest exception to this rule to date has been the evolution of bureaucracy in the human species, as so profoundly exposed in the book "Parkinson's Law". The basic premise of this thesis is that man as a lazy species will take the most time-consuming, inefficient and annoying method to do anything.

On the basis of knowledge of both Parkinson's Law, and having observed its operation in Traffic Departments at North American Universities, I would like to make a few predictions for Canterbury.

First, a quick summary of the evolution of the Traffic Department at the University of British Columbia, Vancouver. A few years ago no stickers were required except for faculty and parking was free to all. A pleasant group of inoffensive men patrolled the grounds basically to ensure staff rights weren't being infringed on and to help visitors. Then the little men got uniforms and their outlook began to change. They had a building of their own constructed and a compound for having cars towed to by a commercial wrecker when they were found in the wrong place. These cars were identified by the presence or absence of parking stickers. Of course, this all began to cost money, so the obvious thing to do was to charge \$5 a year for students and \$10 a year for staff.

This gave the Traffic Czars a terrific revenue (from about 15,000 cars) so they built themselves a bigger and better castle. The parking lots ¼ of a mile away didn't get lights or sidewalks and students stumbled through the mud and rain in the dark every night. Students must still park ¼ of a mile away at night while the staff lots beside the buildings are empty. (Incidentally this is the situation at Massey now.) Then the Traffic Department grew beyond the management capabilities of a mere civilian, no less than a night of the Realm, Sir Ovary Roberts (later known as Sir Ovary) ex-British Army, came on hand to take over. A bigger castle yet with a proliferation of staff was built to their glory from student funds and still no facilities were provided. Somewhere between ¼ and ½ a million dollars have been milked from the students and the complaints are the same as they always were.

Thus it was with great interest, and disgust, that I noted the Traffic men at Canterbury this year wearing yachting caps to complement their lab coats as symbols of authority. Now one is required to have a parking sticker to distinguish student cars. However, the releasers of parking stickers were careful not to include any rights or privileges with them. When one reads the conditions on the form, a kaleidoscopic sea of bureaucracy swims up to meet the eyes. Next will come printed parking offence notices, uniforms for the patrollers, more patrollers, special offices, a secretary and so on. Of course, this will eventually be paid for by everyone coughing up for parking stickers.

Is there a danger of anyone else parking at Ilam than a student? Are Fendalton ladies' bridge clubs expected to invade? Maybe not, but by god if they do, we'll be ready for them!

—Jan Stirling

## Bedazzled

Sir,  
John Reid's review of "Bedazzled" is pathetic. He is so lacking in the fundamentals of film reviewing that he fails to recognise that "Bedazzled" is a satire! It is little wonder that

Reid sees little more than "a number of characters and situations which serve only as a vehicle for Pete and Dud's funnies". Just for Reid's information, most satirical works depend on comedy to give them added bite, and "Bedazzled" is no exception.

As a modern cinema satire, "Bedazzled" is second to none in its ability to expose the artificiality of contemporary English society. Peter Cook and Dudley Moore's comic ability was never intended to be the highlight of the film, but rather its satire. If Reid wants simple comedy, uncomplicated by satire (that he cannot recognise), I suggest that he run along to the next "Carry On" film.

—Jock Lee

## Free Ball For All

While I am guilty of not having made my distinctions between satire and comedy clear, I still maintain that "Bedazzled" was, overall, mediocre comedy and nowhere near good satire. If the vehicle of the satire is bad then surely the satire suffers; whether the median be drama, film or literature.

While I still beg to differ over the merits of "Bedazzled" as a piece of satire (and/or comedy) I still maintain that as a piece of film making it lacked imagination and wouldn't stand up to a good commercial as cinematography. I don't see any satirical intent in making a mediocre film unless the film is satirising itself.

If the duo were satirising themselves or the median within which they were working, then the onus is on Stanley Donen and not Cook and Moore; in which case the film-making let them down. The film was no more than what we have been getting on TV, except that the latter often does have real bite and its techniques suit the median. However, the difference between film and television is considerably more than just a change of camera lenses.

If Pete and Dud were satirising contemporary English society then they were, as I maintained, only moderately successful.

Not having such an intimate knowledge of "the artificiality of contemporary English society", I'm prepared to admit that I might have missed the subtlety of the satire.

Still that says nothing about the fundamentals of film reviewing, and if Mr Lee thinks I lack these then I welcome him to list what he considers them to be. Then we'll get down to business.

—Reid

## Newsletter vs Falk

John Reid and his ignorant critic are both wrong. "Bedazzled" is nothing if not decadent. If satire has a social purpose, this film is not satire. Who's read Wilde's "Salome"? Bet Pete and Dud have.

—Rupert Glover

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There are about seven others who have put in their names, but we haven't seen them yet. Come on in and make yourself known—don't be shy.

## sixth column

"The Press" has been accused of editorial cowardice, but it did something the NZBC wouldn't, viz, publish the name of the South Vietnamese citizen publicly executed for embezzlement—Nguyen Van Phuc.

## CAPPING COMMITTEE

"Traditionally, Capping Week has been a lighthearted excuse for achieving a serious purpose—the collection of money for a local charity."

—Capping Publicity

Odd — we could swear something used to happen on the Thursday.

## Reprimand?

Lloyd Falck wanted something to be done about the recent "Canta" editorial. Falck does not believe in the freedom of the press.

## Burkes Again

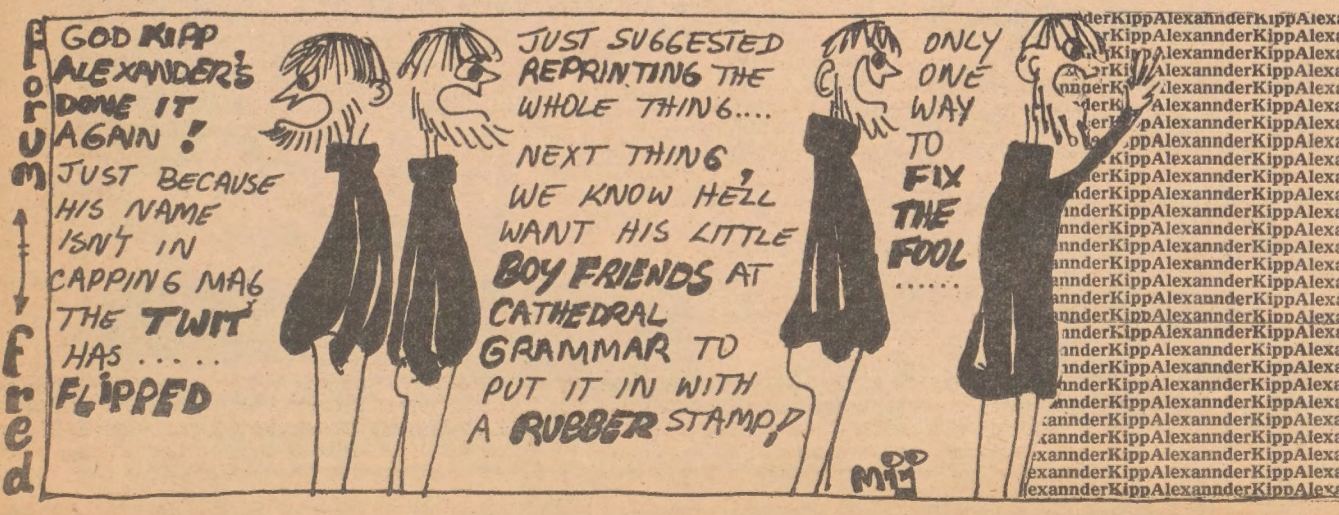
Burkes appeared to be overcharging in their catering, the committee was told. Perhaps this is why the pre-Capping Social proved so expensive.

## S.C.M. Not Pirates

The committee has accepted that there is no connection between the rumourous pirate Capping Mag and the S.C.M.

## Newsletter vs Falk

Lloyd Falck wants to know who Frank Reid junior is, and is interested in tracing the present whereabouts of a certain stealer of horses.



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# Maori M.P. Speaks to Politics Society

"Maoris do not want to forfeit the assurance of having four Maori Members of Parliament," said Mrs Tirikatene-Sullivan, M.P. She was speaking to the Politics Society on whether or not Maoris should retain their separate representation.

Mrs Tirikatene-Sullivan said that it is essential that Maoris be in the House of Representatives, because it has been proved that, in general, only Maoris can speak intelligently on Maori affairs. Even the European M.P.s on the Select Committee on Maori Affairs found it difficult or impossible to understand, let alone debate, the Maori Lands Amendment Bill. Ideally though, she "would like to see Maoris representing European electorates", she added.

Mrs Tirikatene-Sullivan began her address by dealing with the arguments for the abolition of the Maori electorates:

1. That separate Maori representation is a century old, discriminatory, negative and totally undesirable. Mrs Tirikatene-Sullivan answered this by saying that her job "is to reduce socio-economic disparity". She later added: "So much is to be gained for the benefit of New Zealand by having Maori representatives." She extended this from the House to all governing Boards and Councils.

2. That there is a very low turn out of Maoris at the polls.

### 64 per cent Vote

The speaker agreed; 64 per cent of Maoris on the electoral rolls vote, compared with 87 per cent of the Europeans. She suggested that this was a result of the Maori psychology; a general attitude that as long as they are represented, have someone to speak on their behalf and as long as some vote, all is well. Mrs Tirikatene-Sullivan has consistently found this attitude of "you don't need my vote—I'll be out shearing". This being the cause, she believed that this was no reason for abolition.

3. About 24,000 eligible Maori voters (of 76,932) are not registered on Maori electoral rolls. "The balance must be on the European rolls," said the Hon. J. R. Hanan during the debate on the recent electoral amendment.

### 93,177 Missing

Mrs Tirikatene-Sullivan negated this by showing that 93,177 Europeans are not registered. She said that no one really knows where all these non-registered New Zealanders are.

4. That it is impossible to represent a Maori electorate adequately because it is so large.

The speaker noted that this was generally a European argument, and when European M.P.s receive a problem from a Maori they generally refer it to a Maori M.P. as a matter of courtesy and convenience.

Mrs Tirikatene-Sullivan's electorate includes 42 European electorates—"it certainly requires more work", but she added that she was "perfectly happy doing this", that is, travelling about 800 miles a week and working seven days a week. As a result she considers that she knows every family in her electorate. "Much more is expected of a Maori M.P."

5. That if Maori representation was abolished, Maoris would have, in fact, more M.P.s because Maoris would be able to stand for European seats.

Mrs Tirikatene-Sullivan said that the evidence negated this. Half-caste Maoris have always been able to stand for European seats, but only one, Sir James Carroll in 1893, has succeeded.

It is up to the political parties in seats that can be won, she said. Then the time for abolishing the Maori electorate, will be ripe.

In return for this, Mrs Tirikatene-Sullivan said that she would gladly forfeit separate Maori representation. "It is a question of time when to change over. Maoris do not want to forfeit four sure votes."



Mrs Tirikatene-Sullivan —"abolish Maori electorates"



## S.C.M. Seminar

# China Peaceful Nation

Red China, feared cold war adversary of the U.S. and Russia alike, emerged from a recent Student Christian seminar as a peaceful industrious united nation. Mr Ray Caird was one of the principal speakers at the seminar, and his speech was based on impressions of China formed during a recent visit as a student delegate.

The fervent idealism of the people and their boundless love for Mao Tse-Tung were the aspects of Chinese life that most impressed him. "Everything in China is political. All spheres of life are directly related to politics," he said.

China is plastered with slogans and character posters. The student group was bombarded by loud speakers and greeted by propaganda teams of three singers or dancers with three instrumentalists who skilfully dramatised the idolism of Mao and his principles.

"The fervent enthusiasm was a fact," said Mr Caird. "The Chinese children believe they have a real part to play in the Universe."

"The slogan 'repudiate self-interest' was widely applied. A peasant explained that if a fellow worker leaves a hoe behind, he now picks it up and returns it."

Ray Caird himself vouches for the "unimpeachable honesty" of the Chinese. He lost his pen three times and each time it was returned. "China has got rid of corruption which is so necessary to progress... China is obviously going ahead."

Caird was "impressed by the spirit of the people regardless of whether it was right or wrong... The Chinese are an extremely poor people imbued with spirit and confidence, who learn by their mistakes."

He readily admitted that there was a lack of freedom, but questioned the use of this when you do not have freedom from hunger, and shelter. The Chinese think brain-washing is a good thing—it is just like washing your face—you wash away the selfish motives of capitalism, an interpreter said to Ray.

Caird believes that the Cultural Revolution began as an attack on the capitalist leaders in the Communist Party, spreading to those in society. He regarded this revolution as more positive than Stalin's purges. The Chinese revolution was a positive ideological remoulding of the whole society.

Politics in China has two aims: to build new men and to increase production. Ray Caird is not convinced that the two are compatible, because though the worker may be inspired to give so much more effort, he spends "so much time on the little red book".

Another speaker at the seminar was MR CYRIL WALTER, vice-president of the Christ-church branch of the New Zealand China Society. He visited China in 1965.

Mr Walter believes that the Cultural Revolution was designed to remould and awaken the super-structure of society. This is to be a repeated process of moral regeneration as an answer to revisionism.

Communists believe that all people are brainwashed into thinking in terms of their class outlook and interests, Mr Walter continued. "It's all about the class struggle." Ambition is the curse of the human race, he said, and the Chinese Communist Party is making every effort to persuade people that this is the wrong outlook. The slogans "Serve the people" and "Repudiate self-interest" illustrates this determination of the Chinese government.

China's foreign policy is one of peaceful co-existence with capitalism unless directly threatened, he continued. Aggression is against communist principles. In-

stead China awaits inevitable revolution in capitalist nations and will aid such revolutions as it does in North Vietnam.

Mr Walter agreed with Ray Caird that the Chinese have an overwhelming, if naive, faith in the people of the capitalist world. It is the leadership, oppressing the people that is at fault. The Chinese recognise that the United States is tactically superior, but believe that the United States is almost finished strategically, because it is overextended, corrupt, nearly bankrupt, fighting a war in Vietnam that it cannot win and does not understand, and rent by dissent and racial violence, said Mr Walter.

## Bastard Unionism — Dialectic View

"When feudalism reached the stage where it was regarded as obsolete and outdated, 'Bastard Feudalism' was the term which people used, and a parallel can be drawn between this and the present condition of the Trade Unions," said Bill Gough in a debate organised by the Dialectic Society recently.

Mr Gough, with Neil Anderson and Graham Harris, was speaking for the motion: "That Trade Unions exercise undue influence on our way of life."

"Our way of life" was a disputed term throughout the debate. Speakers for the affirmative maintained that it is comparable to that of the United Kingdom. Murray Williams, for the negative, took exception to the comparison.

The affirmative suggested that the Trade Unions of the two countries are also similar; this was denied by the negative, with John Fogarty, quoting Professor Keith Sinclair, describing the Trade Unions of New Zealand as "fundamentally middle class with middle class interests and responsibilities".

Summing up for the negative, which was given the decision with 245 points over 215, Neil McKenzie emphasised three points:

- The development towards our present "egalitarian" way of life has been largely determined by the work of the Trade Unions.
- In the history of the New Zealand Trade Union movement there have been only three major strikes—

"an irrelevant drop in the bucket".

- The maintenance and future development of our existing way of life would depend to a large extent on the work of the Trade Unions.

The affirmative in maintaining that Trade Unions do "exercise undue influence" on our lives, cited the power that the 330,000 registered Trade Unionists had over the Federation of Labour and, therefore, the Labour Party of New Zealand. "The whole community," said Mr Gough, "is held to ransom for the caprices of a minority."

Mr McKenzie, however, argued that the necessary addition of dependants to this number would increase it to 800,000 people connected directly with the Trade Unions, thus constituting a "very very large minority group"; a minority group with the right to political representation and to the influence which it enjoys, in order to preserve the "egalitarianism, balance and high standard of living which is New Zealand today."

## Fashion Parade

Wine, women and song in the upstairs Common Room at Ilam is not usual, but on "Night 24" the three proved admirably compatible with this beautiful setting.

Brainchild of Engineer Clive Boulton, "Night 24" proved to be a fashion parade, featuring 10 top models, jazz and folk musicians and clothes created by Karol Kirk for Studio 24. To induce a mellow atmosphere for the 100 guests, including fashion experts, wine and cheese was provided.

Brett de Thier of the Arts School exhibited a small collection of photographic work, and Peter Ridder, an honours student in Arts, worked on a movie he is making as part of his course. The three photographers, plus the cine camera, produced an air of professionalism.

The guests were afforded an excellent viewing of the clothes and the models as the girls moved informally among them.

The clothes, entitled by Miss Kirk the "Quiet Revolution", reflected many autumn hues—brown, chocolate and orange—and were mainly fashioned in wool.

Ostrich features and sensuous "see through" lace garments crocheted from wool added a great deal of variety.

Men's fashions, designed by Vance Vivian, had a late nineteenth century gentry look. The coats were thigh length, high buttoned with narrow lapels. Cravats were often worn.

The effect of this sophisticated fashion parade was tremendous. Here at last the full potential of the Students' Union was realised, and for this reason we hope that Mr Foulton can organise another successful evening.



"Night 24"—Compere Gerry Orchard and some of the models in the Upstairs Common Room, Ilam.

# LABOUR PARTY HISTORY AND DOCTRINE

Rejoinder of K. Ross's review of "The Thirty Year Wonders". Misconceptions of Labour Party History and Politics.

by Bruce Taylor

Ken Ross's recent review of Leslie Hobbs's book, *The Thirty Year Wonders*, is an unfortunate example of the widespread but mistaken "historical wisdom" about the first Labour government, and of the distorted view of the contemporary Labour Party which is commonly put forward by left-wing, non-Labour intellectuals.

To some extent, one agrees with Ross's criticisms of *The Thirty Year Wonders*. It is, indeed, a very slight and inconsequential historical work. One can support his attack on the Hobbs' argument that the Labour Party of Kirk is a new party compared with that of *The Thirty Year Wonders*. It is, indeed, a very slight and inconsequential historical work. One can support his attack on the Hobbs' argument that the Labour Party of Kirk is a new party compared with that of *The Thirty Year Wonders*, though one does this for different reasons.

Yet it is mistaken to say that Hobbs's book is a "complement" to John A. Lee's classics "as a record of those times". Lee's ego-centric and unbalanced political works are hardly a coherent and accurate record of what went on in the late thirties and the forties. Nor is Hobbs "possibly better balanced" in his recounting than Lee. The "Wonders" is a mish-mash of various unrelated and often insignificant incidents and anecdotes. It is frankly an excellent example of the mediocrity of New Zealand political journalism during the last few decades.

Unfortunately, the ready and, it seems, uncritical acceptance by historians, political scientists and the general reading public of "the Lee line" on the events of the late thirties and the forties, lies at the heart of the inadequate and mistaken view of these events and more recent developments in the Labour Party. Another factor here is the failure of Labour politicians and the Party to answer Lee's charges and accounts from their point of view. In this respect, Arnold Nordmeyer's announced intention of probably penning an autobiography is most significant and, indeed, exciting.

It is Mr Ross's views on Labour history and contemporary politics which need to be discussed because these views are by no means held by him alone.

It is not correct to say that J. A. Lee "had entry into the inner councils of the Labour Government" until his expulsion (1940). Lee was never a member of the Cabinet—the closest he got was Under-Secretary to the Prime Minister with special responsibility for housing. Certainly he was always trying to force his way into these councils but one must conclude that even if a "left winger" had been admitted before 1940, it is probable that it would have been Dr. D. G. McMillan, not Lee. Lee, of course, regarded himself as the obvious choice and couldn't believe that anyone else could get the nod.

Ross seems to see "the big three" (Savage, Fraser and Nash) as being in opposition to "the rest", among them Sullivan, Lee and Langstone. (This is essentially the W. B. Sutch view that the "left" represented a

group in favour of industrial development rather than the status quo.) But Lee, let alone Langstone, can not really be seen as a consistent or even important advocate of industrial development; if he was anything in terms of advocacy of policy principles, he was merely a glorified Social Creditor.

Sullivan did, it is true, do good work during the War as Minister of Industries and Commerce, but what of Nash who is usually dismissed as the ultra-conservative financier and as the man who sold out on the monetary radicals and the party's election promises? It can be strongly argued that not only did Nash have a sound, perhaps brilliant, economic policy, but that he also deliberately promoted industrial growth in New Zealand, particularly through the import selection policy instituted in 1938. This industrial development was not export-orientated, it is true, but it did represent the vital first step—namely, comprehensive import substitution.

Labour's main success was not, basically, its social welfare policy as Ross thinks but, rather, its sound economic policy which secured full employment, industrial development on an unprecedented scale, a wider distribution of national wealth, significant overseas debt repayment and the general strengthening needed for a war economy. This economic policy was the basis of, and the vital pre-requisite for, Labour's tremendous social achievement, the expansion of the Welfare State.

There is no evidence to support the accusation that the Hon. David Wilson was "scheming". Naturally, as Secretary of the party in the pre-expulsion period, Wilson played an important role in the moves to oust Lee, but he did not act in any unethical or blatantly underhand way. Indeed, Wilson is a man of principle, who himself got offside with some in the party leadership with whom he is supposed to have been scheming. The real right-wing "devil", if there was one, in the expulsion of Lee, was Fraser.

Ross comments that Hobbs gives "a very balanced account of the expulsion", though even this suffers from his imprecision in recounting how it happened. One could agree with the latter part of the comment but certainly not with the first part. Hobbs's account of the background to the expulsion is most inadequate and unbalanced. He does not mention such important factors as the personal antipathy between Savage and Lee well before the actual expulsion; the hot-headedness, indeed pig-headedness, of Lee which caused apprehension amongst both "right" and "left-wingers"; Lee's strong ambition to get into the Cabinet and depose Savage as leader; and, finally, the role of the big, industrial unions.

Ross asserts that the only change in the Labour Party since this period is in the

actual M.P.s. This is ludicrous, especially when Ross goes on to assert that "the distrust of intellectualism is still prevalent". In fact, the contemporary Labour Party is most receptive to ideas and intellectuals provided they enter the party on its terms—i.e. accepting what can be considered the reasonable restraints of party loyalty and avoiding any recourse to "holier than thou" attitudes. The recent growth of youth (mainly student membership) and university branches is genuinely welcomed by the Party leadership and the members of these branches do not find themselves rebuffed or denied a voice in policy and organisation. Furthermore, the intellectual resources of M.P.s like Jon Hunt, Phil Amos, Martyn Finlay and Mrs Tirikatene-Sullivan are put to good use in debate and policy research and formulation in caucus. All this betokens a radical change in attitudes to intellectuals from the party which an authoritarian Fraser ruled with a heavy hand during the late forties.

Ross also asserts that "much of the present policy attitudes are hangovers" from the thirties and forties and further, that the party is no longer reformist. But is a "hangover" necessarily a bad thing? Labour's policy is distinctively still one of securing full employment, industrial development, public investment to achieve stability, and the efficient regulation of the economy by direct taxation and import controls. These policies certainly represent in New Zealand's present economic and political situation, a distinctly reformist approach. There are few examples of intellectual laziness and loose thinking as dangerous as the assertion that there are no

substantial differences between the major parties.

"The strong arm tactics of the party organisation men are still very evident," Ross says, and he cites the 1967 Conference where Princes Street (A.U.) proposals for radical organisational reform were defeated. If there are strong-arm tactics in evidence, they would certainly have been operating then when the existing balance of power was being challenged. Yet it was clear to almost all who attended that Conference that "strong arm tactics" were not used—nor did they need to be used for the proposals were soundly defeated and never stood a real chance of passing. The procedure for discussing the proposals was constitutional and the discussions free; delegates felt no coercion to vote against the proposals. There is, in fact, much freer and frank discussion within the party today—especially compared with the authoritarian mould of party conferences in the days of "Big Jim" Roberts, Party President from 1937 to 1950.

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JOHN MORTON and MICHAEL MILLER of Auckland University have written the first major study of plants, animals and birds in New Zealand intertidal zones. Colour plates show 103 species; over 100 molluscs are illustrated in black and white plates; and, in addition, there are over 1,000 line drawings. Indispensable for those with interest in these related fields. 638 pp. \$9.60.

## The Dynamics of Change

A disturbing and revelatory book which looks into the world of tomorrow, and illuminates the problems—and the appalling decisions—that mankind must face. Filled with extraordinarily compelling photographs of figures symbolising humanity beset by all the pressures and pains of the present, with imaginative diagrams and display pages in full colour, THE DYNAMICS OF CHANGE is a book you must see to appreciate—a book you must read to understand to the fullest what the future brings. \$8.30.

## A field Guide to New Zealand Alpine flora

This sumptuous little book, printed on paper that will not stick together when damp, with a specially designed plastic protective slip-cover, will be required equipment for the intelligent trapper or climber. The author, Professor J. T. SALMON is one of New Zealand's leading photographers, and has illustrated it with 477 full-colour photographs of various species. Brief, to-the-point descriptions complete the usefulness of this exceptional book. \$5.60.

## Carol Wright's Flat Cook Book

If you are suddenly faced with the problem of feeding yourself (and your flatmates) after years of Mum's cooking, this is the book for you! Chock-a-block with vital, basic information, plus many money-saving recipes and tips on joint housekeeping arrangements, the FLAT COOK BOOK is well worth the money at \$2.35.

**WHITCOMBES**  
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# The Thoughts Of . . .

## WHAT'S HIS NAME?

The P. M. recently received an Honorary School Certificate. This followed recent recognition for the P. M.'s great services towards education in establishing the Ilam Technical Institute.

In accepting the award, the P.M. said that although he had said it before, it was still true that there are moments "when the certain aura of history is palpable in the living present".

"This," he went on, "is surely one — one of them."

"This presentation is a genuine example of democracy in action, and to one whose formal education has been unfortunately limited, it is a truly moving and heart-rending experience, and one which staggers the mind."

"Too often these days virtue is allowed to go unrewarded, and I wish to take this opportunity of thanking you all most sincerely for this recognition of my magnificent services to mankind."

"I walk through the main streets of our great New Zealand cities and who do I see? Hundreds of idle young men and women standing on corners, in phone booths, outside conveniences with their mouths wide open, and I think to myself, in my inimitable manner, how much I'd like to walk up to them and pop ping-pong balls in those tempting gaps."

"But, and I say this with all humility, another thought often strikes me when I see those youngsters cluttering our streets and making them unsafe for women and Prime Ministers: 'Is this what I created unemployment for?' I shudder and walk quickly on."

"Let me for a moment, however, speak in a somewhat lighter vein. During some of my more recent spare moments, I have, to use a popular phrase, would you believe, jotted down a few lyrics and I would like you who have just honoured me to now accept this gift in return: in my full-throated voice, I now present to you my version of a New Zealand National Anthem:

Put Stars and Stripes on every chest;  
Try to be America's best!  
It's Uncle Sam who keeps us Free,  
So we do what America says, you see.

Each morning on my knees I pray  
That Marshal Ky will show the way,  
Defending Freedom every day—  
Putting those who disagree away.

Security Cops will guard our rights  
And save us from the nasty fights,  
While I will tuck you in at night,  
If North Veetnum shoots out our lights.

"Thank you, and while I am speaking of patriotic matters, I am led to wonder if there is anyone in this audience, nay, in this whole country with the courage of a Sir Francis Chichester."

"What a great publicity boost it would be of our nation if these troubled days for a, a New Zealander to sail the world, in a boat made from wool. And, and you may laugh, but someday it will be done."

"All along the untrodden pathways of the future, I can see the hidden footsteps of an unseen hand."

"Unlike many simple-minded people, I can see the great changes looming ahead of us. We must try to rise

above mere morality, prudence and common sense.

"We must broaden our horizons. We must expand our export markets. We must persuade the Japanese, for instance to eat more meat and drink more milk so that they will grow big and strong."

"The Japanese are our friends, and no longer need we prepare weapons to fight them. Which brings me to yet another topic, and to those of you who say that we are not spending enough on defence, I would say just this. Obviously we are spending enough, otherwise we would be spending more."

"I think the people of New Zealand have done a magnificent job in weathering the storms which my colleagues and I whipped up for them."

"I have thoroughly enjoyed these last few months which have been all too few, but I must confess to not a little feeling of admiration for all those wonderful Kiwis who voted for Mr Muldoon and I, and who have brought more smiles to our faces in the last few months than ever before."

"The pig has done a superb job in righting the economic ills of this country; working up to three hours a day, on two or more days some weeks."

"Such intense devotion to duty surely deserves better than the ignorant and misguided criticism he has had heaped upon him from time to time by ignorant and misguided people whose name I will not mention."

"Us Members of Parliament have no recourse to strikes as the common workers have. We can't have a sit-in in the House of Representatives like the unemployed."

"We can't refuse to work until we get more pay."

"These foul manifestations must be nipped in the bud before the weeds nourished in these hothouses come home to roost."

"We must stop ourselves being driven by the inexorable winds of change and brace ourselves for the future that lies before us."

"Let us remember that a good dictatorship may often be preferable to a bad democracy and that the people must be allowed to choose freely."

"I should like to make it quite clear from the outset that the Free World cannot be truly Free while only half the world is Free."

"Recently, I have been running the country even better than usual, and I have had the idea, which in all modesty I think is about as good as anyone could have thought of, that some despicable people think our country is too much under the influence of the United States. Now I can tell you quite categorically that this is not the case."

"I think this proves beyond all doubt what a truly democratic nation this is in which absolutely anyone has a chance of achieving the highest office."

"I have only one country to devote to my whole life and, I am convinced that the National Party is providing the best Governments we have."

"And now, let me close with a short prayer . . .



"Standing with their mouths open"



" . . . a truly moving heart"



" . . . and pop in ping pong balls."



" Try to be America's best."



" . . . would you believe . . ."



" . . . the power and the glory, fr'ever and ever, Amen."

# CAPPING — Inevitability Becomes Reality

Capping is come upon us—there has never been any suggestion that, sooner or later, it wouldn't come upon us. Nobody has even bothered to suggest that this annual shambles should be abolished. The whole chaotic business seems, to most of us, bloody nearly inevitable.

Printed on these pages are the glowing, angelic visages of sixteen people who profess to be the forces behind this apparent inevitability; people who claim that, but for their efforts, Capping would never have arrived.

Three gorgeous people are members of Capping Committee, each with their own little sub-committee, whose members in turn wield influence over sub-sub-committees . . . What it all boils down to is a void where committees exhibit only the potential to exist. It follows, therefore, that the Capping big-wigs are perched precariously on the brink of a void, which means that they aren't really much different from you and me, are they? Bearing this in mind, doesn't the entire bloody muddle seem just a trifle pointless?

But it's not you know. The whole point of Capping is that it raises money for charity; quite apart from its recuperative effect of boosting egos and suchlike. It also means a hell of a lot of fun for those students who take part, but we'll forget about that because this is supposed to be a serious article.

The Paraplegics Association (Canty.) Inc. has been chosen as the most deserving charity from among fourteen applicants for the proceeds of this year's Capping Collection. A paraplegic is a person who, as a result of spinal injury, has lost the use of his legs. Through a twist of fate, the lives and ambitions of these people become dramatically altered. Many of them immediately feel themselves objects of public curiosity and self-confidence eludes them as they endeavour to resume an active role in society.

Many paraplegics find it impossible to return home after their accident, either because they are an unwelcome burden on their kinsmen, or because the architecture of their homes obstructs wheelchair mobility. At present these homeless "para"—as they call themselves—are living under extremely cramped conditions in Christchurch Hospital.

They are not really hospital cases; it is just that they have nowhere to go. Many of them find, not unnaturally, the hospital atmosphere depressing.

This year's Capping Week appeal is designed to raise enough money to enable the Paraplegics Association to build and equip a specially-designed hostel, to accommodate about twenty paraplegics at any one time. By providing this hostel, students of this university will be playing a large part in the overall scheme of rehabilitating paraplegics to a fuller and more rewarding place in society. Collection Day is on Wednesday, May 1.

The opening date of "Watch for the Opening Date", is also, coincidentally, the opening date of Graduation Week. An anonymous Member of Parliament—aren't they all—will officiate on the stage of the Civic Theatre before Revue. He'll cut a tape, or something equally innocuous, and Sir George Manning will probably have a chat to the audience.

But don't worry about all this. What is really important is that after the opening ceremony, the curtain will go up on this year's Revue and you will get the giggle of your life if you manage to get a seat. Don't miss out!

## COLLECTIONS

Collectors can get their tins from:

- (a) Civic Theatre from 7.30 a.m. onwards.
- (b) Townsite Stud. Ass. from 7.30 a.m. onwards.
- (c) Booth in Rolleston Ave. from 12.30 p.m. onwards.

Organisid office trips leave from Townsite Stud. Ass. at 8 a.m., factory trips and the prestige squad from the same place at 1.15 p.m.

Perks include free lunch at the Townsite cafe, and a ticket to Campus Dance on Wednesday night.

## CRAP OUTS' CHOIR

Graduation is again coming up, this year with two ceremonies in order to cope with the large number of gradunds.

This year, with two ceremonies, we still want a choir of 100 at each. If you would like to be assured of getting into the graduation ceremony, and are capable of learning two easy songs, come along to the Hall on Wednesday, April 24 and May 1 from 6.30 to 6.50 p.m. for the practices.

Remember:

Practices: April 24 and May 1—6.30-6.50 p.m. in the Hall.

Graduation: May 2—10 a.m. and 2.30 p.m. at King Edward Barracks.

## UNDERGRADS' BALL

The Undergrads' Ball will be held on Tuesday, April 30, at the Winter Gardens. Tickets are difficult to procure—they were sold out in a matter of hours last year. Tickets will be sold this year on April 24 and 25 on both campuses.

## CAPPING MAG

This year 55,000 mags have been printed, and it is imperative, if Capping is to remain a financial proposition, that all are sold. The mag sales base this year is the Downstairs Common-room at townsite Stud. Ass. It will be open from 6 a.m., Monday, April 29. Lists for mag-sellers to sign will soon be going up in Stud. Ass. Pick yourself a spot in town and sell there, or gather a group of friends and sell in the suburbs.

Come along anyways; the lists are not exclusive and there is always room for

more sellers. A new prize of \$30 is being offered to the club which sells the most mags this year. You simply nominate the club for which you are selling. Plenty of other rewards as well, so be in.

## MISS UNIVERSITY CONTEST

Hays Ltd. have been even more generous this year in donating prizes for the Miss University Contest—as well as all the clothes and accessories to be worn by the contestants. However, this year's contest will not be held in the Hay's Theatre, but in the University Hall. A new prize for the winner this year will be a free modelling course, given by Mrs K. E. Usher, one of the contest judges. The other judges will be Dr Vincent Orange and Miss Lyndal Cruikshank. Compere of the show will be radio personality, Murray Forgie. The contest will take place on

Tuesday, April 30, starting at 10.30 a.m.

## PROCESH

Procesh is the university's big public relations effort, the happening by which the public will judge us. Make your floats big, bright, and colourful. Keep slogans brief and witty (at first glance). Grubbiness is unnecessary and anyway the Proctor will censor it out. If you get too coarse you may find that your float is not in Procesh on the day. Get your float registered, and on the road to construction now—a record number of 65 floats is wanted this year for the big day—May 1.

Materials are available at any time from Mike Rendall, John MacLean or Rob Cowper at Rolleston House. Transport worries should be referred to Kit Wilson at College House (44-109). Warning: don't throw eggs, flour, Molotov cocktails, etc. off floats.

## N.Z. UNIVERSITIES' ART FESTIVAL YEARBOOK 1968

Poems and short stories should be sent to the Editor, 11c Birdwood Crescent, Parnell, Auckland, by

TUESDAY, 25th JUNE.

If return of MSS is required, enclose a self-addressed stamped envelope.

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**CONTROLLER**  
Kip Alexander

Capping treasurer 1967—mandated that "Canta" print photos of all his committee, which was consequently charged \$90 for the hour. B.Comm.



**SECRETARY**  
Brigid Barrer

No experience. B.A.



**PUBLICITY CONTROLLER**  
Tony Hardingham

Publicity committee 1967. B.A.



**COLLECTIONS CHAIRMAN**  
Antony Plummer

Collections treasurer 1967. B.A.



**MAG SALES**  
Tony Smith

Mag sales 1967. LL.B.



**PROCESH**  
Lloyd Falck

Stunts committee 1967—great public figure, very concerned at content of "Canta"; wanted something done about the editorial at the last committee meeting. B.Sc.



**TREASURER**  
Geof Joyce

No previous Capping experience. B.Comm.



**SOCIAL CONTROLLER**  
Renny Snell

Procesh controller 1967. Spent \$130 on one party, yet questions most price increases.



**REVUE CONTROLLER**  
Peter Adams

Revue committee, 1966-67, expressed great concern over "Canta's" last editorial. Keen to see his photo on this page. B.A.



**STUNTS**  
Rod Robson

No experience. Keeps the committee amused by giving lengthy details of completely impracticable stunts, and baffles them by not having any legitimate stunts. Has committee of 14. B.Comm.



**LINCOLN REPRESENTATIVE**  
Hamish Young

No experience. Dip.Ag.



**MAG EDITOR**  
Mike Crawshaw

"Canta" chief photographer. B.Sc.

**Friday, April 26-May 4:** Revenue, "Watch for the Opening Date", 8 p.m. at Civic.  
**Saturday, April 27:** 10 a.m.—Collections and Stunts at New Brighton.  
**Sunday, April 28:** 3 p.m.—Graduation Service at Christchurch Cathedral.  
**Monday, April 29:** Capping Mag sales all day and assorted stunts.  
**Tuesday, April 30:** 10.30 a.m.—Miss University Contest at University Hall.  
 1.10 p.m.—Avon Bike Race (starts at Bridge of Remembrance).  
 8 p.m.—Undergrads' Ball at Winter Gardens.  
**Wednesday, May 1:** 10 a.m.—Procesh though Ch.Ch. Collections for Paraplegics Assn. (Canty.) Inc. all day.  
 8 p.m.—Campus Dance.  
**Thursday, May 2:** 10 a.m. to 2.30 p.m.—Graduation Ceremony.  
 8 p.m.—Graduates' Ball at Winter Gardens.  
**Saturday, May 4:** Final night of Revue at Civic.



**HAKA PARTY LEADER**  
Paul McNeil

Haka party 1967. B.A.



**MISS UNIVERSITY CONTROLLER**  
Rhona Kemble-Welch

Miss University 1964. B.A. Otherwise unexperienced.



**Graham Culliford**

"Canta" staff, member of Executive, "angry man" of the committee, dissatisfied with general inefficiency and lack of experience. B.A.



**TRANSPORT CONTROLLER**  
David Dyer

No experience. B.A.



**GRADS CONVENOR**  
Robin McKnight

No experience. B.A.

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books

Pallid Poems

THE EYE CORRECTS. Poems by Alan Roddick. Blackwood and Janet Paul. 42pp. \$1.25.

This collection of Alan Roddick's is one that is likely to arouse indifference more than any other reaction.

However, such glimpses are rewarding: as we are made aware of the grotesque image of man or the death of flies, the poems take on a clearer meaning.

In a brief note Alan Roddick has written: "I rarely find writing a poem an enjoyable experience, and I write only when I have to."

This collection is not a good book of poetry, though with a little more polishing Mr Roddick's next offering could well be more worthwhile.

Federation — 'End of N.Z.'

Federation of New Zealand with Australia would be "the end of New Zealand" says Wolfgang Rosenberg, Reader in Economics at the University of Canterbury.

"We are one of the only two countries in the world without a constitution," said Mr Rosenberg.

"New Zealand is a Polynesian nation—a nation of Maoris and pakehas. We have our own character and culture, and there is nothing so important," he said.

"I don't think New Zealand has any enemies," Mr Rosenberg went on, "but she is beginning to choose them with her misconceived foreign policy."

"If we carried on the policy of the past we would be a country living by goodwill rather than arms," he maintained.

"Australia is an immense country—its population is far too small and it is more indefensible than New Zealand. We must be aware of our smallness, however; it is the only greatness we have."

New Zealand, Mr Rosenberg said, is a country in which the human being is respected. Relationships between our two peoples are based on respect, which is not the case in Australia or Africa.

"Thus, federation with Australia would be a tragedy," he argued.

In a discussion on the historical similarities of the two countries, Mr Gardner said that New Zealand—"a British-based culture in a distant island environment"—had achieved quite remarkable efforts in a hundred years.

"Federation isn't our decision," Mr Gardner said. "Australia will have to be educated to be convinced of its benefits, and New Zealand will have to do the educating."

"Federation will come in our lifetime," he told the Newsoc audience.

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Campus Comment

GENERAL SUPPORT FOR NZUSA

As you know 50 cents of our Students' Association Fees goes towards New Zealand University Students' Association (N.Z.U.S.A.). Do you know how this money is used and would you be concerned if Canterbury University disaffiliated from N.Z.U.S.A.?



Peter Rothwell 2nd year B.Sc.

"I haven't found any advantages yet. It's hard to say whether it's worth while belonging to, as no one's ever told me exactly what they do. If it was more publicised I could make a better evaluation of their worth."



Geoff Fougere 1st year B.A.

"We should stay with them if only for the fact that it means there is a national body representing students. Yes, I would be concerned if we disaffiliated . . . we would go back to a lot of little regional groups."



Mike Hawkins 3rd year B.Comm.

"I've yet to see any visible benefits. I think that all they do is collaborate with exec. and bodies like that to make various policy decisions. Judging from the last forum when Mr Wright made irrelevant comments about the amount of booze that was drunk not much of interest happens in the movement. I'd rather spend the 50 cents on 'Canta'."



Judith Fairbrother 3rd year B.A.

"I think belonging N.Z.U.S.A. is an advantage mainly to achieve an integrated university system N.Z. instead of each one having local authority. We need a broader view of all university affairs which would lead towards improvement in universities. I would be appointed if we disaffiliated. I couldn't say exactly what benefits we get out of it, but I think it gives a student voice."



Kang Tlong 1st year Engineering

"I don't think that it's worthwhile unless we have some concrete benefits. I haven't seen any benefit from belonging to N.Z.U.S.A."



Paula Osborne 1st year Pharmacy Intermediate

"I don't know much about it. I think that if its activities were more publicised I could make a better judgment."



Gay Preston 3 year Fine Arts

"I think that the universities in N.Z. need a unified body but while N.Z.U.S.A. seems a good idea it appears to have been dragged down into the quagmire of student politics (which is the most insignificant being run by little men."



John Reid 4th year B.A.

"N.Z.U.S.A. is a body that meets from time to time and decides about things. It is headed by Mr McGrath who often has his picture in the paper to the tune of 50 cents per student head."



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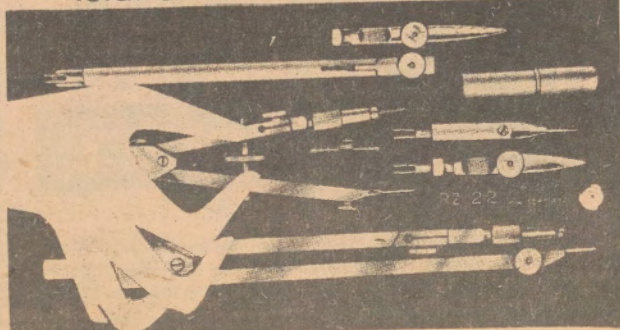
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# Brilliant Productions Obscure Themes

**THE COMEDIANS.** Produced and Directed by Peter Glenville. Photography by Henri Decae. Screenplay by Graham Greene. Lead Players: Brown, Richard Burton; Major Jones, Alec Guinness; Mr Smith, Paul Ford; Mrs Smith, Lillian Gish; French Ambassador, Peter Ustinov; His wife, Martha, Elizabeth Taylor.

I understand that Haiti-Boss-Man Duvalier is suing the company who made "The Comedians". Its possible to understand his consternation at seeing himself portrayed as a ruthless dictator, and casual murderer, holding his people in poverty and fear for what must only be, personal gain; or worse, personal whim. Why he should worry about Glenville's "The Comedians" is beyond me since the papers have been telling us pretty much the same thing for some time now anyhow; and with plenty of news photographs thrown in.

However, as entertainment, "The Comedians" succeeds, but what I thought was the real value of the film certainly wasn't commercial fare by any stretch of the trade definition and it was politically hot to boot. I have steps it seems.

The film moved best when Mrs Burton wasn't around to bother her husband, whose acting I've always admired anyway, but overall one got a pretty gruesome picture of that Papa-Doc's kingdom is really like. However, and I would add, unfortunately, the political themes and pictures of modern day feudal Haiti were only a sub-plot. The comedians themselves took the limelight and often for too much of the time.

With the main theme, however, Glenville's direction had one major fault. Since the personalities of the film were all portraying people who were caricatures (playing parts in gigantic game), I venture to suggest he might have spent a little more on stage telling us why. I

## cinema

wasn't satisfied with any of them just being symbols... they were all on the screen far too long for that.

Most of the acting (and the cast reads like a list of

yester-year academy-award nominees) was tremendously competent and occasionally helped by brilliant moments from Richard Burton, who, even in the most romantic of scenes, never lets his stony realism desert him, as well as one or two lovely touches from veterans, Guinness and Ustinov; both great actors. Most of the time, however,



"I can see right up your nose." One of the weaker moments in Peter Glenville's "the Comedians", featuring The Burton Family.



One of the many pre-burial ceremonies in Haiti — Public attendance compulsory.

they weren't given much of a chance. Major Jones' "confession" was particularly well done and I felt some real understanding for a person that I had despised for most of the film. Jones' futile attempt to escape said more about his character than the most eloquent lines Greene wrote for him and the success of that lay in acting alone.

One must not overlook the wonderful little performances of Lillian Gish (who is a very active sixty-eight, or thereabouts) and vegetarian hubby, Paul Ford, whom we last saw leading the Legion of Honour against the bloody reds in Jewison's "The Russians Are Coming". Contrasting Gish and Ford to Guinness and Ustinov is like comparing two entirely different eras of film making and, much to Glenville's credit, the union comes off without too many breaks in stride.

However, the highpoint of the film, as far as I was concerned, was the cinematography of Henri Decae. (He's French you know and to be worshipped a la Cahiers.) The only serious

flaw in Decae's work was having it projected on to that terrible curved screen. The Cinerama set-up is, at its best, suited to still shots without action (and preferably without light) and consequently trying to cast a cinerama film means trying to find actors with suitably shaped faces. Decae managed to move his camera with minimum distortion. (It was said, however, that the focus puller broke nearly all of his fingers during shooting.) The best shot of the film had to be spoiled by putting credits over the top of it. What at first appeared to be a hazy tropical setting turned out to be a collection of police photographs of murdered men, being gaily crossed (with chemi-pen) by head fuzzi.

Overall, I was pleasantly surprised by "The Comedians", since I had heard some pretty bad reports before finally seeing it. What talent was wasted, and there were places where Glenville was guilty of cutting his actors off too soon, was more than compensated for by the fact that a few more people will want to know about Haiti.

that Miss Zetterling has no sense of film editing, or that some scissor-happy-chappie has had his mits on it. I personally moot for the latter.

Also blessing the big screen at the moment is John Schlesinger's very bad adaptation of Hardy's "Far From The Madding Crowd". The film opens with a panning shot which goes for almost 360 degrees and although it is perfectly executed, there is nothing in it. The rest of the film (which is two hours too long) follows in pretty much the same vein.

Nicholas Roeg's photography, which is usually good ("Fahrenheit 451"), was spoiled by a shocking print which is so bad in places that it is out of focus. I thought for a moment that the film must have been made in 35 m.m. and then blown up to 70 m.m., but remembering the 70 m.m. price I had paid to get in, I knew I must have been wrong about that one. The evening I saw the film, the projectionist mucked up two reel changes, so that two significant lines from the heroine were completely inaudible.

So for \$1.25 "Far From The Madding Crowd" isn't even good entertainment, not to mention Thomas Hardy.

Julie Christie was inadequate both as an actress and as something to look at (although I'm biased about the latter); and Alan Bates and Peter Finch were not given a chance to do very much in a countryside which constantly outstarred them. Terence Stamp, by the way, stood around looking like David Hemmings.

John Schlesinger will know now. I hope, that it's pretty hard to make a commercially palatable love story with big stars on wide screen colour out of Thomas Hardy. Somewhere the mixture just won't hold.

Elsewhere in the city we are blessed with at least four repeat films. Anybody would think that there is a shortage of films, which is not the case. Where are some of the following which have been promised by distributors and exhibits: "Belle De Jour", "Shoot The Pianist", "Woman Of The Dunes", "Red Dessert", "Cul De Sac", "Umbrellas Of Cherbourg", "Cool Hand Luke", "Summer Fires", "Sandra", "Personna", "It Happened Here", "The War Game" and "Pick-pocket". We would dearly love to see some of them in Christchurch... then perhaps a little Godard?

—J.F.R.

## POPULAR SIBELIUS SYMPHONY

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**SIBELIUS: SYMPHONY NO. 5 IN E FLAT, OP. 82. TAPIOLA. OP. 112.** The Berlin Philharmonic, conducted by Herbert von Karajan. D.G.G. SLPM 138973.

The fifth is undoubtedly the most popular of Sibelius' later symphonies. However it seems to have given him a great deal of trouble. Sibelius began working at it in 1914 after a highly successful American tour. The work was finished in the autumn of 1915 and had its first performance at Helsinki on the composer's 50th birthday. Although the symphony had an enthusiastic reception, Sibelius was not fully satisfied, and in the following year rearranged it. The symphony received its final form in 1919.

This is Karajan's second recording of the Sibelius Fifth. His first was with the Philharmonia Orchestra and was a full and vital performance, marred only by the feeble sound of the final six anvil-like chords.

The work is in four movements. All have common themes. The last has a gloriously opulent melody

sweeping forward to an heroic ending. Compared to his first recording, Karajan seems to have given this more thought. The result, I think, is a better balanced performance with no weaknesses for criticism. Karajan's realisation of the score completely evokes the full meaning of the composer's mood. It is pure music, with the orchestra playing magnificently. Certainly the skids are not under Sibelius!

## Bad Interpretation

**EDWARD ELGAR: CELLO CONCERTO IN E MINOR, OP. 85.**

**ERNEST BLOCH: "SCHELOMO."** Pierre Fournier, Violoncello. Berlin Philharmonic, conducted by Alfred Wallenstein. D.G.G. SLPM 139128.

The appearance of the Fournier's rigid interpretation of Elgar so soon after the brilliant Jacqueline Du Pres' performance with Sir John Barbirolli, is a sad comparison. I do not like Pierre

However, the "Schelomo" is an undoubtedly compelling performance. Fournier builds up an exciting atmosphere even in the middle section which can so often sound shapeless and dull. The balance between cello and orchestra in this recording is ideal.

Although the performance of the Elgar leaves much to be desired, the record is worth purchasing if you require an outstanding reading of the Bloch.

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# Lost Car Keys— What To Do

**Bulletin after bulletin, blurb after blurb: "Lock our car securely . . . Always remove ignition key . . . Check all doors and windows." Extremely good advice, this, but don't lose those ignition keys!**

While the police willingly supply advice on how to immobilise an auto, and other motoring publications supply equally limitless information on mobilising broken autos, neither are prepared to assist the poor unfortunate who just plain loses his keys.

Let's assume your car is locked up, the keys are lost, and as the numbers are not known, a spare key cannot be purchased. What to do?

The first move is to get inside, preferably without breaking anything on the way. Many doors on older cars can be opened by leaning on the door handle, the driver's being the most likely to give. Similarly, the windows. As the action wears, the drag that prevents the window opening while driving disappears, and thus enables the window to be slid down using both hands on the glass.

Still no joy? How about the quarter light windows, as these are often left open, or are sufficiently worn to allow the use of wire or string to open the catch.

An entrance that always neglected is through the boot. The body shell of most older cars has no bulkhead to separate the luggage and passenger compartments; this separation being effected with the back seat only. If you look carefully around New Zealand you will notice a surprising lack of modern cars anyway, so the odds on making an easy entrance are with you. The seat back is merely unclipped or unscrewed on the way through.

A modern car, however, poses problems with its sophistication and, if properly locked, cannot be opened unless a key, or more violent means, for example, a chain saw is used. In many cases, however, one of the windows is open, or not properly closed. A length of fishing cord, or string with a noose at one end, is dropped over the locking button, tightened, and the car is unlocked.

A similar method is used where the interior door handle is used to lock the car. Often the window winder can be "hooked", and the window lowered



**What happens when you lose your keys? "Canta" staff members and friends try a few methods of entry into their modern high speed Ford saloon.**

sufficiently to allow an arm in, to finish the unlocking.

If you are still on the outside, looking in, one of the quarter lights has to go, involving breaking either the catch, framework, or glass. Forcing the catch is the least messy of the three.

When working on door catches, a lot of fumbling can be avoided with an associate, looking through the opposite window, giving instructions.

Well, theoretically, you should now be on the inside looking out. Feels good, eh! Unless there is one hidden in some typically idiotic place, such as under the sun visor, front seat, or in the glove box, you have no key. Therefore, no ignition, and in many cases, no means of activating the starter motor. If the ignition switch has a number, gc and buy a spare key from a garage for 25c.

As many models use the ignition key to lock the doors as well, check this first, as most numbers can be easily read from the outside. Binoculars can be a great asset here.

Unfortunately, many ignition switches are unmarked, and have complicated wiring systems. Unless you have had previous experience, ignore the ignition switch and proceed to jump-

er leads, which are far more efficient. Power for the ignition comes from the battery to the switch, to the coil, then to the distributor; the switch merely preventing power getting to the coil. It is a simple job to run a wire from the live, i.e. non-earth, battery terminal to the coil switch terminal. This terminal is often marked S.W., but if it is unmarked it can be worked out as the other terminal goes to the distributor and can be easily identified.

Once the jumper is attached, using clips or brute force, the ignition is on, and the motor can be started on the starter motor, or by cranking and pushing.

If the starter switch is incorporated in the ignition switch, the starter motor can be operated by pressing the switch at the base of the starter solenoid. This is on the fire wall under the bonnet in all that mess somewhere, and it is a small cylindrical object with heavy wire cables going into the battery and starter motor.

The remaining method is commonly known as "crossing the wires", and involves shorting the ignition switch by barring the wires at the switch and sliding a hairpin or wire over both, but is difficult for the beginner to accomplish.

The easiest way of avoiding a lock-out is, of course, to have spare keys cut and to keep them somewhere, perhaps in the boot of the car, but certainly not within the car itself.

## Engine Cleaner

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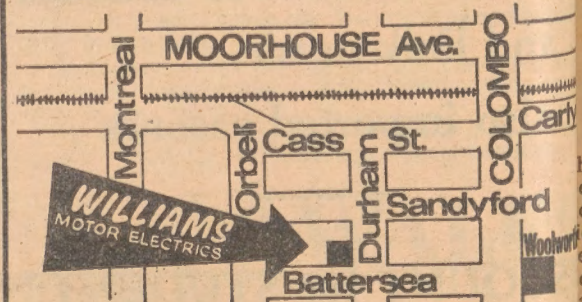
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# Otago Dance Theatre

## Leader Tells What It Is, What It's Not

John Casserly, leader and teacher of the Otago Dance Theatre, is a lecturer in Physical Education at the University of Otago. His company are all students. He himself studied modern dance under one of the leading American choreographer-composers, Alwyn Nikolais, in New York. "Canta" interviewed Mr Casserly recently when the Otago Dance Theatre was performing in Christchurch as part of the Pan Pacific Arts Festival.

**Interviewer:** Mr Casserly, do you think it was valid for your group to be invited to the Pan Pacific Arts Festival?

**Casserly:** Yes, simply because our company has developed out of a need within a certain situation, basically, the N.Z. situation. Dunedin provided the setting. There was a teacher; there was a well equipped studio; there were potential pupils and a potential audience.

**Interviewer:** Do you think you have leached yourself by taking part in the Festival?

**Casserly:** No. However, I can't understand why the people who organised the festival seem to have some sort of need to promote overseas artists at the expense of New Zealanders. Is this because they have some feeling of inferiority about N.Z. artists? Do they feel that N.Z. artists are lesser, simply because they are New Zealanders?

Why should I have to do most of the promotion for our works, or endure such a lack of interest as leads to our theatre being described in newspapers and in the Festival Handbook as the "Casserly Dancers"? I object to this name because it makes us sound like a group of cretins doing high kicks. If you are developing an art form you naturally expect to fight hard, but it's impossible to fight against the sort of thing happening here. For example, on our last night, there was no advertising about us in the papers. All the other Festival performers were mentioned: the Alberni Quartet, Lucero Tena, the Fiji Military Band. I've had to ring George Scandrett, the editor of the Festival brochure, about the advertising agencies in charge of the festival. He was most helpful admittedly, even rang Hamish Hay, the Festival Chairman, but he was out. I shouldn't have to do this sort of thing.

The thing I'm hot about isn't necessarily what has happened to us, but the fact that this could have happened to any other New Zealander who came here. Bruce Mason had very little promotion done for him, but he has been working here so long now that he's guaranteed a crowd whenever he appears. He has eventually become known.

When you have just come back from overseas you are fine, but after a short while you are merely absorbed into the morass of public ignorance about what is important to this country.

The thing I believe in is indigenous culture. There are very many good things happening in N.Z. arts at the moment. Yet there were few exceptions to a general rule of no co-operation for N.Z. performers from the organisers of this Festival, which should have been a great concern with indigenous arts. I wish to hell they would get rid of this apparent inferiority complex.

**Interviewer:** You do admit, don't you, that the overseas artists performing in the Festival were of a generally high standard?

**Casserly:** Oh, excellent! Any New Zealander coming here realizes he is working against world class. We do acknowledge that we have to attain a comparable standard or else we would sink. But the people who organised the festival are not artists. They are only interested in the names of the world renowned.

*I'm not ungrateful about this. The very fact that they asked us here was tremendous. The very fact that we've come here and performed has given modern dance a tremendous boost in N.Z.*

If I'm angry at all, it's because the chances are that when any N.Z. group performs in something like this, they're not going to get the strength of promotion a similar group from overseas would get. If you simply develop something here the reaction is, "So what?" If I had brought an American Company here, the reaction would have been wild.



The point is that I couldn't have developed my works without this New Zealand setting and New Zealanders.

This, I think, is the tragedy, not for us so much but for any N.Z. group, not necessarily modern dancers. The basic fact is this: if you are from overseas you're going to be suffocated with publicity, but if you are a N.Z. group, any promotion will be very slight. This is the tragedy of a cultural inferiority complex in a situation which does not deserve such a reaction.

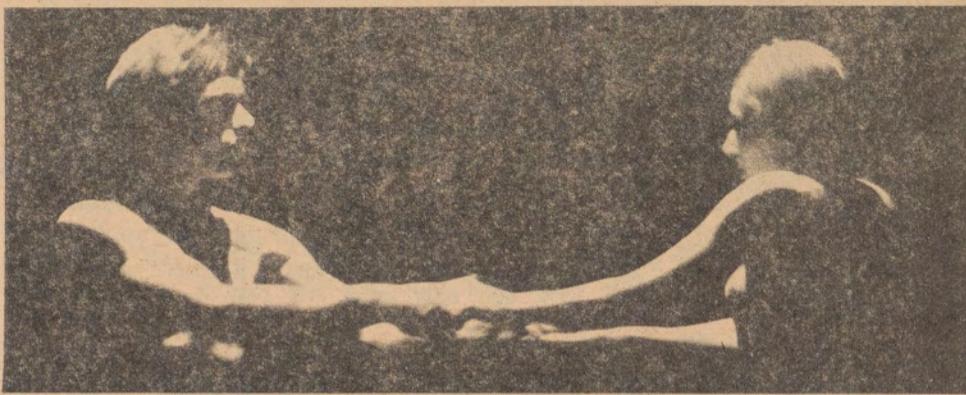
*I'm violently pro-N.Z. for the arts. The most important thing for New Zealanders to do is to discover themselves.*

God! The things that are happening here that people haven't discovered! I think N.Z. art is undergoing a Renaissance at the moment because groups of artists in many fields are not only getting together and talking but they're getting very angry as well. I use that word "angry" metaphorically. I don't want to say they're burning effigies about the establishment or anything.

I do think the best works of art develop from a sense of conflict, not necessarily social, but for me anyway, there must be some sort of energy which develops from a certain tension, or some frustration, perhaps sexual, maybe emotional; just a tightening up of the creative knife.

**Interviewer:** And N.Z. is certainly providing enough frustration for its own artists at the moment?

**Casserly:** Yes!



## WORLD CLASS PIANIST

LUNCH TIME CONCERT,  
U.C. HALL,  
4th APRIL, 1968

If Peter Cooper is not in the very front rank of this age's international pianists, he treads close on the heels of that exalted body; his catholic interests extend throughout Western keyboard music since the 16th century, and he renders musical textures so that all is heard, and nothing obscured. At the same time, a robust and healthy Romanticism pervades his art.

Such were the qualities that made Mr Cooper's lunch time concert a good concert. The programme opened with Purcell's aria-like chaconne, "A New Ground", which received a pianistic interpretation, suggesting Purcell played by Chopin. A Scarlatti sonata in D minor followed full of Storm and Stress, which suited Peter Cooper's style rather well. After this came variations on an old Spanish dance, La Follia, by C. P. E. Bach, one of the great Bach's sons. Some of the variations, by themselves were extremely well written, though the work as a whole had no strong direction, the variations falling into contrasting pairs, but without any larger shape.

Tippett's piano sonata, derived from his opera "King Priam", represented the

piano music of this age. Although the programme-note edifyingly pointed out how the whole piece derived from three notes, the impression was of a programme-sonata; a subjective interpretation of the troubles of King Priam, expressed in some technically fiendish music; music which Mr Cooper played with skill, concentration and an expression of mild loathing.

The concert ended with three pieces of Rachmaninoff's two preludes from Opus 23 (4 and 2) and the song "Spring Waters", rearranged for solo piano by Mr Cooper. I, however, do not like Rachmaninoff's music, and the comment that could be passed on "Spring Waters" could be passed on all three pieces; that the spring waters were in a foaming and turgid flood, which even Mr Cooper's mastery of texture was barely proof against.

Mr Cooper will play here again in mid-June, which recitals should be worth supporting. He is, bye-the-bye, an ex-student and staff member of this University.

I have not the space to say anything about the Alberni Quartet; but having heard them twice already, I suspect that there will be Winter of Chamber-Music at University quite as good as that the Prague Quartet gave us two years ago.

-D.J.M.

# Tourney a Success Despite All

In spite of serious setbacks, the N.Z.U. Easter Tournament at Massey was a success. The tragic sinking of the "Wahine" cast a pall over the proceedings, and ill-fated cricketers from Canterbury, Lincoln and Otago lost their gear. Cricket was cancelled as a result. The bad weather also deterred many other people, and many were unable to make travel arrangements.

The hard travel and inclement weather did not prevent our teams performing very well, however, and brief surveys follow.

Both volley ball teams won their competitions, and several members were selected for the N.Z.U. team.

Surfing, introduced on trial for the first time, saw Canterbury's Stuart Caruthers win the individual title at Castlepoint.

Our shooting team (featured last issue) just failed to win the competition.

Canterbury and Otago again dominated the water polo, with Otago eventually winning.

Ian Gunthorp of Canterbury was awarded a N.Z.U. blues in this event. Our swimmers and divers also competed satisfactorily.

Canterbury fielded a weak athletics team, but our only woman's competitor, fresher Gail Hannan, gained selection for the N.Z.U. team to Australia.

The rowing teams did very well, and two rowers, R. Black and A. Winwood were selected for the N.Z.U. "eight".

The sailing team had to put up with a multitude of troubles — the Wanganui river was in flood and boats competed with logs for positions; buoys drifted randomly about the course, and the team had to use one borrowed yacht. The river conditions proved unfamiliar, and the sailors considered themselves very lucky to win the Moth title, skipper Clive Boulton being awarded a N.Z.U. Blue.

Over-all, Massey seems to deserve some credit for conducting a successful Tournament, in what must have been, at times, awkward conditions, aggravated by the weather and the widely scattered venues.

Most students seemed to enjoy their billets, and praised the organisation. Mr Wright, C.U.S.A. delegate, obviously enjoyed himself in the Palmerston North hostels, judging by his account given of Tournament, when questioned by Mr Grocott at Forum.

### SWIMMING

A win in the Bendigo Cup relay for water polo players, an N.Z.U. record in the 440yds. freestyle to N.Z. swimming representative Alan Kindred, and second place in the water polo were Canterbury's main achievements at the Palmerston North Lido Pool.

In the Bendigo Cup the seven players—Kindred, Russell Forster, Neil Rush, Ian Gunthorp, Ken Thornton, Paul Jepson and Ron Wilson—averaged 29secs. per length to get within 1.5secs. of the N.Z.U. record (3mins. 24.0 secs.) established by Canterbury two years ago.

The water polo team, although losing one match, had the highest goal average of the tournament and was quite justified in having four players selected for the South Island team—Jepson, Kindred, Gunthorp and Thornton. It beat North 7-3.

The N.Z.U. team selected was: Gunthorp (captain), Thornton (Canterbury), P. Smith, D. Kilpatrick, I. Brown (Otago), R. Walker, A. Trotter (Victoria), G. Gotlieb

(Auckland), T. Sorenson (Massey). Canterbury defeated Manawatu 13-8 but only after fighting back from being down 4-5 at half-time.

### EXECUTIVE'S FAILURE

In spite of Executive's failure to recognise and support a team of guzzlers, Canterbury sports representatives and drinker Frame certainly destroyed illusions as to the capabilities of Canterbury students.

It is little use executive backing "University-wide trials" if nothing more is done.

Canterbury students excelled themselves in what was once considered to be one of the less desirable aspects of Tournament—Drinking Horn.

Two magnificent jug drinks by Alan Kindred ensured victory in the medley after an early lead had been set up by his team-mates. The team was Kindred (jug), captain Ian Frame (20oz.), Ken Thornton (8oz.), Grant Smith (7oz.) and "manager" Ian Gunthorp (5oz.).

Second place was filled by Massey.

In addition engineer Frame won the individual jug contest in a time of 5.7secs., well-known swimmer Kindred was third in the jug (6.7secs.), and Thornton made short work of the Yard to finish third in this event.

### N.Z.U. RECORD

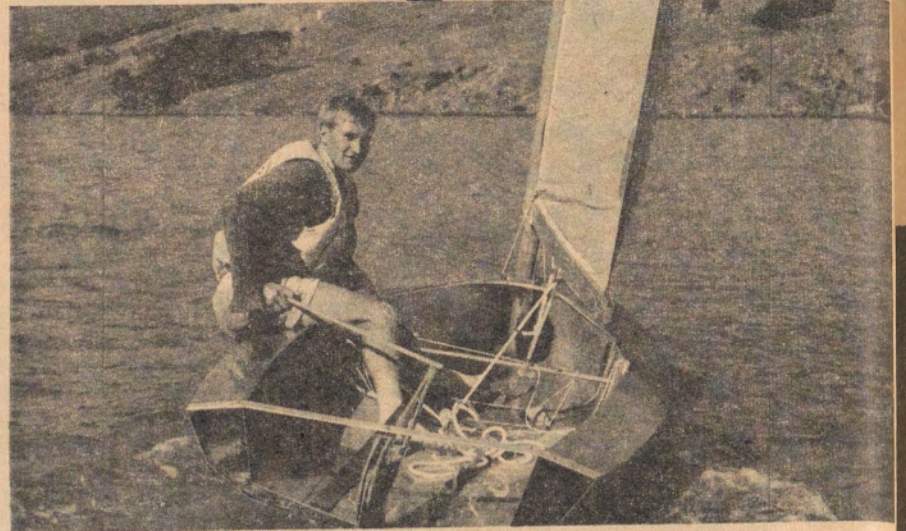
Frame's 0.65sec. was admittedly somewhat slower

than the N.Z.U. record drink of 0.41sec. by "Skuzz" of Massey, but inconsistent judging caused an earlier and better drink by Frame to be disallowed.

In fact, the only feature of the Horn, which was the best and most well-organised Horn for many years, to cause comment, was the 10% spillage rule. Competitors almost unanimously felt that it was high time no-spillage became the rule rather than the exception. Sure, the crowd laughs to see blokes covering themselves with beer, but for the sake of civilised drinking "Canta" advocates clean, fast drinks. After all, why waste it!



Ian Gunthorp, the Association Treasurer, —NZUSA Blues awarded for water polo.



N.Z.U. Blues winner, Clive Boulton, and his Moth class yacht.



I'M SORRY THIS ONE'S ALREADY TAKEN.

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## SIX NZU BLUES TO CANTERBURY

Six of the nineteen student athletes recommended for Blues after the Tournament are from the University of Canterbury.

They are:

Miss J. Hannon (Athletics), W. Hird and J. Marshall (Rifle Shooting), R. Black (Rowing), I. Gunthorp (Water Polo) and C. Boulton (Yachting).

Four athletes each were selected from Otago and Victoria, three from Massey, and two from Auckland.

Otago, with a total of 42 points, won the shield at the Easter Tournament.

Victoria was second with 30, Auckland had 11 points, Canterbury 10, Lincoln and Massey 10. Neither Lincoln nor Waikato scored.



### CASUALTIES AT ILAM?

No, the hospital mobile blood bank unit in operation at the Ilam Cafe.