Auckland University Student Paper

A couple of weeks ago a woman was stabbed just outside the University Library Building. It was about nine o'clock in the morning. There were many students going to lectures or into the Library. We all know how it is around nine o'clock in the Library Building. In the radio, the next morning, it was announced that at that time no-one had come forward as a witness to the stabbing.

At the end of last term Greg Pirie, the Chairperson of the Students' Representative Council, led an attempt to wind up the Students' Association. disillusioned by the lack of student participation he called a Special General Meeting to vote on voluntary membership of AUSA so that students could decide whether they wanted to pay their $35 membership fee. Two hundred voting members constitutes a quorum at a Special General Meeting. Somewhere around 150 turned up.

In the National Students' Union of the first term Craccum ran an article criticising the way in which the Maidment Arts Centre was being run. It pointed out that students seemed to be losing control over the theatre just as for a few days the campus, and the English Department, was abuzz with the scandal.

And every week it gets worse. That old malady that plagues all students - student apathy. That great bogey that makes a mockery of Executive and SRC, that fills the Library, Cafe and Coffee Bar and empties the committee rooms. As always - had corrupted the seemingly incorruptible; again - deadly for student participation. Granted there is a unity between the group. A right-wing student organisation would have the same effect; newsreels of Hitler Youth show their dedication and spirit. Either of these groups if sufficiently strong and eager could change the face of campus radicalism. But no. Strangely enough neither the right nor the left are strong enough. Although the "feeling" is definitely strong the right with a fair amount of support going to the Young Nats, neither side really wins. Instead, a continuous stream of letters to Craccum say we should keep out of politics. "Students Issues Only" (whatever that means) seems to be the catch cry for 1978.

Not only have we lost the political fervour of the Good Old Days - a sad enough fact in itself but even worse we have lost the political belief that is the hallmark of a left-wing student organisation. A right-wing student organisation would have the same effect; newsreels of Hitler Youth show their dedication and spirit. Either of these groups if sufficiently strong and eager could change the face of campus radicalism. But no. Strangely enough neither the right nor the left are strong enough. Although the "feeling" is definitely strong the right with a fair amount of support going to the Young Nats, neither side really wins. Instead, a continuous stream of letters to Craccum say we should keep out of politics. "Students Issues Only" (whatever that means) seems to be the catch cry for 1978.

In 'The Good Old Days' - the late '60s and early '70s - there were 'causes' - tours by South African football teams, Gay Rights, the Vietnam War and so on. Students felt strongly about these issues; they were debated, discussed and marched for. Most of these 'causes' are still around today. One South Africa still practises apartheid; gays are still discriminated against (see pages 11 to 14 in this issue!) the Vietnam War has closed shop but East Timor now burns. But where 20,000 once mobilised against New Zealand involvement in the Vietnam War now only 1.50 took to the streets in the fortnight ago to mark the second anniversary of the Soweto riots. Even the students' Conception, Welfare and Admission Bills - instigated painfully to home - failed to move the student body.

Why? How have things changed so rapidly?

In part we can attribute some of the blame to this whole damned country, and in particular, the government. Of course all that was around in The Good Old Days too, but the advent of Muldoon with his Commie-bashing and his finger-pointing has changed things somewhat. It's not 1984 but faced with a more powerful Security Intelligene Service and the sort of 'might' that moved the Baston Point supporters, Joe/Joophine Student may have become a little paranoid about his/her future in the Public Service.

But it's deeper than that. Government was not so different in the Good Old Days anyway. Getting cheaper - can we blame Auckland? Unlike most New Zealand universities, Auckland has no real campus, but is spread over a radius of somewhere near two miles. There is no dividing line between the University and its environs, and so we have become a part of The City. Which is fine for getting down from ivory towers, but is catastrophic when student unity is called for. The Medical School might just as well be in Dunedin for all the common links it shares with the main campus, and much the same could be said for Eelan, the School of Fine Arts. And to these problems the fact that the majority of students live more than two miles from the main campus and any unified student feeling is well and truly throttled. But this problem has always existed, to a greater or lesser extent. And just look at those universities with autonomous well-defined campuses. Their lot seems no better.

Possibly there is no doubt that an adverse effect on a student's mind in Auckland, but again, there's more to come.

In 'The Good Old Days' this University was a very active place. Not only politically, but culturally and socially too. The Cafe, lecture theatres and (sometimes) the Recreation Centre were the only venues then. Now we have two fully equipped theatres and a spanking new Recreation Centre. Almost any day of the week we can wander into the Maidment Arts Centre and watch a performance - dance, drama, music, poetry-reading or whatever. The Rec Centre is available with the same ease. We can wander into the Maidment Arts Centre and watch a performance - dance, drama, music, poetry-reading or whatever. The Rec Centre is available with the same ease. We can wander into the Maidment Arts Centre and watch a performance - dance, drama, music, poetry-reading or whatever. The Rec Centre is available with the same ease. We can wander into the Maidment Arts Centre and watch a performance - dance, drama, music, poetry-reading or whatever. The Rec Centre is available with the same ease.
President, the Executive, SRC, and AUSA in general - not to be a blindly supportive vehicle. Perhaps Craccum, you have been a little down to fumbling for this year.

Merv's attempts to publicly defend himself are as pathetic as those displayed at Exec meetings. AUSA has reached a sad state when every Exec meeting is characterized by glaring inadequacies in the President's performance. It is clear that once Exec has arrived at the point where it finds it necessary to continually remind Merv of his obligations and limitations of his position that his time must soon come to an end.

The motion directing the President and AUSA's reps on SUMC to take the appropriate steps to dissolve their Catering Sub-Committee as AUSA had its own new Catering Committee was passed on May 18. Nobody expected Merv to have it on the agenda of SUMC on the 23rd May, and he hadn't mentioned it at all we would not have been prepared - the next meeting was only a month away after all. Instead, Merv gave SUMC, under general business, some trivial rubbish about restructuring the Sub-Committee so that there is greater student representation. AUSA Directors opened up and pointed out once again that the actual motion passed at Exec ('THAT this Exec believes that, being solely and totally funded by AUSA, the Catering operations should be administered by AUSA alone') the University reps pointed out some 'inconsistencies' (Phd J. Sinclair) between this and the President's remarks. Merv then let the issue slide in a way of the Regent's bad jokes. That deliberate avoidance of his job as President and prime representative of AUSA is why Merv was censured. Besides, it's not true and why did a majority of a twelve person body vote for the motion of censure?

Thus the President's job is to represent AUSA opinion as expressed by General Meetings, SRC, and the Exec. At a SUMC on the 14th June, where the President had his track record this year, one can see a failure to comprehend his role - this is a President in the 1979 AUSA. Exec had made a firm decision over the question of AUSA's financial contribution to the Old Maid. As a result, SUMC recommended that the President and Exec should renegotiate that belief. Merv, as Chair, expressed no opinion and ignored that decision and was talked by the University into rethinking yet again this question. Where was this constitutional responsibility to AUSA and the Exec? I see Hugh Cook's argument a genuine effort to point out to Merv where he was going wrong. At least someone has joined the Exec in this. The Executive recorded the willingness of the old Sub-Committee (as AUSA had its own new Catering Committee) was passed on May 18. Nobody expected Merv to have it on the agenda of SUMC on the 23rd May, and he hadn't mentioned it at all we would not have been prepared - the next meeting was only a month away after all. Instead, Merv gives SUMC, under general business, some trivial rubbish about restructuring the Sub-Committee so that there is greater student representation. AUSA Directors opened up and pointed out once again that the actual motion passed at Exec ('THAT this Exec believes that, being solely and totally funded by AUSA, the Catering operations should be administered by AUSA alone') the University reps pointed out some 'inconsistencies' (Phd J. Sinclair) between this and the President's remarks. Merv then let the issue slide in a way of the Regent's bad jokes. That deliberate avoidance of his job as President and prime representative of AUSA is why Merv was censured. Besides, it's not true and why did a majority of a twelve person body vote for the motion of censure?

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BUZZ FROM BNZ

Watch your cheque books! A few light-fingered people are removing cheque forms from others' cheque books and cashing them. Don't leave your cheque books in bags outside the library, or lying on library desks - the temptation is apparently too much for some.

NOMINATIONS

Nominations are now open for the 1978 Executive positions of Welfare Officer, Societies Rep, International Affairs Officer, National Affairs Officer, Sports Rep, Cultural Affairs Officer, Publications Officer and SRC Chair. Nomination forms are available from the reception desk, ground floor, Studass and close with the Association Secretary on Friday, 21 July 1978 at 4.30 pm.

EASY (INC) AFTERNOONS

 COURtesy of Merv, we present a new innovation in Thursday afternoons. From 3 until 6.30 in the Lower Common Room. Come along and have a ____________.
At the SRC meeting on Wednesday June 21, the resignation of Richard Foster, Social Controller, was accepted. The replacement will be appointed at SRC on June 28, so if you want to get what it takes roll on up and put in your application.

Most of the speakers spoke for too long and waffled, but one very blunt young man made quite a powerful little speech not very much longer than this extract from it: "Man, you think you're bloody liberal ....... the people here are suffering. You're supporting the Blacks in South Africa, you're willing to support the oppressed people in Chile, but what are you doing for your own people? Piss all!"

A Caucasian speaking for the ultra-left told us that once the white man ruled the world, but that all ended with the end of the Second World War. Now we've got to adjust. The white South Africans have chosen their path, 'and they're going to die.' According to him, there is now talk in some quarters of race war in New Zealand. And there are young Maoris just itching for a shoot-out. Following which, a girl asked the Maori how they could talk about discrimination when they had Maori schools, Maori MPs and so forth. Julian Leigh had a few words to say about the idiot vote: according to him, 'probably the last shows more idiot voting than the right,' and as for more money, "I don't think any more is justified in the least." A Christian quoted some ecumenical seriatism stammering the Government's behaviour overlapped Bastion Point and then a vote was taken.

The vote went 125 to 113 in favour of not giving Bastion Point land protesters the money they want for a bulletin United Nations trip publicity and organizing a hui, a species of public meeting, and you'll be hearing a lot more about it, because SRC, led by National Party supporter, Julian Leigh, followed the vote by declaring Bastion Point as a contentious issue, which means that there will be a referendum on campus to decide the Association policy on the issue.

Janet Rusto spoke in favour of a hui on campus instead of a referendum, so people could spend a whole day talking the issue out. After she had spoken Mark Shenken went off on one of his tangents. "We all know about her, don't we?" Janet later made a point of explaining to the meeting what this nasty little manoeuvre might have referred to. Shenken is the man who turns up in the Craccum office raving about all this terrible anti-Zionist propaganda that's abound in the world, as a man who has every reason to be aware of the dangers of prejudice and bigotry, his ham-fisted behaviour is simply incredible. Most of the people left at two o'clock for lectures, but the meeting dragged on a little longer. John Miller turned up to speak for the Ninjhite Block Action Committee, which was given $75 from the Policy Action Fund. However, the Ngati Hau Block affair is not nearly so controversial as Bastion Point, because its origins are contemporary rather than historical and it is a clear case where Maori owners have lost control of their land because of direct action by officialdom. So the $75 decision is unlikely to be disputed in the future.

HUGH COOK

This is what it means when a country such as New Zealand is called the stuff of which legends are made. The first time I heard of it was in a bitter comment made by the Colonel of the 2nd New Zealand Division, who said: 'Some day we'll look back at the New Zealanders in the First World War and say: This was the greatest generation.' That's not necessarily so, but the soldiers who went to war did at least make a mighty effort to achieve a worthy end, and that is something to remember. And that's the spirit of the 16 - population of a century!

At first I thought the phrase was not so much about the soldiers as about the citizens of the nation, but now I have changed my mind. The soldiers were once the closest thing to a generation we ever had, and it was into that they were packed to make a living as if they were on a trip. And it was to that generation that the soldiers were so needed, to keep them in their place and to give them an object to their efforts. And that is why the soldiers are remembered in this way.

The soldiers were not the only ones to remember. The nurses were also remembered, because they were the ones who had to see the soldiers through the war. They were not the only ones to remember, because they had to see the soldiers through the war.

It was about that time of year again when clouds abound, moods begin to fray and the general Winter depression sets in. Added to that are the perennial problems of assessment pressure, cancer, schizophrenia, etc. It is a good time to ask yourself, what do you have if you happen to fall foul of the health fairy? Trot off to Student Health or the Counselling Service, of course. Believe it or not, some students don't even know of the existence of these and other services. This article is only to fill the time so don't you read it, I know you think it all — we've got some surprises in store.

The welfare services that the University so fortuitously supplies to us all. Not only by wealthy students, but as necessities for those of us whose supplies are seen largely as perks by many wealthy students. Believe it or not, some students don't even know of the existence of these services. This article is only to fill the time, so don't you read it, I know you think it all — we've got some surprises in store.

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10th Auckland Film Festival

There is one programme for primary school children - 'Glitterball!' - and three that would be suitable for someone who is fairly new to the Festival scene. There may also be a few that are of interest to students, but older children would probably like it, if they are interested in science fiction. However, the film seems to be primarily aimed at an adult audience. It has been heavier than usual, and you are strongly advised to book tickets as soon as possible. Some films have been banned in a footpath between 8.30 and 5.30 Monday to Thursday. Children and parents are half-price ($1) if they buy tickets at the theatre on the same day that a film is screened - if there are any tickets left. All prices quoted in advance are $2 each. Tickets for the 11 pm sessions ('Martin' and '10 Topo') will be on sale at the Civic from 12 noon on the day of the screening, but not before.

There is a wide range of films this year, from a trial run for the Tolkien trilogy to underground-comic style, have been banned in a footpath between 8.30 and 5.30 Monday to Thursday. Children and parents are half-price ($1) if they buy tickets at the theatre on the same day that a film is screened - if there are any tickets left. All prices quoted in advance are $2 each. Tickets for the 11 pm sessions ('Martin' and '10 Topo') will be on sale at the Civic from 12 noon on the day of the screening, but not before.

CRACCUM FILM FESTIVAL SUPPLEMENT JUNE 26 PAGE 5

ROGER HORROCKS

Wizards

Ralph Bakshi's animated film 'Wizards' should be a very high priority for anyone who likes science-fiction and fantasy, or sophisticated comic books. Bakshi is currently making an animated version of 'Lord of the Rings', and 'Wizards' is in many respects a trial run for the Tolkien film.

I would not recommend the film for primary school children, but older children would probably like it if they are interested in science fiction. However, the film seems to be primarily aimed at an adult audience. It has been heavier than usual, and you are strongly advised to book tickets as soon as possible. Some films have been banned in a footpath between 8.30 and 5.30 Monday to Thursday. Children and parents are half-price ($1) if they buy tickets at the theatre on the same day that a film is screened - if there are any tickets left. All prices quoted in advance are $2 each. Tickets for the 11 pm sessions ('Martin' and '10 Topo') will be on sale at the Civic from 12 noon on the day of the screening, but not before.

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On the same programme:

**HENRY FORD'S AMERICA**
Canada 1977 119 minutes
Director: Donald Brittain

I haven't been able to find out much about this film but I note that it is directed by Donald Brittain, a highly respected documentary film-maker (whose film 'Volcano' on the life of Malcolm Lowry was included in last year's Festival). Brittain's new film examines the cultural history of the motor car and the rise of the Ford business in Detroit. To quote the director: 'It is an wonder that the captains of Detroit have assumed the title as has had as great an influence on 20th Century man as did Rome (or) Athens.'

The film is said to be a very witty commentary on the many ways in which cars have changed people's lives, for better or worse. It's a lively study in social history that won a Special Jury Award at the San Francisco Film Festival.

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**THE SERPENT'S EGG**
West Germany 1977 119 minutes
English dialogue R18 cert.
Director: Ingmar Bergman

This is a grim film that will interest Bergman enthusiasts but is unlikely to win new admirers. There is a depressing atmosphere about this evocation of the rise of the Nazis. Bergman is perhaps getting his inspiration from the German expressionist films of the 1920s, with references to Fritz Lang's 'M' (Inspector Lohmann), Mabuse (the mad scientist) and reminders of 'The Blue Angel' and similar films. The director may also be drawing upon his own memories of the 1930s when he visited Germany and attended Nazi meetings.

Visuals, the film is a superb reconstruction of the setting - Berlin in 1923. The sets and costumes were designed by Rolf Zehetbauer and Charlotte Fleming who also designed the musical 'Cabaret'. The camerawork is by Bergman's usual collaborator, Sven Nykvist. The film had a budget of four million dollars, far more than Bergman's normal budget. He made it in Munich, after being forced to leave Sweden following a tax battle with the Swedish government. Some critics feel that Bergman has been less successful this time because he is dealing with a foreign country, an American actor (David Carradine) and English dialogue. Ulrivan is on hand, but somewhat ill-at-ease speaking English. The film is certainly uneven, sometimes pretentious and extremely bleak, but it does contain some classic Bergman images. For example, as the opening where Carradine enters his boarding house while a party is in progress and proceeds up the stairs to find an unexpected scene in the bedroom.

To quote Stanley Kaufman (from 'The New Republic'): 'At Berlin during the week in November 1923 when, far to the south in Munich, Hitler is attempting the beer-hall putting. Inflation is strangling Germany (though in fact it was halted by Hjalmar Schacht only two weeks later). Through this Berlin that is divided between a mass of gray ghosts, some early Nazi thugs, and some profiting reavers, there floats an American, Carradine, who is a circus acrobat turned alcoholic. At the start the brother with whom he lives commits suicide. Carradine goes to tell the brother's estranged wife, Ullman, who is now performing in a vaudeville cabaret 'La Dietrich' in 'The Blue'...

Without detailing the story, it includes the revelation that one of Ullman's lovers, a doctor, is a former boyhood chum of Carradine's and is now a mad scientist experimenting on human beings, and that the doctor and the police inspector who investigates the brother's suicide are both haunted by the shadow of Hitler in the south. We are meant to see Carradine as a stranger floating aesthetically through a rumbled world, frighten­ed into inaction, as that world waits for the rough beast to stetch up from the swamp. (The tiny serpent, fully formed, is already in the egg.)

Some Bergman fans can be noted: once again the use of the native Vergerus for a doctor (as in The Magician); the scene with a priest (Immobilism of Winter Light); the mosque scene (Persona); the insert of other film material (several previous pictures).
JESUIS PIERRE RIVIERE (I Am Pierre Riviere)
director, Christine Lipinska. It is based on the memoirs
that this film has been well received at overseas film
festivals. The Wellington Film Festival has been trying
to invite the film but it has not been able to screen it. The
film tells the story of a young boy who killed his mother,
sister and brother in 1835. He hid for a year in Canada. It's hard to imagine our New Zealand Film Unit
has said she is a great admirer of Robert Bresson: 'I
love his frigid style which is both calm and strong.'

This is a feature-film made in a semi-documentary style
like Bresson's films, and for those interested in the work
of a very promising new director. This is a feature-film made in a semi-documentary style

To quote the Melbourne Film Festival programme:
"Zanussi's film explores an area of contemporary family
and sexual life that has been opened up by Bergman's
films about solo mothers with teenage children - 
'seraglio ? Why does she bury in the kitchen-garden the
seraglio ? Why does she bury in the kitchen-garden the

The Sydney Film Festival programme adds: 'Zanussi is a director of acute perceptions, and is able to make
drama out of seemingly mundane events - the breaking
of a glass, for instance, becomes a shock moment worthy
of many a thriller. More than in his earlier films he
captures perfectly those sad-funny situations that happen
to so many of us. Marta, having followed her lover to a
summer resort, fails to contact him and gets quietly
drunk in a bar: it's a beautifully sustained and executed
sequence, as is another where she meets a girlfriend who
has returned to Warsaw with her American husband, who
speaks no Polish and can't follow the small talk of
jokes.'

The film is produced by the National Film Board of
Canada. It's hard to imagine our New Zealand Film Unit
tackling such a controversial theme. It was well received
at the Cannes Film Festival and at Festivals in Sydney
and Melbourne and has a lot to say about the problems
of the journalist. Jason Brady's television station feels
that he is going too far in his investigation and they want
him to compromise. According to the director, this film
is about how far you can lend yourself to an institution
without contributing to the negative aspects of that
institution.
The spectator shares with Eric both a point of view and the desire that it fosters to have the mystery, a process of identification which de Gregorio playfully modifies by giving now Eric, now the spectator, first refusal of each take hypothesis as it comes along. With its three volatile actresses and no less volatile decor - the house is in a perpetual state of transformation - "Salai" generates a mood of erotic claustrophobia.

Local audiences may be interested to see Cor in Redgrave spout "Governess" in the US Telivision film, but if you don't like this kind of subtle French intellectual experiment, then you should stick to more conventional fare. Adventurous viewers will, however, be strongly attracted to it.

On the same programme:

BEN AND BENEDICT
France 1977 100 minutes
Director: Paula Deliloh

To quote "The 77 Magazine": "Francoise Lebrun plays Ben, a young woman medical student, who lives in the suburbs with the charming but irresponsible Remi. When he leaves her alone to have their child, she's forced to give up her studies. But then she meets Bernard, and another side of her nature suddenly emerges. "For the first time, a woman has made a film critical of women in society ... with spirit but disenchantment."

Sunday 9 July at 1.45 pm only

EDWARD MUNCH
Norway/Sweden 1976 172 minutes
Director: Peter Watkins

This has been hailed by some critics as the best art film ever made. It will not be easy viewing - it is nearly three hours long, and some of the content is grim and harrowing - but it should be a "must" for anyone with a serious interest in art or in film-making. According to the London Telegraph, it is "a trip to the borders of genius and insanity." Newsweek Magazine observes to the director's "analytical, instead of auteurist" approach ("a certain doctrinaire over-simplification") but agrees that this was "the cinema's most intelligent attempt to probe and dramatize the mind and methods of a great artist."

"Film Quarterly! (Winter 1976-77) contains a detailed study of the film by Joseph A. Gomez who sees it as "the most remarkable and revolutionary [art biographical] film to date." Previous films about artists have been mostly glossy and superficial. Ken Russell broke new ground in his film biographies (or "biopeps") by adopting a more complex approach. Now Peter Watkins "pushes far beyond Russell's innovations," Gomez adds. "The film presents a major challenge to what Watkins calls "the art historian's limited way of working about an artist" only in terms of artistic influences rather than also attempting to relate his personal life to his art."

Watkins made a detailed study of Munch's diaries and unearthed new information, particularly about Munch's relationship with his brother. Combining documentary and fictional techniques, the film tries to penetrate deeply inside Munch's life and to reconstruct his creative process. Watkins attempts to reconstitute what Munch's paintings may have looked like at various stages of completion. He also experiments with sound effects (such as magnified sounds of brushes, palette knives, etc.) Gomez writes: "Watkins's film concentrates on an eleven-year period of Munch's life from 1884 and his association with Hans Jæger's small core of young radicals, to 1895 and the beginning of his work in woodcutting. If this is the so-called "present" of the film, the past is obviously the numerous intercut isolated images, sequences, and nonsynchronous sounds depicting Munch's childhood and "the black angels" of "sickness, insanity, and death" that constantly accom­panied him. The future, in this simplest of explanations, is what happens to Munch after the events depicted in the film take place - that is specifically his further unsuccessful relationships with women and his placing himself into a Copenhagen psychiatric clinic in 1924."

The director, Peter Watkins, previously made "The War Game," "Quiller-Couch," "The Gladiators," and the other prize-winning films. He said of "Edward Munch": "If there is any "reason" needed to justify the film - it is because I knew, instinctively, that Edvard Munch himself - despite endless hardship and personal anguish, despite the acute repressions of his background and the social environ­ment in which he worked - remained entirely true to himself, at every level of his existence, and let nothing stand in the way of his sheer expression ... It is on this level that I have tried to create this film - in recognition of the example that Edvard Munch set of me, and that sets for all of us."

Sunday 9 July at 5.15 pm only

HOLLYWOOD ON TRIAL
USA 1975 101 minutes
Director: David Helpern Jr

This feature-length documentary will be an important event for people interested in film history or in American politics. One reviewer considers it "too long" and "too partisan" but most find the film and its subject matter "fascinating." The film covers similar ground to the recent Woody Allen film "The Front."

Keith Connolly in "Cinema Papers" provides some useful background aboutHUAC (the House Un-American Activities Committee) which "investigated" Hollywood in 1947: "The HUAC Hollywood hearings inaugurated a repressive era of public political inquisition and private blacklisting that wrecked the careers and lives of hundreds of thousands of Americans (and spread to most of the U.S.'s Cold War allies). It is called McCarthyism, not because Joe McCarthy and his Senate investigating committee were first in the field, but because he was the most malignantly zealous and ifor a timely chillingly effective witch-hunter. HUAC, set up before World War 2, became a front-runner of the anti-communist crusade soon after the war ended. Under Thomas, it launched a large-scale "investigation" of Hollywood in 1947. Under Thomas, the "investigation" turned into a full-fledged "witch-hunt" campaign against liberal film-makers. Nineteen of the witnesses subpoenaed by the committee were "hustle" - they denounced its investigations as an unconstitutional intrusion into civil liberties. The majority of the 19 were screenwriters, but there were several directors and producers and at least one star actor Larry Parks (who later reluctantly testified that he had been a Communist Party member). The 10 were called refused to answer questions, which included queries on party and union membership, and were cited for contempt of Congress. Under confidential legal advice (which turned out to be misplaced) this group agreed to testify, in the Supreme Court, the committee's validity. The challenge defeated, the Ten - they were writers Dalton Trumbo, Ring Lardner, Jr., John Howard Lawson, Alvah Bessie, Lester Cole, Albert Maltz, Samuel Ornitz, directors Edward Dmytryk and Herbert Biberman and producer Adrian Scott - went to jail for a year. And, exquisite irony, who should join them in the federal pen but chairman Thomas, doing time for fiddling government funds. When the Ten were released they found themselves heading a growing blacklist spreading out from Hollywood to ensure the whole entertainment industry."

Deft editing by Frank Galvin juxtaposes color footage of some of them calmly looking back from 1975 and the frenetic black and white (in atmosphere as well as film stock) of 1947. Most of the Ten stayed on the list for years - some worked through fronts, others drifted into other occupations and never returned to films. Trumbo, however, was soon pounding away again prolifically - in 1957 he even won an Oscar for his script for "The Brave One" under the name of Robert Rich. Finally, in 1960 producer-director Otto Preminger insisted on Trumbo's own name appearing in the credits for " Exodus." "Hollywood on Trial" also includes recent interviews with other blacklist victims. Director Martin Ritt, writer Walter Bernstein and actor Zero Mostel talk on the set of the "Front", singer-writer Mildred Lampell, actor Howard da Silva and others describe traumatic effects upon family and career."
Monday 10 July at 11.15 am and 2.15 pm
THE GLITTERBALL

Great Britain 1977 56 minutes G cert
Director: Harley Cokliss

Made for the Children's Film Foundation, 'The Glitterball' should be popular with children during midsummer break. It is hard to establish the exact age group that is aimed at but my guess would be 8 to 12 years.

To summarize the plot: An alien spaceship crashlands on earth after baffling the RAF. It is piloted by a small silver ball with amazing powers: the Glitterball. But the Glitterball needs help and after causing a lot of trouble it is found by Max, the son of an RAF Sergeant. He and his friend Pete work out how the Glitterball can contact its own kind, though they are hindered by their old enemy 'Filthy' Potter, who has criminal ambitions for the Glitterball. Max, Pete, the RAF and several thousand other Glitterballs converge on a local supermarket where Filthy Potter's career of crime is bought to a spectacular close before the Glitterball returns to outer space.

The ball was brought to life mostly by stop-frame animation (supervised by Barry Leith, animator of the Wombles). The Glitterball's spacecraft was constructed by Brian Johnson and his assistants who did many of the special effects for '2001'. 'Glitterball' is said to be 'a fast-moving film which will hold the interest of younger children'.

CRACCUM FILM FESTIVAL SUPPLEMENT JUNE 26 PAGE 9
"A t the Tip of the Tongue"

for parents to take the whole family. It sounds like a
at adults, but its GA certificate would make it possible
This cheeky ingenious film  seems to be aimed primarily
by Sibelius has an alley cat dreaming of a better life
its inspired humour and detailed animation, has been a
creation from the beginning till the present. 'Valse triste'
old ladies in ludicrous finery, who are kept in a cage.'
Sensitive artist, and a gross conductor of an orchestra of
live action scenes involving a temperamental impresario, a
bawdy than their Disney originals; naked nymphs and
a bee winging happily among the flowers until he is
discarded Coke bottle - the evolution of dinosaurs and
willing nymphs, until the birds and butterflies come to
a tale about an old, lustful faun who can't find any
problems is his own ambivalent attitude towards sex and
his sexual failure with his girlfriend.
The circle warily round each other, sometimes
almost achieving friendship, at others turning on each
other with vicious spite or cruel jokes. Yet when they
meet by chance a few years later, it is the sensitive poet
who has got his life together, while the macho athlete
has become becalmed in something of a backwater -
their positions in the pecking order are now reversed.'
The director, Claude Miller, has said that his film
was inspired by a passage in the book 'Bergman on Bergman'
about humiliation in childhood. John Coleman speaks of
'some ugly, authentic passages he re-encounters Eva being
quarantined: 'What sort of country is this where they
discriminate and are consic
To us, as
are consic
in a New Zealand
types, bu
are consic
of their se
non-exist
discrimina
can be
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Democratic
process in
Zealand."
Do we,
our bet
the fr
much of
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is non-
final
point of
Sprity
old Schi
goes round testing his
tory of animal magnetism. They acquire a vast,
anchored mobil
now is child
are they
not anchore
This is a vie
through for
eyes, the film
been compared with "Alice in the
City" and "Zabriskie Point". George Morris describes it as
'the tone poem that mixes the absurdist triptomism of
Samuel Beckett with American road movies like "Easy
Rider"'. He says of Bruno: "A 45-year-old man who has
spent the greater portion of his life in mental institutions
Bruno S, doesn't so much enact the role of Stroszek
as part of what I intend as a long, homo-
nection, Herzog-style. Stroszek emerges from prison,
gets done over by the bad guys. His eccentric little neigh-
bour, Scheitz, is off to Wisconsin, where he has a nephew,
finds itself in the land of promises, promises. Stroszek
was the beat of a different drummer. He says of Bruno: 'A 45-year-old man who has
spent the greater portion of his life in mental institutions. Herzog previously used
same time, and intensity comparable with the best of Bunuel or
Bergman or Bresson.
A new Herzog film  is one of the high points of any film
festival. In recent years his "Kaspar Hauser", "Aguirre",
'Heart of Glass', 'Even Dwarves Started Small', 'The '
and "Fata Morgana" have been screened in Auckland. In all his films Herzog is
determined to create or record an extreme situation - he
is impatient with anything else. He wants each film to be
unlike and unpredictable. Because of his uncompromis-
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same time, and intensity comparable with the best of Bunuel or
Bergman or Bresson.
In New Zealand a substantial minority of oppressed men and women exist who are discriminated against by virtue of their sexual orientation. As legal protection for Gays and lesbians is non-existent, we are easily subject to arbitrary harassment and even murder. As such, Gay Pride Week is also a celebration of the birth of Gay Liberation. As such it is a time to make the rest of society aware of the present, appalling situation, while taking that first step of Coming Out, is the start of realising your full potential as a human being. From this point, your pride and dignity as an individual can only GROW.

The following was written by a pair of guys in their early twenties who have discovered that a very deep and meaningful love can exist between them; as intense and meaningful as that between a male and a female. For reasons which should become apparent, they avoid labelling themselves as 'gay' or 'bisexual' - terms which do not properly describe the basis of their bond - true love between two people.

When I first met Bill, I fairly well accepted the possibility of loving other men, having already had a close relationship with another guy, after many years with females. At this stage I was quite sure of my heterosexuality, though I was quite willing to be friends with Anthony, whom I wanted to get to know better.

I was attracted to Bill, not only by his physical appearance, but more importantly by the unusual depth of his thinking and understanding. This was immediately obvious when I told him how natural it seemed to me to love a man in the same way as a woman.

For some reason I was not shocked when I heard this, probably because I had known Anthony for some time and he was popular with all our friends.

Gradually, for reasons we don’t know, we began to seek each other’s company more often.

At this stage we were close enough to each other for Anthony to be able to turn me on easily, but I couldn’t let myself go because I was scared of making too much of a commitment to another male.

Although I could understand Bill’s unwillingness to ‘let go’ and love me freely, I sensed that a sexual relationship without respect and love of the other person would damage us both.

After a great deal of difficulty and very staring thinking, I realised that I did love Anthony, in a way that I could not really explain. It continually hit me that he was a guy, even though his love and tender caring were just the same as I had experienced with women.

This tenderness that Bill talked of is vitally important. To me, Bill is a man in every way - there is nothing effeminate or soft about him. But he is more than a man, because he shows an incredible ability to love tenderly and understand in a way that most men will never admit possible.

Finally I knew that I wanted to be with Anthony, and that this wish had to be transmitted through my love. Gradually, as I came to know him better, I stopped justifying away the fact that Anthony was a man.

As we came to love each other more equally and intensely, it became very difficult to hide our love from our friends. At first we were both a little ashamed and embarrassed to show our feelings to others. But we reasoned that if we were ashamed and embarrassed, our friends would be even more so.

Gradually then, the restraints fell away in front of our closest friends. When we obviously loved each other honestly and in a total way, they accepted us and treated us just as they had before, without exception. In fact, our love seemed to make everyone a little closer and more understanding.

Now that we are so close, we realise that the greatness of our love is due to the fact that we relate to each other as persons - not as males, gay, bisexual or whatever. What is important is that we both know the strength and protectiveness traditionally taught to be the male preserve, and the tenderness and gentle caring of women blended together in each other, and freely and unashamedly given.
Until the Gay Liberation movement began in 1969 very little was written about homosexuality which presented it in a positive light, helping gay people to accept themselves and, straight society to accept homosexuality as a natural and inevitable part of the total spectrum of sexuality. Instead there was the Church, perhaps claiming its compassion for people so 'afflicted', but certainly warning them against the terrible sinfulness of giving expression to their deepest needs; and there were the psychiatrists, the modern priests and upholders of society’s moral laws, with their medical models which turned sin into an illness for which they had the cure. This viewpoint, “militant, proper” society was translated by our legislators into laws, laws which through ignorance, conservatism and inertia remain with us, so that not only are gay people who look for a full and loving relationship, sinful and ill, but the expression of their love is illegal. It never seems to have been suggested that it is frightening! But even so, that is quite a burden for a gay person to bear and there were very few voices to contradict the established view.

Certainly, there were some. ‘The Kinsey Report’ at least made it clear that the incidence of homosexuality was far higher than had been imagined, and ‘The Wollenden Report’ showed that there could be enlightened thinking about how the criminal law should function in society. In 1969 the Religious Society of Friends published ‘Towards a Quaker View of Sex’ and set out a morality of relationships based, not on the sexes of the people concerned, not on the sexual acts they perform, but on the degree of depth and caring in the relationship, and on the extent of exploitation and selfishness involved. But although these were helpful to a degree, and marked the beginning of a change in attitude, a lot of the century of ignorance and prejudice and to raise the self-esteem in time become the view of society at large. It is encouraging to see society’s moral norms, with their medical models which are valuable reading for gay people trying to come to terms with the fact of a child’s sexuality. Instead there was the Church, perhaps pro­

Several books have now been written suggesting a more enlightened theology of homosexuality and a number of clergy in the established denominations have ‘come out’ without feeling the need to resign. Two of the most simply written statements of a new approach by the Church to homosexuality and what the church can offer to gay people are ‘Homosexuality from the inside’ by David Blamires, and ‘Homosexuality: Time to Tell the Truth’ by Leonard Barnett. The first is a short statement, barely 40 pages, by a person who is both openly homosexual and a Quaker. It is published by the Religious Society of Friends and builds upon the views given in ‘Towards a Quaker View of Sex’; but, as the title says, from the inside. For committed Christians who are also gay, it offers a reorganisation of homosexuality and religion and some ethical views which are consistent with all their needs. For the straight person it provides a more loving alternative to the traditional approach of the Christian Church. The second book, probably aimed more at straight people, especially the family and friends of gay people. It is very simply written and tells how the author, a Methodist Minister for 35 years, came to rethink the accepted view of the church and to put forward in this book an alternative. It is just a Gay point of view to give to concerned and Christian parents to help them to come to terms with the fact of a child’s gayness.

Last but by no means least, I want to mention what for me are two of the most positive books yet written on homosexuality, which are valuable reading for gay people trying to accept themselves as well as for their families and friends. ‘Society and the Healthy Homosexual’ by George Weinberg is a short, but strong and rational, statement that gay is just as good, healthy and loving as straight. If Gays have problems, they arise not from being gay but from the attitude of society to people who are gay - homophobia. The book is written at a level for the ordinary reader and is one of the clearest and best statements yet of a positive view of homosexuality. Similar things may be said of ‘Loving Someone Gay’ by Don Clark who is himself gay and a clinical psychologist. The first half of the book helps to give gay people more acceptance of themselves; the second half is directed at those who come into contact with gay people, including their families and friends and those who meet them in various professional capacities. Again it is a very readable and valuable book.

These are only some of the books written in the last ten years which give a different view of homosexuality, one which gay people can accept and which hopefully will in time become the view of society at large. It is encouraging that the emphasis, at least in the written word, is away from the traditional approach and, though society still has a long way to go, change has begun.

D.W.M.

Opposition and Liberation is both an account of the opposition of gay people in our society and of the growth of the Gay Liberation Movement to reject and combat that opposition. Jeffrey Week’s well researched and comprehensive book, ‘Coming Out’, is a history of homosexual politics in Britain through the nineteenth century to the present day. Both of these books to some degree have a consciousness raising effect on the gay reader, but specifically designed to that end are a pair of books, both edited by Karla Jay and Allen Young, ‘Out of the Closets’ and ‘After You’re Out’. Both are collections of writings by a number of people talking about aspects of their experiences through being gay. They help to make us more aware of our own experiences, our feelings and potential.
In Hitler's Germany during the war, and in Nazi-occupied territories, various persecuted and oppressed social groups were made to wear coloured symbols on their clothing as a means of identification. Political prisoners wore a red triangle, the Jews a yellow Star of David. Homosexuals wore a pink triangle.

Today the pink triangle is being worn again. Why, and what does it mean?

Firstly it is a memorial to those quarter of a million gay people who are known to have been murdered in concentration camps; to those used as guinea pigs in experiments looking into phosphorous burns - apparently a special extra for homosexuals, and to those who died but were never officially counted as Gays.

Secondly, and perhaps more importantly, today it is being worn as a symbol of protest against the persecution of gay people. This still continues: in Chile, Argentina and Bolivia, and most recently in France, Canada, Britain and the USA; and here in good old New Zealand too!

- In Paris recently, at a Gay Film Festival, members of an ultra-rightist group, 'Jeune Nation', a fascist organization, entered the theatre and began dragging Gays out into the street and bashing them up.

- In Toronto recently, a peaceful demonstration was being held by Gays protesting against a raid by police on a gay newspaper. The police reacted by driving motorcycles into the crowd.

- In New York a lesbian mother drowned herself because she lost the custody of her children after a court appeal.

- In San Francisco a gay student cut his throat after receiving abuse from Anita Bryant campaigners.

- In Miami, Florida, the Catholic Church publicly supports a 'Kill a Queer for Christ' Campaign. O.K. so it's all very far away, you say, and nothing like this happens here. And, yes, you don't hear of such extreme acts of violence and oppression but nonetheless, here in little old New Zealand oppression and discrimination are rampant, and cause just as much damage and destruction as those more physical acts seen overseas.

- We are considered criminals in the eyes of the law if we give sexual expression to love for... other men, and this can result in a jail term of up to 14 years.

- By the recent so-called Human Rights Commission Act, Gays were one group explicitly not covered by the legislation - in other words, all people are equal but some more equal than others. Or does it go so far as to suggest that we are not even human?

- We can be sacked from a job, evicted from a flat, and this can result in a jail term of up to 14 years. Have you ever thought how offensive that action must be?

- We are being killed in plain sight. In San Francisco a gay student cut his throat after receiving abuse from Anita Bryant campaigners.

- In New Zealand's obsessively homophobic society, it is enough to be a person's career - witness the Moyle Affair.

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MARCH FOR GAY RIGHTS
ASSEMBLE MYERS PARK 7-30 MOVE OFF TO CPO.
FRIDAY JUNE 30
DEMAND YOUR RIGHTS
Wednesday 12 July at 2.15 and 5.15 pm
THE LACE-MAKER (La Dentelliere)
vacationing in glorious Normandy, then return to Paris
and set up house on the Left Bank. There the innocent
shy attendant at a Paris beauty salon. The hero,
review in 'Time': 'The heroine, Pomme is eighteen, a
'The Lace-Maker' is a warm, compassionate film that
star-crossed romance suffers a heartbreaking fate at the
bourgeois family. The two come together while
France/Switzerland/West Germany 1977. 107 minutes
converting a genre picture into art.......'
Claude Goretta has performed the rare alchemic stunt of
Auckland Festival.

Thursday 13 July at 2.15 and 5.15 pm
ADOPTION (Orokbefogadas)
Hong Kong/1976/89 minutes
Director: Marta Meszaros
To quote Eric Shorter’s review in the ‘Daily Telegraph’;
'The award of the Golden Bear to Adoption at the 1976
Berlin Film Festival was a popular choice, not only
because of International Women’s Year, but because it
stood head and shoulders above the other films compet­
ing in the Festival.

This is the first film of Marta Meszaros, ex-wife of Miklos
Jancso, we have seen in New Zealand. It is a sensitive,
unsentimental story of a friendship that brings comfort
and stability to two women of different generations.
Kata is 42, a widow. She has a middle-aged lover, Joska,
whom she sleeps with occasionally. She works in a
factory and is self-sufficient, if a bit lonely. One day she
decides she should have a baby before it is too late. A
medical check-up confirms she is perfectly healthy, but
Joska is horrified at the proposal that he should father a
child by Krta, even with no strings attached. At about
the same time, Kata meets Anna, a girl from a nearby
reformatory, a teenager abandoned by her unloving
parents. Anna is looking for a room where she can make
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George Morris in ‘Take One’ remarks: ‘The imagery has that Losey look - sensuous, tactile, and vaguely decadent. The deterministic camera angles that trap his characters amidst their objects, mirrors and noocoo architecture, portray a world in which texture is all and essence is as elusive as the shadowy Mr Klein. The casting of Alain Delon in the title role is inspired .... It is impossible to imagine this film without him, and through his incarnation of greed transmuted into remorse, Joseph Losey’s Mr Klein becomes one of the most harrowing cinematic experiences of the 70s.’

In his pre-production notes, Losey wrote: ‘This is not a picture about the evil humanities. It is a picture about what quite ordinary and recognisable human beings are capable of doing to other ordinary people... It is not a happy story, but it should be at times amusing... and it should have the unrelenting fascination of a Borges labyrinth. It ends as it began, with stark reality - the kind of reality to which the French people and the world in general have grown callous’.

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Bertolucci's '1900'

Saturday 15 July at 2.15 pm only
HOTEL PACIFIC
Poland/Czechoslovakia 1976 103 minutes
Director: Janusz Majewski

This Polish-Czech co-production has been adapted from a 1936 Polish novel by Henryk Worcel and directed by one of Poland's leading directors with a largely Polish cast. John Gillett writes: 'In an atmosphere of slowly mounting tension, it traces the progress of a young man from dishwasher, to waiter, his conflict with the bullying head-waiter and the moral decision he has to make when a staff investigation is ordered. The film's fascination lies in its meticulously created backgrounds of kitchen, dining-room and living quarters ....and its sense of narrative drive.' Duncan Starr calls it 'a traditional piece of social realism, a sombre subject,' but still a very gripping film.

Many film enthusiasts will be coming to this programme to catch the first half, a film by New Zealand-born composer and writer Richard Phelps. It's 'The Empire Blend,' a 20 minute film which Phelps made on elaborate sets at the National Film School as the pilot for what he hopes will be a feature-film. 'The Empire Blend' is a pop-opera which seeks to portray contemporary life in England through the eyes of immigrants and visitors. Ken Wlaschin says it could turn out to be 'the film of the year' for what he hopes will be a feature-film. 'The Empire Blend' is a pop-opera which seeks to portray contemporary life in England through the eyes of immigrants and visitors. Ken Wlaschin says it could turn out to be 'the film of the year' for

Saturday 15 July at 5.15 and 8.15 pm
SMILE
USA 1974 113 minutes R16 cert
Director: Michael Ritchie

This is a feature-film, not a documentary, about the world of beauty contests. It's another off-beat American film by one of the new wave of Hollywood directors. Michael Ritchie, now 35, previously directed the highly-rated political film 'The Candidate', also 'Downhill Racer' and 'Semi-Tough'. 'Smile' is not as wide-ranging as Altman's 'Nashville' but it is similarly a mosaic of comic scenes based upon American show business.

Michael Ritchie (in a detailed study of the film in 'American Cinematographer', October 1975) describes his aims in this way: 'I got the idea of doing one week in the life of a beauty pageant (the Young American Miss Pageant). Unlike 'American Graffiti', which concentrates only on the teenagers, I wanted to show the interlocking relationships of the teenagers and the adults - similar to the way Peter Bogdanovich handled it in more serious terms in 'The Last Picture Show', where all the relationships of the community became clearer as the separate stories criss-crossed each other.'

The film was shot in Santa Rosa, California, and made full use of the local community. Ritchie's approach sounds similar to that of Geoff Steven who recently made a feature-film 'Skin Deep' in New Zealand, getting many of the local people involved in the film. The beauty contest in 'Smile' was staged as a 'real' event for the people of Santa Rosa. Also, the actresses playing the contestants did not know who was going to win, so that their reactions to the judging were unrehearsed. This film will strongly attract people who like off-beat American films, and it should also appeal to the general audience as light-hearted adult entertainment.

Sunday 16 July at 10 am only
MAX HAVELAAR
The Netherlands/Indonesia 1976 168 minutes GA cert.
Dutch and Indonesian dialogue (with English subtitles)
Director: Fons Rademakers

Max Havelaar' is based on a famous Dutch novel written in 1860. The writer (who used a pseudonym) was a former Dutch Colonial official in Java who had become disillusioned with colonialism. It is interesting that a film version should today be made as a Dutch-Indonesian co-production. Script-writer Gerard Soetman dropped the section of the book set in Amsterdam and concentrated on the events in 'Lebak', a poverty-stricken area of the Dutch East Indies. Professional Dutch actors were combined with non-professional Indonesians, hired on the spot. The dialogue is partly Dutch and partly Indonesian.

The Sydney Film Festival programme says: 'Rademakers makes of his protagonist (a young colonial official) a complex character, expertly brought to life by actor Peter Faver .... Also memorable are the ravishing images by cameraman Jan de Bont.'

I am told that the film has been given good reviews in Europe. We seldom have the opportunity to see a Dutch feature film, and this sounds a particularly interesting one.
To quote the Festival programme: 'Spoiled Children' is the fourth film of young French film critic turned film-maker, Bertrand Tavernier, whose remarkable critical and commercial success has marked him out as one of the major directors to emerge in France in the 1970s. (Tavernier's first film, 'The Clockmaker of St Paul' was the 'surprise' of the 1974 Auckland Film Festival.) It stars Michel Piccoli as a middle-aged film-maker who takes a flat away from his family in order to do some work and becomes involved with a committee fighting a housing abuse. He also becomes emotionally involved with a girl who helps script the film.

The film is directed at topical social problems but (according to 'France-Soir') 'it does not deal with the subject in an austere or didactic manner but with the taste and talent to make it a true spectacle in the manner of the best Italian comedies.' The reviewer of 'L'Aurore' describes it as a fresh look at 'everyday French life' - 'the daily lives of large apartment buildings, worries over money, couples who no longer get along, and the difficulty for a young woman to love and be loved by (a 50-year-old man) who is completely foreign to that France about which Malraux and (the) Gautel talked, but certainly this is also France.' For Tavernier, this story about a film-maker was a way of questioning the social usefulness, or uselessness, of his own profession of film-making.

On the same programme

**SPOILED CHILDREN (Des Enfants Gates)**

Canada 1977 82 minutes

Director: Barbara Greene

Barbara Greene's documentary film is a study of George Bulleid, a former alcoholic and drug addict, who left the city to find a commune. The commune has since grown to a remarkable community of some 150 people.

Sunday 16 July at 7.30 pm only

**HARLAN COUNTY USA**

USA 1979 103 minutes GA cert.

Director: Barbara Kopple

Anyone with even the slightest interest in political problems should see this one. The recent miners' strike in the USA is a topical interest, but it has a deeper value than that, being one of the most intimate studies of a strike ever filmed.

The director and her team lived with the miners for the 13 months of their strike and were fully accepted in the community. They became so accepted as a part of the scene that no one was self-conscious about their filming.

Another striking aspect of this documentary is Barbara Kopple's care in presenting the women's side of the situation. To quote Martha McCardle of 'Films In Review': "'HARLAN COUNTY USA' might have been re-titled 'miner's Wives', so much does it concentrate on the wives, mothers and daughters of the men whom we see descending into the mines.' The film seems a fine example of a woman director illuminating aspects of the film's best scenes work on a basically emotional level.' (Gary Crowdispose)

point, the support of the women in Harlan, organized as the Brookside Women's Club, became crucial. The miner's wives, daughters, and other women in the community not only started strike support activities, such as raising funds for the striking miners, but also decided to 'man' the picket lines themselves. The violence continued to escalate, however, with company-hired strikebreakers armed with guns and clubs beating and shooting people on the picket lines, finally resulting in the shooting of a young miner.

The situation at this point and, under pressure from Washington, the company finally signed the contract and the men were soon back to work.

Weeks later, in a dispute over the signing of the 1974 national coal contract, the miners in Harlan joined UMWA locals all across the country and went out on strike again, and the film's concluding scene make clear that the coal miner's situation will always be one of continuous struggle.

Intervenewen throughout this chronological coverage of the strike, however, is much additional material - historical footage of previous strikes in Harlan, including the brutal armed confrontation during the 30's that became known as 'Bloody Harlan', excerpts from speeches by early UMWA President John L. Lewis on the need for organization; interviews with doctors and retired miners on the effects of black lung disease; a rousing selection of folk songs and music; series of Jock Yablonski's 1969 challenge of Tony Boyle's union leadership, the subsequent assassination of Yablonski, his wife and daughter, and Boyle's indictment for complicity in the murders; the 1972 victory of the Miners for Democracy movement led by Arnold Miller which finally unseated Boyle; and the new union leadership's role in the Harlan strike.

The special success of Harlan County, however, is that even though it is documentary in format it has much of the dramatic power and emotional impact of a fiction film; thus accounting for its potential to reach a general audience. Much of the film's action is structured around a classically dramatic line of exposition, scenes of rising action, climax, and resolution. Likewise, many of the film's best scenes work on a basically emotional level.' (Gary Crow dispose)

Sunday 16 July at 7.30 pm only

**1900**

Italy/France/West Germany 1976 248 minutes R18 cert
director: Bernardo Bertolucci

For many people this will be the most important film of the Festival. '1900' is an epic vision of Italian history between 1900 and 1945 by Bernardo Bertolucci (Director of 'Last Tango in Paris'). The film focuses on the province of Emilia, and its central characters are Alfredo and Olmo, born on the same day. The film follows their contrasting lives and the lives of the people around them. Critics are sharply divided over the ultimate value of the film but most agree that it is one of the most ambitious and challenging films of recent years. It is not to be missed as 'The Travelling Players' have promised.

John Colernen provides some useful background: 'Bernardo Bertolucci's '1900' then running at something over five-and-a-half hours, was first shown at Cannes two years ago. Word has it that it embarrassed Hollywood, which had backed it to the tune of $8.5m and found it too long and political, and the Italian Communist Party who worried about the crudity of a a group of dancing peasants under a giant patchwork flag. Bertolucci disclaimed a 190-minute version and settled for the cut of his doing - four hours and a bit, split into two acts. The sprawling, high-light story covers three generations of a family owning Beringhiens and the landworking Dalcos, living in the director's native province of Emilia.'

Jill Forte in 'Monthly Film Bulletin' suggests that Bertolucci's formal model is 'Shakespeare: the not the history plays so much as 'Massenkt' (reprised in the relationship between Attila or Reginal or 'The Winter's Tale' (recastepated in the stalling Autolyus who 'confesses' to the murder of which Olmo is suspected and which Attila, urged on by Regina, has committed.') Jill Forte adds the comment that the English version has 'been dubbed in excruciating Chicago mafioso accents.'

Since the film is so complex, it may be useful to quote Forte's plot summary (possibly containing scenes no longer present in the latest version of 248 minutes):

'On the Beringhiens estate, the old patriarch Alfredo welcomes the birth of a grandson, also called Alfredo, on the same day that a boy, Olmo, is born into the huge family of the peasant overseer Leo Dalco. Thoroughly bemed by the boys maintain a sparring friendship. Bitterly disappointed by their father, Alfredo, he is forced to desert the farm for a sybaritic existence in the city, the older Alfredo evests his vengeance on Olmo and which Attila is draughted into the army; on his greasy younger son Giovanni and hangs himself in despair. Giovanni attempts to modernize agricultural production on the Dalco farm, tries to evict the poor peasants. The peasants develop their solidarity and begin to mobilise. Leo Dalco expires quietly in a field. During the First World War, Alfredo is kept at home while Olmo is in the army. On his demobilisation he finds that his family's lot has worsened and that the estate has been turned over to a vicious manager, Attila, with Anita, the local schoolteacher, who is a socialist and a proponent of free love, Olmo becomes involved in local political activity and in the fight against Fascism. Alfredo refuses to join the local labour leaders in their allegiance to Mussolini and their fight against the militant peasants, and instead goes to town where, at the house of his dissipated Uncle Ottavio, he meets the futurist Ada whom he subsequently marries. Regina, Alfredo's cousin, turns to Attila as soon as she realises that she has lost Alfredo, and together they embark on a campaign against attila's propaganda and self-aggrandisement. Giovanni dies and his son Alfredo inherits the estate; Anita meanwhile dies in childbirth and Olmo is forced to flee when accused of a brutal murder in Harlan, committed by Attila and Regina. Alfredo flees to Italy and seeks refuge in a Protestant mission, on the farm for a sybaritic existence in the city, the older Attila is convicted of murder and is sentenced to death. Regina, Alfredo's cousin, turns to Attila as soon as she realises that she has lost Alfredo, and together they embark on a campaign against Attila's propaganda and self-aggrandisement. Giovanni dies and his son Alfredo inherits the estate; Anita meanwhile dies in childbirth and Olmo is forced to flee when accused of a brutal murder in Harlan, committed by Attila and Regina. Alfredo flees to Italy and seeks refuge in a Protestant mission, on the farm for a sybaritic existence in the city, the older Alfredo evests his vengeance on Olmo and which Attila is draughted into the army; on his greasy younger son Giovanni and hangs himself in despair. Giovanni attempts to modernize agricultural production on the Dalco farm, tries to evict the poor peasants. 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The film focuses on the difficulties faced by revolutionaries and for this reason it has been condemned as "preachy" by some left-wing critics, but it is typical of the Tavianis that their film should raise problems rather than offer easy solutions. Vittorio Taviani has remarked that today is a time - following the unsuccessful revolutionary upsurge in 1968 - when political activists need to do some hard thinking.

The film is said to be "highly stylized" with a "distinguishingly political" flavor. Not easy entertainment, but certainly one of the most important films in this year's Festival. Incidentally, the title is derived from the opening words of the revolutionary song "Marseillaise".

"Alfonfan" is an outstanding first half. "Doric Bouts", a 29-minute film by famous Belgian director Andre Delvaux. Bouts was a 15th century Dutch painter who was at one time a pupil of Roger Van der Weyden in Brussels. This is said to be a very imaginative art history film.

**Alfonfan**

**ALLONSANFAN**

Italy 1974 111 minutes GA cert Directors: Paolo and Vittorio Taviani

Volker Schlondorff is a leading German director whose previous films include *The Sudden Wealth of the Poor People of Komback*, "The Morals of Ruth Nellhaus", and "The Lost Honor of Katharina Blum." As usual, the screenplay of "Coup De Grace" is written by his wife, Margarete von Trotta. It is based on a 1938 Belgian novel by Marquise Yvonne de Caen. The film is a love story set in the Baltic states in 1919. In the political confusion following the Russian Revolution and the First World War, personal relationships become intertwined with political causes.

Schlondorff has described the film as "the story of a man fascinated by a woman, or rather by the love she offers him." The film devotes equal attention to Sophie and her hopeless love which leads to a tragic conclusion. Her love is paralleled by the hopeless military position of the German troops. The film has been praised by Ingrid Bergman and by critics such as John Coleman, but others have objected to "a heavy strain of Marxism" and "the coyness of its polished surface." Schlondorff seems to be developing a big following in Auckland, and anyone who hasn't yet seen his work should give this film a try.

Scott Murray in "Cinema Papers" notes that the film reflects a "continuing preoccupation of German film-makers in coming to terms with Germany's past. Mostly, this attention has focused on Hitler ..., Schlondorff, however, returns to 1919, a period when Prussian and German influences were again merging. But in this period he pays less with Germany of today. "The more the story unfolds, the more we can rediscover ourselves in it and recognize the flavour of Prussian tradition and German history anchored in all of us."
Bresson's vision seems to have grown increasingly bleak. One of the central questions of this film is a line scribbled in Charles' notebook: 'When should I kill myself, if not now?' Charles tells his psychiatrist that his problem is not simply sickness. 'My sickness is that I see too clearly,' Bresson has himself remarked: 'What impressed me to make this film is the mess we have made of everything. This mass civilization in which the individual will soon no longer exist. This demented tampering with things. This immense demoralisation job in which we shall kill ourselves by trying to get on living. This incredible indifference shown by people, except for some of today's youth who see things more clearly.' The film focuses on four young adults in Paris, thoroughly alienated from their society. Charles engages with left-wing politics but becomes disillusioned, then increasingly inactive and suicidal. He tries to retain his will to live by seeking new physical sensations. And he befriends Valentine, a young junkie who is in trouble with the police. But Charles is unable to see any close meaning either in life or in death. The film hovers ontentiously on the edge of a void - so much so that in France there was a campaign against the film for fear it could act as 'an incitement to suicide.'

François Truffaut considers it to be a 'vollusious' film: 'Two beautiful girls and two handsome boys animate the film... and I am insisting on their beauty because it is in part the subject of the film: wasted beauty, wasted youth. Bresson plays with these four beautiful faces, draws them out like face cards in a card game.'

'The Devil, Probably' created a huge controversy at the Berlin Film Festival. After a heated argument among the jury it was awarded a special prize. Some audiences have found the film objectionable, its acting (by non-professional) 'wooden' and its dialogue 'stilted'. People have walked out, shouting abuse. Others regard it as Bresson's greatest work, even more intense than his 'Journal of a Country Priest.'

Mari Kutna in 'Cinema Papers' writes: 'No other director has ever established such total subjectivity on film; the camera sees only and exactly what people within the film are seeing. In moments of emotional stress, we look away from faces; we stare at the texture of a tasselled rug, the shape of a shoe, the glint of metal on a railing or a lift door. The camera follows the averted eye, and the soundtrack plugs out sounds from the noise-polluted air.'

Bresson has said of his working methods: 'I don't think so much of what I do when I work, but I try to feel something, to see without explaining, to catch it as we can - that's all. It's why I don't move so much. It's like approaching a wild animal - if you are too brusque it will run away.

'When you work, you mustn't think anything. Thinking is a terrible enemy. You should try to work not with your intelligence, but with your senses and your heart. With your intuition.'

Thursday 20 July at 11.15 am

THE DEVIL, PROBABLY

France 1971 96 minutes

Director: Robert Bresson

The Festival has saved one of its best films for the final day. It is the 12th film by Robert Bresson (director of 'A Gentle Creature', 'As Hazard Baltazar', 'Mouchette', 'Journal of a Country Priest', etc)
Values Vote

There were no fiery speeches or petty sniping at one’s opponents at this informal address by the deputy leader of the Values Party. In keeping with the party’s image as an agent of social change rather than a viable alternative to Labour, the Hon. Ms Crozier’s talk centred on long-term problems and their possible solutions. She sees New Zealand as going round in circles if we attempt to solve the perennial problems of inflation, unemployment and rising prices by erecting one cake ever bigger that it is always a better substitute for what it has been abandoned. It is this traditional faith in the two-party system which results in the avoidance of a genuine re- structuring of society. She noted the political mileage Cameron had got out of emphasising the difficulties he encountered in attempting to overcome the economic angle left by Labour but his failure to reduce our dependence on overseas loans. Ms Crozier then uses our economic problems as structural ones which can’t be remedied by a change in policy emphasis. Because of this she dismisses Blair’s approach as inappropriate because there are limits to the amount of money we make available to you. It would increase a trend which is already apparent, that of a privileged minority gaining control of all resources.

Values would prefer to offer people more satisfaction through the individual regaining greater control over his life. To facilitate this Ms Crozier believes that the government has an obligation to allow people greater access to specialised information. Within the party’s group the establishment of an advisory council, an informed individual would be better able to participate in decision-making. At present, the says, we’re in the situation of having to wait until the relevant government department decides to publish a report on the benefits of solar water-heating systems, two years after it was completed.

In response to a question about the political effectiveness of Values as a party for ‘thinking people’ Ms Crozier emphasised the pressure Values puts on the politicians of both parties by capturing 5% of the national vote in 1975. They are forced to look at what Values is saying and what support the party gets for some of its platform. In this way catch-phrases such as the need for community health programmes, become fashionable. Ms Crozier believes that the turn around decision on nuclear power, cause of Values initiative in forming a coalition of interested groups and then withdrawing as forcing the issue onto the public’s consciousness at election time. Values’ consistent policy on abortion has now been seen as an accurate reflection of public opinion and Ms Crozier thinks the party has a role in tapping any disillusionment with the empty political promises which the public gets foisted upon it. But she sees the Reap petition as demonstrating that ‘something has gone wrong with the whole system of parliamentary government’ if MPs are so unresponsive that women have to resort to something as desperate as a national petition to make themselves heard.

We may have an election in November, but Ms Crozier prefers not to see it as a contest where one would like to back the winner but as raising questions of what needs to happen in New Zealand as a whole. The last party conference attempted to analyse ways of getting more co-operative behaviour in society, and values would like to develop a coherent framework within which this would be possible. Fine words could one say, but Ms Crozier noted the increasing number of food co-ops and the successful clothing co-op now operating in Western Auckland. She uses these as an example of people themselves taking the initiative in a movement back to basic concerns.

Believing that we have reached certain limits in some areas of economic growth then there has been for example no increase in farm output over the last decade. Ms Crozier believes New Zealand’s future lies in developing an economy which can sustain itself and a population which is both resourceful and adaptable. She sees Values grasp of 5% as a healthy indication of the power of the idea and as evidence that social change is better achieved by chipping away at direct levels of activity such as the work place than by implementation from above.

EUGENIE SAGE
Richard III
RAYMOND HARThOrNE
THEATRE CORPORATION

Corporate has by now a fine tradition of Shakespeare under the direction of Raymond Hawthorne, a tradition which this third mid-winter production more than capable.

"Richard III" is a lengthy play, in spite of the judicious cutting which has been applied to it, yet the pace and discursive movement at such that this stark presentation of ruthless ambition and intrigue remains engrossing throughout. From the jinking opening, the sudden stabs or spotlight to the twisted figure of Richard, alone on a bare, deserted stage, the play maintains a compelling tempo and intensity.

Selwyn Crockett presents an excellent interpretation of Richard, as a man whose deformity of spirit, his malicious ambition, extends itself to his physical appearance rather than the other way round. Throughout the play the focus is kept firmly on this small, almost rat-like, man, whose paradoxes of himself reflect a sinister intelligence and direction.

Although this is one of Shakespeare's few plays that has no explicitly comic sketches, Hawthorne has nevertheless given a wryly humorous interpretation to several scenes - as in the masque, almost 'camp' humour instilled into the murderer's appearance, and the honest puzzlement of Buckingham as his manipulations of Parliament fail to win any support.

And throughout there is the beautiful, inelegant Corporate flow of movement, an unobtrusive ballet to match the lyricism of the text, which fills the stage with a wealth of fine detail.

All in all an excellent production, with a particularly impressive sword fight between Richard and Richmond in the final act; a heckling battle involving the most alarmingly robust-looking weaponry. Indeed the only obvious flaw was the regrettable tendency for those Lords, flowing 16th Century cloaks to get caught over the edges of the stage. The dramatic persona is lengthy, so that many of the cast have to double up, something which could be confusing for those not versed either in English history or literature - study the programme notes before it begins.

A play to be recommended.

KATRINA WHITE

The Pohutukawa Tree
Bruce Mason
New Independent Theatre

This play, which was first performed twenty-three years ago, is still of great interest. It raises many questions are more relevant today than when it was written. The first issue that comes to mind is that of Bastion Point. In 'The Pohutukawa Tree' we see an old, aristocratic Maori woman who clings to her land, her ancestors’ land, when all the others of her tribe have moved away. The lack of understanding and communication on the part of the Pakeha for the Maori has certainly not improved since this play was written.

Of particular interest to me is the support this play gives to the ideas put forward by Jules Older of Otago University in his article ‘Pakeha Papers’. In this he puts forward...
The belief that more Maori doctors are needed as the role of Maori medicine in society makes a strong point of 'makutu' - which could loosely be called Maori Psychology. He makes a part of his belief that more Maori doctors are needed as only the dramatic effects and humour. Helen McRae, though conveyed in the play.

Jim Jones, who plays Sylvia Atkinson the rich girl wise Jones, who plays Sylvia Atkinson the rich girl, has very successfully come to grips with a t a Maori herself, has very successfully come to grips with

With the director, the director, has good control over the show. He, in fact, the wedding scene is realistic, almost to a point of embarrassment. The large number of extras are all unashamedly Maori and this difficult scene was a success.

Think all that it has to recommend it, 'The Pohutukawa Tree' is growing in age... now over twenty years old.

But Mason uses a plot and approach taken straight from an Australian tradition of theatre, with a plot reminiscent of King Lear. Better would be a New Zealand play, written by a New Zealander, with similar themes, but with a modern, more uncompromising approach.

As you walk into the Library and cast an eye towards the display cases just in front of the swing doors, some classical record covers along with a few cassette tapes can be seen. These are the latest purchases in out Library's collection of tapes and records which are available for borrowing if you have $7, $6 in the second term (student membership) or $8 (anyone else).

Many of the records come from the World Record Club catalogues, but the purchasers also consult the "Gramaphone" magazine. A list of records readily available is kept at the Circulation Desk and a complete list of the collection can be found at the end of the Main Subject Catalogue. Records and tapes can be borrowed for two weeks, two records at a time - overdue fines are ten cents a day.

A look through the catalogue reveals a fairly serious lack of contemporary music (only two Stockhausen and neither of them recent), no pop, some old versions of works which have been better performed and recorded since and a 'hag' of recent 'star' performances like Lazar Berman's Liszt.

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Dear Diary...

From now on Cecil and the Frog will be keeping everyone informed about what's been happening and, if that's not sensational/scurrilous/telescopic/boring and dull enough, what's in the offing. In true muckraking style, we promise to sort out the shit from the pond-veget and give you only the shit.

We're a bit uncertain about whether or not we should kick off by noting that the old, old rumour about THE PM is circulatin again. On reflection, it probably isn't wise to mention that a post-election split is being predicted - after all there's been quite enough of that sort of thing in high places recently with that scandalous business about PRINCESS MARGARET, LORD SNOWDON and RODDY LUELLYN. In this light, it really is a joy to note that KING HUSSEIN of Jordan has actually been married recently - for the fourth time. Talking about royal personages, we believe that a certain local actor (featured in CRACCUM last week) is rather upset because a prominent Dutch lady of his acquaintance was not invited to the official reception for PRINCESS BEATRICE and her hubby during their recent visit to N.Z. No doubt it was just an official oversight on the part of someone who wasn't sure of how to address this envelope.

Even as this goes to press, we are reliably informed (by the nice man on the radio) that Remuera Pharmacy have dropped the price of heated hair-rollers. Better get out and dry your hair before it's too late!

On the subject of bargains, we notice that books by several local academicians are going cheaply at the UBS sale. Contrary to expectations we didn't see a copy of 'Letters to a Younger Generation', but then no one seems to have seen a copy of this one for several years.

Anyway, that's life.

 középkorban az időszak belső vagonjai szinte minden leszámoláshoz szükséges információkat adnak.

SOCIALIST FORUM · MONDAY JUNE 26. EXEC. LOUNGE 1 - 2 PM: Bridgid Mulrennan will explain 'The Lessons of Baston Point'.

BLUE JEANS DAY! (Rah! Rah! Rah! I & Sweet Jean Vincent!) Friday is national Blue Jeans Day. If you're gay or support Gay Rights then get into a pair of blue denims. If you don't, wear them anyway and find out what stereotyping is all about! (See Gay Pride Supplement)

CULTURAL SENSATION - POOH SOC & CONSERVATORIUM ON CONSECUTIVE DAYS! Yes, on THURSDAY JUNE 30 the POOH SOCIETY are holding a workshop and stories for free (watch their noticeboards for details) and on the VERY NEXT DAY (Friday, June 30, for the sake of the slow ones) the Conservatorium Lunchtime Concert will take place as usual. Isn't life odd?

WHAT'S HAPPENING AT THE MAIDMENT? A most poignant - the best that we can do is to offer a list of COMING EVENTS (known to the cogniscenti as Dynamic Occurrences).

MON 26 JUNE KMT 1 pm Campus Arts North and Theatre Activities present 'LIMBS'. Free.
MON 26 JUNE KMT 8 pm 'INDISCREET', a play for Gay Pride Week. Tickets $1 - Gen Pub, 50c students.
TUES 27 JUNE KMT 6:30 pm Films: 'DEATH IN VENICE' and 'KLUTE'.
WEDS/THURS 28/29 JUNE KMT 1 pm 'FULL SPECTRUM' - a multi-media presentation of Gay Poetry, prose and song to celebrate Gay Pride Week.
AUSA Gay Lib sponsored. Tickets 50c.
FRI 30 JUNE KMT 8 pm EASY LIFE RAGTIME REVUE featuring the Easy Winners Ragtime Band and the Funky Little Life Show. Tickets at door.
SAT 1 JULY LT 1 - 6 pm WRITING POETRY - an in-depth workshop with Martin Harrington, sponsored by Campus Arts North. To apply phone 30-789 X88.
MON 2 JULY KMT 1 pm Campus Arts North and Conservatorium Lunchtime Concert will take place as usual. This isn't restricted to one-armed people and there are cash prizes for 1st and 2nd place and for the highest break. Entry fees are: Club Members - Free; Non-Members, $2.00. For further details, see the notice board in the Billiard Room.
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ATTENTION ALL SHARKS!! The SNOOKER AND BILLIARDS CLUB is holding a Handicaps Snooker Tournament commencing after mid-term break. This isn't restricted to one-armed people and there are cash prizes for 1st and 2nd place and for the highest break. Entry fees are: Club Members - Free; Non-Members, $2.00. For further details, see the notice board in the Billiard Room.

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Which reminds us that it's probably about time to let you know about what's going on among the various cliques and sodalities this week and beyond. The FOLK CLUB looks like having a very active week with the following THINGS happening at the TIMES indicated.

TUES 22
- GUITAR LESSONS (beginners and intermediate) WCR & LCR - 6 PM. A charge of 10c seems to be involved.
- CLUB NIGHT (bring your own 1): Come along and sing & play, join in choruses, sit back in comfort and enjoy yourself (sic). WCR, 7.30 PM - Drinks available.

WED 23
- FOLK DANCING (English and American style) Studio, REC CENTRE - 8:00 PM: 50c, 50p students.

THURS 24
- AN IMPORTANT NOTE: The Jody Skecher concert scheduled to take place in the Maidment on Thursday 29th has now been cancelled due to Jody's sudden return to the States.

IT'S YOUR LIFE - FIND OUT WHAT'S GOING ON. (What this means is that BOB McNAUGHTON will speak on 'The Christian Bible' for EU this TUESDAY JUNE 27 in the SRC LOUNGE at 1 PM.)