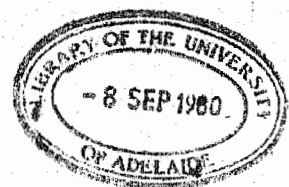
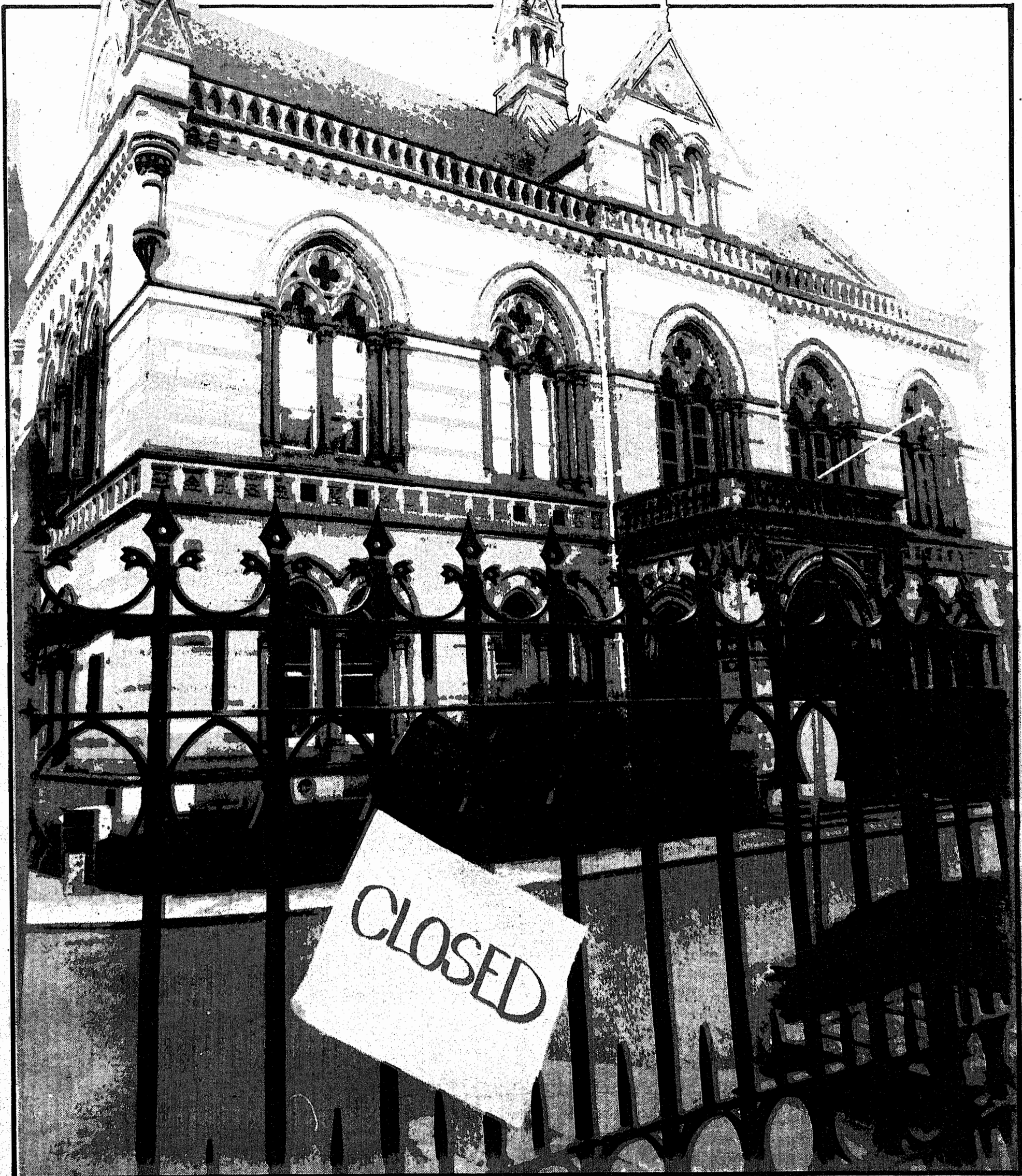


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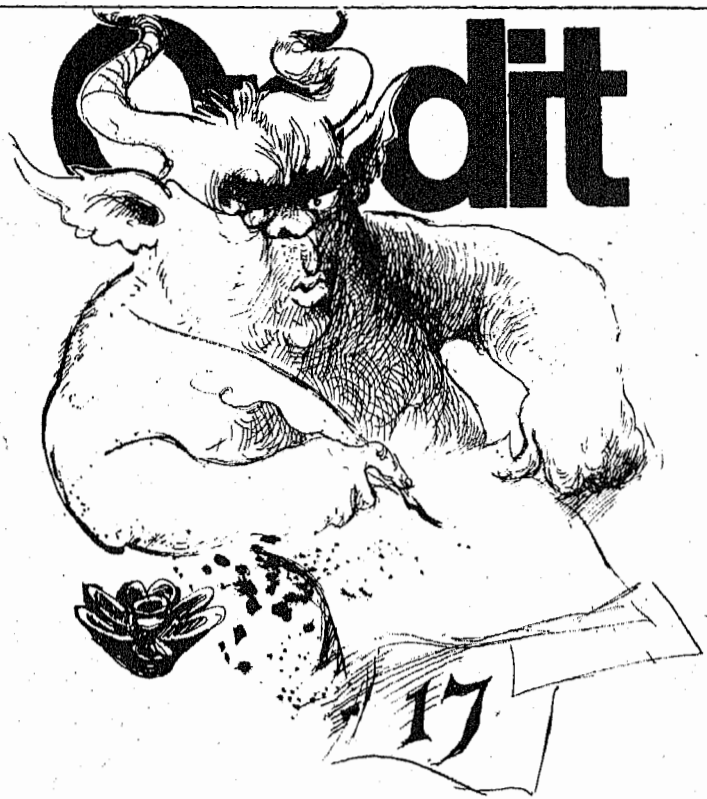
# Ondit



Newspaper of the Students Association Volume 48 Number 17



# CLOSED DOWN?



## Famous Five go Grabbing

The not-so-famous five are sitting dejectedly around one end of a table in the Mayo. And no wonder. Not only are exams looming ominously on the edge of our awareness, a sort of Iron Curtain separating us from the freedom of a week's holiday with nothing to do but write essays and do our third term reading, but also we are all full of the nagging little pimple between our eyebrows with that known central nervous system depressant, refectory coffee.

Totally sick of the boring, trite, mundane ramblings we have been producing by way of conversation, we listen apathetically to what the total strangers at the other end of the table are saying. They are discussing the possibility of stealing a hospital bed, complete with patient, and presenting it at the *On dit* office as a Prosh Grabathon stunt.

"Been there," says Brian with a yawn. "Done that," says Richard with a sigh. "Been there, done that," says Ross, sinking lethargically under the table. "Prosh is just so BOORING," opines David. "Why don't we grab something that's worth the bother?"

Well a prolonged debate, during which we all wake up, begins. It is clear to us that a good way of distracting ourselves from our exams is to decide on something people will want back, and hold it to ransom. But what? What indeed? It seems there are two solutions of equal merit. Which to choose? More debate results in the decision (3 for, 1 against, 1 abstaining on the grounds of having gone to the toilet and not having returned after what seems to the rest of us plenty of time) that it would really be too much of a hassle to get Afghanistan into the cloisters outside the *On dit* office, so we'll go for the other one.

There appears to be a fair bit to be got ready. Each of us takes on a task which suits his own particular talents. Brian somehow manages to locate and de-beard five billygoats; Richard performs a commando raid on the McKinnon Parade Child Care Centre and escapes with five nappies; the other two do well to get a 747 at such short notice in a little place like this; my task is to collect five monks-robbers, and I'm certainly not letting on how I managed that in an afternoon. Another story entirely.

Navigating by the smell of oil, we touch down on what was to have been the Teheran Zoological Gardens - but that's quite another story, involving the ex-living ex-Shah and our very own Adelaide Zoo director. Quickly we dress ourselves in the habits, nappies and goat beards. Under cover of darkness, five bogus Ayatollah Khomeinis slide out of the 747 and into the capital.

The assault begins. Confused and overwhelmed by the sight of not just one, not just two but five beloved leaders, the Iranians fumblingly open the locks and bars and release the hostages to us. A quick sprint back to the 747 and we're off, whizzing *On dit*-wards through the Muslim night. ...

Well that's the way it might have been if we hadn't decided to adjourn to the bar before leaving. It's a pity really ... auctioning off the hostages could have provided an even better afternoon's entertainment than the infamous Lost Property Sale.

Love, Dave

### Harrassment

Dear Editors,  
Having read the pamphlet entitled "Combat Sexual Harrassment", sponsored by the AUS Women's Department, I would like to present another side. I have spoken personally to academics about my ideas, my experiences and my aims in life and I have never found it necessary to "keep the door open" while speaking to male academics. In fact, I have always received the greatest respect, consideration and understanding. I would like, therefore, to make a plea to my fellow sisters to stop throwing out the baby with the bath water. The claim on page 4 that women get an "A for a lay" does nothing for my self-respect since I, and a lot of other girls, work hard to get out grades. So let's cut out the hysterics and start moving towards a rational and sane approach to feminism.

Anna E. Watson

### Booze Up

Now that the elections are over, perhaps you would pass the following viewpoint on to those winning candidates who promised to represent the interests of the students.

The subject of vital concern is the outrageous price of booze in the Union Bar. The Bar is charging 3.5 cents/10 oz beer glass above the prices prevailing elsewhere. During the recent Beer price rise, Hotel prices rose only by .22 cents/oz, whereas the Union Bar increased its price by .5 cents/oz - why such a difference? Could it be due to gross inefficiency or just a ripoff? I was under the impression the Bar was to cater for the student by offering reasonably priced beer.

Therefore would those responsible present, in this paper, the facts and figures which account for the high prices.

D. Margitich  
Eco. III

### Sexism in Schools

I am reciting against a poster displayed at Adelaide Uni, which reads:-

"What are little girls made of - Stamp out sexism in education" and is authorized by "Barbara - Women's Dept. - AUS".

I am a student teacher and I have found that in most cases it is the parents who encourage appropriate sex-role behaviour and not teachers.

In three years of training the most sexist comment I have come across is, "Big boys don't cry", and even this was made by another student teacher who was later corrected over it by an experienced staff member.

I have had contact mainly with young children - kindergarten age - and have found that even by this stage sex roles are becoming ingrained. In view of the facts that kindergarten is a child's first contact with the education system, and that children take part in various behaviours considered by some not to be sex-appropriate, without staff passing any derogatory remarks, I am left to assume that sex typing originates outside the schools. I have seen examples to back this up:- fathers making fun of their sons for playing with dolls, mothers encouraging their daughters to play in the "home corner" and so on.

These days a great deal of responsibility is placed upon the education system. Many parents delegate the moral, social and sexual education of their children to the schools, with the result that when things do not meet the high expectations, the schools are held to blame, rather than the parents. The poster cited is only one example of this.

I am not denying that sexism exists; the examples cited show that it does, but I do object to it being blamed on the education system. The course which I have attended at Hartley C.A.E. has strongly emphasized the necessity not to be sexist. Among other things, we have been issued with lists of non-sexist children's literature.

I only wish the person(s) involved would display the same degree of responsibility as they expect from education. I strongly suggest that they should visit the schools to see exactly what is going on today, before making such blind generalizations - their own experiences and judgements are by now probably several years out of date.

Angola Paul - 1st Yr.

### Elections

Well, I'd just like to put up a few thoughts - the elections were held last week, and, as it couldn't be expected, only 969 or 11% of the Uni population voted. Harking back to last year's election when the slogan "Apathy breeds sterility" was used, and assuming that those teamed officials who used it were right - then there is a higher and higher proportion of the University population who are impotent or sterile. I recommend then, that the chewing gum dispenser be removed from the W.C. on level 5 outside the bar, as less and less would need its service.

I try to understand the people who say that they don't know what goes on in the Council or what the President does, or that they don't know anyone running for election - I guess that's fair enough to a point because Tommy, Dicky or Harry

doesn't get told what goes on. But what does anger me is the people who "didn't get around" to voting, or just "couldn't be stuffed" voting - that is pathetic. I think that anyone in a club at the University should have some idea as to which candidates, can help them or their club, by being on the Council etc., by letting that member know your club's needs and opinions and for that matter your own opinions on certain matters.

One wonders what the university is all about these days - basically what it should be is a place of learning, and not just learning things that are meticulously organised in the Barr Smith Library. But it's a place of learning about people and life. As much, if not more, can be learned from being actively involved in any of the 50 Clubs and Societies around campus about life OUT of the campus, than can be learned by a studious existence in the Library. Just coming here with the aim of walking out in a few years with a bit of paper saying B.A. or B.Sc. etc., is a basic form of "education". Because it's only part of an education - more students should broaden their, often very narrow, horizons and get into things that go on here.

Then being able to vote and know what's going on and supporting Uni activities. So instead of answering the phone "I listen to Pazz & Dilko" or expecting someone to ring up and ask them to say that "the new 5KA is great!", why not start by supporting 5UV, which is in most parts well worth listening to.

Let's see more people becoming potent and virile again, throw apathy out of the window and educate yourselves - the facilities are here, if you pay union fees, make the most of them.

And I hope those who didn't vote will not complain about things that happen. For example, only 905 voted for an On Dit editor in the elections, surely more than that number read it? And many will complain if the high standard of On dit is not maintained, best of luck to Messrs Hunt and Williamson [whose faces peer at us from the posters everywhere]. I think that with their inexperience they'll need the luck, hopefully though, they can gain from the editorial work Messrs Fagan and Hamner have done.

Let's support Prosh to the hilt this week, and use all imagination you can to raise some cash.

George Jovanovich  
Architecturo 2

### In a flap

Dear Mr. Fagan and Mr. Hamner,  
Re: Title of article on child care at Mackinnon Parade Child Care Centre.

This title, "Kids Care Flop", does a gross injustice to the children, parents and staff of the MacKinnon Parade Child Care Centre. In no way is MacKinnon Parade Child Care Centre a "flop" and it shows a degree of irresponsibility on your part for it

to be labelled so. The article does not state anywhere that the Centre is a flop. In fact, it carefully points out that we do provide quality child care.

Yours truly,  
Christy Ward  
DIRECTOR MPCCO

DANCE COCKEY-DANCE!



## Survey Result

Approximately half the campus student population read *On dit* weekly according to the Media Survey conducted earlier this term

In the preliminary results, published below, it was shown that about 7% of students never read *On dit*. This compared with 33% who never read *Bread and Circuses*, the campus's weekly diary of events, and 67% who never listen to Student Radio.

### Present Circulation

*On dit*, which comes out on Mondays, has a circulation of 5,500 while *Bread and Circuses*, coming out on Fridays has a circulation of 1,500. Student Radio go to air from 10-1 pm every week night on Radio 5UV, 531 Mhz.

### Observations

Sixteen percent of students responded to the survey, every student having been given a form through their pigeon hole. Of these, 65% of respondents were male and 35% female. This showed a slightly higher response rate amongst males, the campus proportions of which are 62% and 88% respectively.

### Further Results

Other questions in the survey have yet to be analysed. However it is hoped that they will be ready by the start of next term. If anyone is willing to help with counting of the results, they are asked to leave their name at the *On dit* office.

Andrew Fagan



Possum from the Sunday Mail



News reporters



this hijack



Another hostage

## On dit

### MALES

Age (yrs)	Weekly	Every Two or Three Weeks	Once or Twice a Term	Never	Total
less than 20	264 (61%)	103 (24%)	51 (12%)	18 (4%)	436
20-22	144 (59%)	61 (23%)	48 (18%)	16 (6%)	269
23-25					
26-30	77 (39%)	54 (28%)	44 (23%)	20 (10%)	195
more than 30					
Totals	485 (54%)	218 (24%)	143 (16%)	54 (6%)	900

### FEMALES

Age (yrs)	Weekly	Every Two or Three Weeks	Once or Twice a Term	Never	Total
Less than 20	117 (46%)	62 (25%)	55 (22%)	18 (7%)	252
20-22	64 (49%)	31 (23%)	28 (22%)	7 (5%)	130
23-25					
26-30	34 (35%)	26 (27%)	20 (21%)	17 (18%)	97
More than 30					
Totals	215 (45%)	119 (25%)	103 (22%)	42 (9%)	479

## Bread & Circuses

### MALES

Age (yrs)	Weekly	Every Two or Three Weeks	Once or Twice a Term	Never	Total
less than 20	206 (47%)	91 (21%)	24 (6%)	115 (26%)	436
20-22	94 (35%)	58 (22%)	28 (10%)	89 (33%)	269
23-25					
26-30	48 (25%)	30 (15%)	18 (9%)	99 (51%)	195
more than 30					
Totals	348 (39%)	179 (20%)	70 (8%)	303 (34%)	900

### FEMALES

Age (yrs)	Weekly	Every Two or Three Weeks	Once or Twice a Term	Never	Total
less than 20	92 (37%)	61 (24%)	24 (10%)	75 (30%)	252
20-22	55 (42%)	34 (26%)	12 (9%)	29 (22%)	130
23-25					
26-30	29 (30%)	18 (19%)	11 (11%)	39 (40%)	97
more than 30					
Totals	176 (37%)	113 (24%)	47 (10%)	143 (30%)	479

## Student Radio

### MALES

Age (yrs)	3 or more times a week	Once or twice a week	Once a fortnight	Once or twice a month	In last year and never	Total
less than 20	40 (9%)	40 (9%)	26 (6%)	55 (13%)	275 (63%)	436
20-22	21 (8%)	20 (7%)	19 (7%)	29 (11%)	180 (67%)	269
23-25						
26-30	12 (2%)	23 (12%)	12 (6%)	13 (7%)	135 (69%)	195
more than 30						
Total	73 (8%)	83 (9%)	57 (6%)	97 (11%)	590 (66%)	900

### FEMALES

Age (yrs)	3 or more times a week	Once or twice a week	Once a fortnight	Once or twice a month	In last year and never	Totals
less than 20	5 (0.4%)	21 (8%)	14 (6%)	28 (11%)	184 (73%)	252
20-22	4 (4%)	14 (11%)	13 (10%)	13 (10%)	86 (66%)	130
23-25						
26-30	5 (5%)	13 (13%)	5 (5%)	8 (8%)	66 (68%)	97
more than 30						
Totals	14 (3%)	48 (10%)	32 (7%)	49 (10%)	336 (70%)	479

# Revived Prosh A Qualified success

After a lapse of a year Adelaide citizens saw a struggling return to the years of old when a few attempts were made at some Prosh stunts after many official activities had been cancelled due to "lack of interest".

Prosh Day began with a loud pop and a champagne breakfast on the Kensington Road - Dequetteville Terrace roundabout. Overenthusiasm stimulated an early Grabathon attempt, when the Space Invaders' machine from the Uni. Bar found temporary residence and many patrons outside the Union Office. The day proceeded with the usual water-bombings and rampant vulgarity (including one streaker, who was immediately kidnapped).

### Prosh Rag

Many copies of the Prosh paper *Off dit* were sold both on and off campus. The Salvation Army was very good in lending fifty collecting cans to keep the money in. Requests for refunds were not as numerous as expected, but the ardent salespersons in the Mall quickly hardened to incredulous stares and some fairly basic repartee (e.g. "fuck off mate"). Of those who did buy the magazines, many said they were (pleasantly?) surprised to find us there. Apparently Prosh was supposed to have died a natural death years ago.

Takings from the sale of *Off dits* and from the Grabathon, came to about thirteen hundred dollars, which covered costs and still left some eight hundred dollars for Austcare and Helping Hand; "better," as Geoff Hanmer so succinctly put it, "than a poke in the eye".

### Grabathon

The winners of the Grand Grabathon Prize (a return ticket to Belair National Park on the train with a \$25.00 picnic hamper courtesy of Student Travel

Australia), were the 4 Gallery Grabbers. Their victims included an ABC reporter and camera woman, two education officers (with Outlook Van thrown in), one used *Bread and Circuses* editor, one brand new *On dit* editor, Chris Menadue, something that I can't tell anyone about, the South Australian Head of the Salvation Army, various signs, a Polish tapestry and five hundred and thirty six inoffensive bus tickets. Other participants grabbed Possum from the *Sunday Mail*, a Liberal MP, a naked person, Lindsay Heaven, the David Jones toilet door, and a motley collection of signs.

More notorious and less successful were the two (confirmed) attempts to hijack STA buses. I am told that the only prisoner taken alive by the police has pleaded political instability and has had his case deferred.

### Previous years' Prosh

Compared to the efforts of students in the late fifties and early sixties; the 1980 Prosh Day was a non-event. In those days "Procession Day" marchers could turn out in numbers of five hundred and above; money raised was in the thousands. Crowds of thousands turned out to watch the thirty to thirty five floats in their lunch hours. Smoke bombs were let off during peak hour in Rundle Street and the Railway Station, police car tyres were punctured and, in 1958 alone, the names of "about seventy youths and some girls" were taken.

There was constant disagreement between the organized, 'responsible' members of the SRC's prosh committees, and the 'irresponsible', spontaneous, and sometimes rather extreme, pranksters. In some cases warning lights were stolen from beside roadworks, nearly causing several accidents (a miss, some felt, is as good as a mile). In another incident the flashing lights at a level crossing were shortcircuited.

Apart from the occasional "out-raged citizen", prosh was definitely more popular with both public and students than it is today. In 1962, when hundreds of students marched on Christian Brothers' College chanting "We want to enrol, we want school," the principal good-naturedly handed out enrolment forms but warned that "any pupils wanting to enrol must be accompanied by a parent or guardian".

Most of Prosh's early critics concentrated on the students' (lack of) morals. The pranksters were described as 'playboys and girls' and 'hooligans'. Not a year went past without at least one arrest, sometimes many. Mounted police were used to break up crowds and even the Fire Brigade was used to quell boisterous students.

Thus the 1980 Prosh revival stirring as it was, stands in the shadow of past performances. The student who goes to court over the bus hijacking affair has a long tradition behind him and is contributing to one in the future.

### The SAUA Executive

Thanks should be extended to the Executive of the SAUA for disassociating themselves from Prosh. This single decision on their part has done more for the popularity of the public image of Prosh than any other act of student heroism. Perhaps this will become a precedent, and in future the SAUA will abstain completely from student activities and remain simply as a chamber for the formulation and discussion of wet-dreams, and as an ego-pool of intellectual masturbation.

### After dark

Although Prosh after dark piddled away into embarrassed silence due to lack of interest and, I theorize, general inebriation, the day was largely successful. The Uni. Bar was packed on this students' 'One Day of the Year', and a general atmosphere of "highspirited goodwill" prevailed.

David Mussared



# CANBERRA Column

Anyone with any sense or influence, leaves Canberra for the winter.

That's why Parliament rose for a three-month recess on May 22 and why ex-Adelaide public servants freeze to death riding to work in morning temperatures of minus 4 degrees.

About the only people who really step up work during June-July-August are the Treasury gnomes who seem to actually enjoy the cold, and work late into the night and on weekends, often without payment of overtime, preparing the budget.

A brief digression. It is very difficult to believe that the budget was leaked by an officer involved in its preparation.

These people are attracted to their jobs by the smell of power and make great sacrifices to ensure that they have maximum influence over the shape of the budget. This isn't to say that they are loyal to the Government, but that they take their jobs very seriously indeed.

Another digression. It is well known in Canberra that several second-Division officers in the Department of Prime Minister and Cabinet and most second-Division officers in the Department of Finance had access to the budget before it was leaked. Yet these people were excluded from Mr. Howard's police enquiry.

Also, Mr. Howard's statement that each typist only ever saw one page of the budget at a time, is to put it politely, total fiction.

It's nearly enough to make sceptics wonder whether Mr. Howard or someone close to him is trying to cover something up.

But back to the weather.

Three months of fog started clearing on Monday August 18. The following day the parliamentarians returned. The usual half-centimetre thickness of paper in the press boxes jumped to 10 cm, the parliamentary lawns were mowed, outside broadcast TV units were set up and 70 nurses sang pro-CAE songs across the road. Journalists were locked up in Parliament House with Treasury Gnomes. In the Treasury the gnomes themselves poured out of the room in which the budget speech was being broadcast to get stuck into alcohol, and journalists stayed up till 2.00 a.m. pouring over the figures.

Incidentally, it's only the honest journalists who pore over figures. The rest use handouts. For example, whole paragraphs from an article "written" by K.M. Bills in February/March on Economic Policy for *On dit* and *ET* can be found in a Liberal Party Secretariat document entitled *Current Political Notes No 135: Budget Strategy and Highlights*, published in August last year.

The ice is thawing. Canberra is coming back to life.  
*Canberra Correspondent*

# WOMEN WITHIN RUSSIA

The official version of the position of women in Russia is that they already have equality. We have been told that the vast majority of Russian women work, that day care is provided everywhere, and that abortion is freely available.

There was even a Russian woman cosmonaut, a space-aged symbol of the heights that Russian women were said to have reached. While there have been whispers of the double burden carried by working Russian women and of the low status of female-intensive occupations (even when they differ from those in the West), we have not heard the actual voices of Russian women.

But all this changed with the appearance in the West of a Russian underground feminist magazine called *Women in Russia*. The German feminist magazine *Courage* takes up the story.

Articles appeared in *Liberation*, then, soon after, a complete translation in Volume 10 of *Des Femmes en Mouvement hebdo* revealed the reality of the daily oppression of women in the USSR.

"In the middle of December last year rumours began to circulate in Paris about the existence of a samizdat (literally, "self-printed") or underground women's magazine in Russia.

This "Almanac by women for women" first volume dated 10 December 1979, the day of Human Rights in the USSR, was written by ten women and one child and circulated by hand last September in Leningrad. Somehow, two of these underground magazines got to Paris, one to the feminist publishing firm Tiero, which subsequently produced a full translation which additional text written by Paris-based dissidents. The magazine is an unpretentious, pamphlet, hand-bound in a sort of heavy grey

blotting paper. The hand-drawn title, saying *Women in Russia*, has underneath the Women's Year insignia, with an M overprinted, standing for Mamonova, the initiator of the paper, then above that, an infinity sign.

Each of the copies was produced and duplicated by hand - the ten articles and editorials were all in typing of different quality and is printed so badly that words are almost illegible. Each article is accompanied by a picture of the authoress, who risks a prison sentence of three to four years for publication. The women proudly give not only their full names, but also their pictures.

The prosecutions didn't take long to start. On her birthday, 10 December 1979, Tatjana Mamonova was summoned by the KGB (the internal security police force) and made to sign a statement in which she 'admitted having published with ten other people, a newspaper of tendentious ideology'.

Tatjana Gortceva and Sofia Scokolova have also been summonsed several times by the KGB. In January 1980, Mamonova, Sokolova and Vosnesenskaja were arrested, then immediately released. The appearance of the promised second volume of *Women in Russia* thus seems to be imperiled, as the women were told would all be arrested if this happens."

What "crime" did these Russian women commit? What forbidden subjects did they speak of? The concerns they express are similar in many ways to those raised by women in the West. The articles, poems and fiction discuss women giving birth in harsh conditions, a typical Russian abortion centre called by local women "the butchery", the drunkenness of the men and their lack of contribution to the home, the double burden of working mothers and the long waits "in lines to buy vegetables, fruit and other rare items", after a full day of work.

WNS

## Whats On This Week

### CINEMA

#### VALHALLA AT THE CAPRI

Mon - Fri: 2 p.m., 7.30 p.m. "Rust never sleeps" - Neil Young and Crazy Horse.  
Sat: 2,5,8 p.m.  
Sun: 3,5,30, 8 p.m.  
Mon-Fri: 12.15 p.m., 10 p.m. "Allegro non Troppo"  
Fri: 11.30 p.m. "Scum"

#### AU FILM GROUP - UNION HALL

Tue: 12.10 p.m. Ingmar Bergman's "Autumn Sonata"  
Wed: 12.10 p.m. "When a stranger calls"

#### TRAK - GREENHILL ROAD

Mon: 7.30 p.m. NFTA screening Country Music to Broadway plus "Road to Nashville"  
Tue: 7.30 p.m. The great Busby Berkely musicals "Gold Diggers of 1933" and "Dames 1934"  
Wed: 7.30 p.m. "Hardcore" and "Taxi Driver"

Thurs: 7.30 p.m. Fellini's "Roma" and Allen's "Manhattan".

Fri: 7.30 p.m. "Fall line" and Palm Beach"

Sat: 2 p.m. "The Return of the Pink Panther" and -Peter Sellers "The Pink Panther Strikes Again" dies laughing. 7.30 p.m. "Let the good times roll" and "Dr. Strangelove"

Sun: 3 p.m. "War and Peace" Pt. 1 (Pt. 2 next Sunday) 7 p.m. "Love me or leave me" and "Interrupted melody"

### THEATRE 62

Wed - Sat: 8 p.m. "Pericles, Prince of Tyre"

### MUSIC

#### AURORA HOTEL - HINDMARSH SQUARE

Tue: 8-12 p.m. R&B with Chris Finnen and "Offering" plus "The Retreads" \$1.50

#### UNI BAR

Fri: 1 p.m. Noel Giblett Perth singer/songwriter. Free. 8.30 p.m. "Jumpers". Free reggae.  
Sat: 7.30 p.m. "Lounge Lizards" and "Zeros" \$2

#### BISTRO

Wed: 6-8 p.m. Free wind quintet for patrons.

#### 5MMM TIVOLI HOTEL

Thurs: "The Jumpers" and "Desperate Measures"

### DRAMA

Mon - Fri: 8 p.m. "The Man from Mukinupin"  
Sat: 2 p.m., 8 p.m.

#### THE SPACE

Mon - Sat: 8.30 p.m. "As we were" - View of Australia through our greatest winters.



## Bilbo

Well, Well, well. Bilbo noticed in last Friday's news a small article talking about the impending marriage of art student Suzy Oliver and one Andrew Fagan. It appears the happy couple are borrowing a veil from the State Theatre Company used in their production "The Man from Mukinupin". Andrew Fagan? Rings a bell somewhere....

Max Harris has a conscience somewhere. In last week's *Bulletin* Max hit out at the idiotic get rich quick investment barganza tax dodge

newsletters. Maxy tore strips off 'em asking why these gentlemen weren't out there making all this money if it was there to be made. The *National Times* came in for a fair bit of criticism for housing such dispicable perversions of the truth.

Unfortunately for Max and Bully there was a full page ad for guess what next page.

Bilbo believes that the University Information Office has purchased a new compset 510 phototypesetter - the same remarkable machine that brings you *On dit*. The exigencies of photosetter machine production managed to turn our new registrar into something of a six million dollar exercise; 'Melbourne Manmade Registrar Designate'.

Has anyone seen the metre high "Cuts" posters produced by the Students Association recently?

If you look closely in the bottom right hand corner where the date of the meeting of Students and Staff is advertised, you will notice a past-over. Apparently the original poster had Wednesday the 20th of

September as the date. Although no great one for numbers, this humble hobbit had only to look at his AUS planner to see that the 20th of September this year falls on the noble day of Saturday. The meeting actually is planned for Tuesday next week on the 9th.

Bilbo understands that although the posters cost \$100 to print - no money has yet been allocated for them. Why then has such unnecessarily extravagant use of colour been made?

The ANZ Bank is coming in for a lot of criticism for holding large parcels of shares in Uranium mining. Bilbo hates to pre-empt a mass withdrawal of bank accounts (a favourite protest action) but this hobbit understands that the Labor, Left Coalition and Christians for Socialism clubs bank ANZ. On the other hand, the conveniently close ANZ has the business of the recently formed pro-nuclear club and the Liberals, ... surprise, surprise.

Most politicians rely on the fact that there's a fine line between deceit and a lie. So it was no surprise to hear that

### THEBARTON TOWN HALL

Fri: XTC, Magazine and Flowers - Top progressive rock and a chance to show off your bizarre clothes \$8.90.

### ANGAS HOTEL

Thurs: "Private Eyes"  
Fri: "Bodgies"

### ARKABA

Fri & Sat: "The Swingers" Phil Judd's NZ band.

### TRAVEL

#### UNION HOUSE FOYER

Fri 12-2 p.m. "The Kibbutz, an alternative lifestyle" Danny Weizman will be at a desk to answer questions.

#### LITTLE CINEMA - Level 5

Fri 1.10 p.m. - A film on Kibbutz life.

the story involving a prominent ex AUS student politician, the Uranium Information Centre, Paxton's Restaurant and a sixty dollar meal were merely an elaborate deceit manufactured by another well known anti-AUS student politician. At least Bilbo thinks it was.

### Ethnic dance

WANTED: People with two legs, even with two left feet - to join the Adelaide Uni Ethnic Folk Dance Group, Lundaska' (Bulgarian for "lunchtime dancing").

You don't have to be a Nijinski, or eccentric or even ethnic. If we get enough people coming we can call ourselves a club and be entitled to use Union sound facilities - (so even if you're not into dancing at least let us appeal to your altruism!) Eventually, if we drum up enough support, we may even give displays.

Are you concerned that the community feeling and traditional culture are slipping out of modern city life? Then come along to help us preserve these things.

-Folk dancing for all the folk on Fridays between 12.30 and 2.00 in Union Buildings, Level 4, Dining Room (except when otherwise stated).

P.S. If you haven't got two legs at least you can sit and clap. And we're so tolerant of two left feet we've even sent an invitation to Jake the Peg.

## MACQUARIE OUT; AUS PROBLEMS

**M**oves in Sydney to get McQuarie University to re-affiliate with the National Students' Union failed by one hundred and fifty votes recently.

In a referendum held at the same time as the campus elections, students voted 910 to 765 against reaffiliation. McQuarie Uni. was part of the wave of successions that hit the Australian Union of Students (AUS) last year. Major campuses, predominantly in Sydney and Melbourne, had been dissatisfied with the undemocratic nature of AUS.

When reforms were passed in a special AUS Council held in mid 1979, and consolidated in the AUS Annual Council held earlier this year, it was expected that these large campuses would promptly rejoin.

And at the end of last year things began to go well. An emotionally charged meeting of 3000 students at Monash Uni. in Melbourne voted to rejoin AUS. Melbourne Uni. too affirmed that it wanted to rejoin.

### AUS this year

Milperra CAE in Sydney joined the Union this year. But a hard core of anti-AUS people worked at Sydney and Macquarie to produce the recent 'no' votes.

Perhaps it was too soon to vote again. AUS didn't give itself enough time to prove its mettle to Sydney Uni. and Macquarie Uni. students. But there's no doubt AUS has been badly hit by the unexpected rebuff from these two large campuses.

Two other NSW campuses will vote soon on joining AUS. Newcastle CAE is almost certain to join. New South Wales Institute of Technology which

experienced a student occupation of its main building this year is harder to predict. (It depends if the humanities or engineering students come out in the greater numbers.)

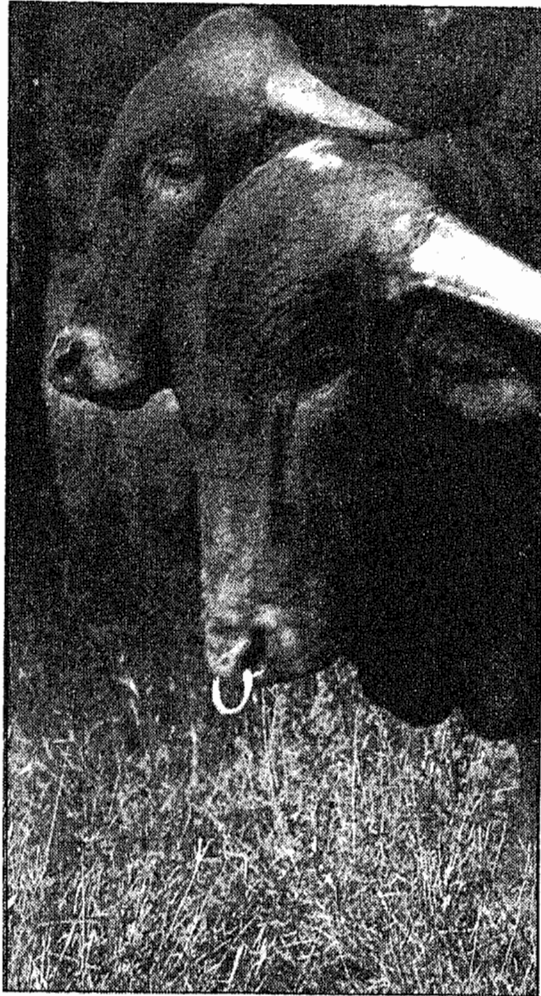
### Regional Organizer comments

In Adelaide last week, the NSW Regional Organizer for AUS, David Fowler, said that the anti-AUS vote at Macquarie had come predominantly from part-timers. They voted four to one against rejoining. Fowler believed that most full-time students voted to rejoin. This kind of result reflected the problems part-timers faced in gaining access to information on student activities according to Fowler.

The reaffiliation referendum was held at the same time as the campus elections which showed a definite swing to the left. In the light of this it seems at first strange that the pro-AUS vote - traditionally from the Left - remained at the same level as in the secession referendum held last year. Fowler said that the Students' Representative Council (SRC) had been dominated last year by an alliance between Liberal and National Civic Council students. This would have kept the anti-AUS vote strong as students tended to identify more readily with their local SRC than with the national union.

When asked whether there would be any attempts at reaffiliation on Sydney Campuses next year, Fowler indicated the possibility of such a move at Macquarie Uni. but not at Sydney Uni. The move at Sydney Uni. had been made too soon. He said that in order to succeed, AUS had to gain the active support of students from the centre as well as the left, and that that would take some time.

Andrew Fagan



Mick Young speaking at the beef march

*If you don't laugh you lose*

## UNEMPLOYMENT BEEF

**I**n protest against the present unemployment situation a march was organized from Port Adelaide to the city last Saturday week.

As a re-enactment of the Beef March of the thirties' depression, this year's march was a mere shadow of its former self. One hundred and fifty began at the Waterside Workers' Hall in Port Adelaide at 8 p.m., swelling to about 100 people by the time they reached the Festival Plaza.

### History

The original Beef March of January 9, 1931, resulted from the removal of beef from the food ration given to the unemployed. Organised by the unemployed workers' movement (UWM) the original march from the port increased to about 12,000 protesters as people from huts and humpies on the banks of the Torrens, victims of eviction from regular housing, joined the angry procession.

Outside government buildings in the city full-scale street fighting broke out when government officials, fearful of addressing the angry protesters, ordered the police to disperse them. The police attack resulted in numerous injuries on both sides. With the March over, many marchers took to the Trades and Labour Council, locking up union officials for the night for their failure to support the March.

The solidarity and militancy of the unemployed gained them the return of beef to the food ration, and great moral victory and a pointer to the unemployed that unity means strength. Motivated more by fear than reality, the *Advertiser* at the time spoke of the "Bolshevik danger" while the Adelaide establishments called for the banning of the Communist Party, active in the UWM and the organisation of the March.

### The March

This year's marchers, organised by the Unemployed Workers' Union (UWU), consisted of unemployed people and other hard heads who have been feeling the chop, as well as

some ALP politicians and Union Officers who sided with protesters, no doubt remembering the absence of their counterparts in the original March.

Marchers halted at four points along the eleven kilometre trek where helpers were waiting to meet them with a butcher of beef each for refreshments. While resting they heard various speakers address themselves to the issue at steak.

Sixty nine year old Wally Bourne, Secretary of the UWM in 1931, gave a stirring speech about the struggles of the time; on the spot where he made a name for himself by the polemicism of his speeches and the consistency of the police in arresting him at illegal public meetings.

Another original marcher, Flo Edmonds, 60, spoke of the misery of unemployment in the 1930's, where disease and pestilence were rife among families of the unemployed as they struggled against daily humiliations to achieve a level of human dignity. She stressed the militancy of the only party active among the unemployed in those times - the Communist Party, a party she is still a member of.

### Unemployment

Other speakers from the Union movement spoke about the way "unemployment benefits, currently at about \$50.00 per week, had been held in the freezer since 1978". It was pointed out that this meant a cut in real terms of \$8.00 each year, and that if the unemployed want a few more bucks they must stop cowering to Fraser. "Man-ure going to blow it in the coming elections if moo-ves are not being made now," the crowd was told by a disparate speaker.

### Other speakers

At the Plaza, penned in by the Hajek sculpture, speakers turned to the heart of the problem. After a stirring bracket from local group *Redgum* featuring their great hit "If you don't laugh you lose," Mick Young of the ALP accused Fraser of having the hide to wave a red flag in the face of the underprivileged. "Despite

Howard's rhetoric about the new budget being compassionate, the reality of the situation is that the unemployed are 'being milked dry'. - What this country needs is an-udder government," he said.

The last speaker for the day was Dave Arkins, Secretary of the Unemployed Workers' Union. He called upon Young to get up and say exactly how much the ALP was going to raise the Dole by - as he found their present policy vague and unsatisfactory. He concluded with a tail of woe - berating the way Australia was being carved up in the interests of big business.

Despite the excellent media coverage (*Advertiser* page 3) the effects on the weary marchers themselves have far outlasted the impact of the March itself. When questioned later, Arkins agreed that the effects of unemployment had yet to reach the acute severity of the 30's. Back then, many were forced out of their homes and had to live in humpies on the banks of the Torrens or in the Bush. However even now, things are difficult for the unemployed, especially those with dependents. Not much is left from \$51.45 after rent, food, electricity and gas, papers and bus fares to find employment and clothes are deducted.

Apart from the low level of benefits, the Department of Social Security are becoming increasingly strict, requiring people to check in three times a week in some instances according to Arkins. He said that this kind of surveillance can only increase the degree of alienation from society that the unemployed already experience. The unskilled get particularly depressed in their efforts to find jobs as only one unskilled job exists for every eighty people seeking it.

The UWU is in a stew as to what to do next, he concluded, suggesting that they might try to highlight the present acute job shortage by organizing some mass job hunts.

Nick Runjajic  
Andrew Fagan

*Nukes on campus.*

## Atoms for Peace?

**T**he Inaugural General Meeting of the Adelaide University Pro-Nuclear Association (AUPNA) was held on the

18th July and the authors of this article are confident that the association does indeed now exist.

The constitutional aims of our club are to promote:

- (1) the flow of factual information on the uses of Uranium as an energy source;
- (2) the safe use of ionizing radiation (as exemplified, for example, by modern medical techniques);
- (3) a safe nuclear industry within Australia.

It is our intention to create a library dealing with the scientific and social aspects of the Uranium fuel cycle and associated fields, and to regularly contribute to the campus media articles based on this library.

We acknowledge that the nuclear issue is clouded by controversy and misinformation; however, we shall attempt to make our submissions as objective and scientifically verifiable as possible, and thus hope to make a worthwhile contribution to the debate.

We will soon have a letterbox in the Student Activities Office, and we welcome any correspondence.

Philip Tuckey and Michael Pope

## Ondit

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Inspector John Murray, S.A. police spokesperson.

## Mixed Response To FOI Seminar

The government's powers to withhold information from the public could be strengthened by over one hundred amendments to the "Freedom of Information or Government protection."

Speaking at an Information Technology Week seminar on the Bill on Thursday 7th August, Inspector John Murray said "The rules are currently so broad as to give the government more protection than it already had."

Introduced into senate in 1978, the Bill and its implications are still under debate. If implemented, it will make government constantly accountable for its actions instead of every three years at election time.

### The Bill

The Freedom of Information Bill is designed to give electors the right of access to documents listing the policies, financial activities and general structure and function of most public service departments.

The intention of the Bill is to promote public awareness of the facts upon which the government bases its decisions, so that "electors will be informed and can pressure government to change its actions in the public interest," the Director of the SA Productivity Department, Mr Roger Cramond said at the seminar.

Mr Cramond said that there would be a "long and tortuous path for the Bill before it goes into parliament," and that there was "a host of rearguard action going on now to sabotage the Bill."

He said a number of reasons discouraged legislation of the Bill, among them that access to Police Department documents invited the possibility of law breakers using the information for criminal activities. Such access could "assist companies in industrial espionage," and discourage the provision of information by individual companies if they thought that the information could be made public," he said.

There was the possibility that the legislation "could destroy the Westminster principle of ministerial responsibility, where very

may be unnecessary: the information may never be asked for."

He also said there was doubt about "what type of people are gaining access" to information which could be misused.

Lastly, he said that the Bill would "inhibit the development of confidential sources," since informants could become "known and endangered" as has been the experience in the US.

"US Police are reluctant to give information to their own bodies, and those interstate and overseas."

### The American Experience

In the US not only were internal intelligence sources "drying up" due to the legislation, but Western law enforcement bodies, some with "terrorist problems" were increasingly reluctant to provide their American counterparts with information from their countries. Under the law other countries may gain access to government information, including Communist countries.

"The Secret Service receives less than half the amount of intelligence than it did five years ago," he said.

The situation in the US is "so sensitive that people are frightened to criticise prospective high (government) officials, for fear of retribution". Inspector Murray said he had 120 such cases listed.

On the financial side, he said the 1975 cost of freedom of information request services to the US government was \$7m. Law enforcement and intelligence agencies had to remove 287 officers from fieldwork to clear the "backlog of work" created by the service.

"Criminals dominate the requests, either convicted or suspected," he said. "Charles Manson requested his own files."

"Three out of every five freedom of information requests are filed by the business corporations who created it: 40 per cent of the drug applications are by known felons, and 60 per cent are known to be inmates of prisons. There's no way of finding out requests made on behalf of prisoners."

In Australia there seemed to be "sufficient administrative control to allow freedom of information already ... people can't claim to be sufficiently injured by the current situation ... it isn't critical enough"

## What's in a name

I wish to complain about the abusive and defamatory manner in which some people on this campus, particularly Paul Fogden, are bandying about my family surname of IRVING. This distinctive and salubrious appellation should not be defiled by the irreverent use to which it has been put in the late Mr. Fogden's B&C cartoon strip (depicting a Demi-urge creating a world making humorous comments.) Such a worthless purpose hardly befits the great name of IRVING.

For those persons of an ignorant or feeble-minded disposition who do not know, the pedigree of this fabulous name is a long and wondrous one. The IRVINGS were originally an ancient race of Atlantis-like spacemen who descended unto Earth — specifically, in the Cumberland area of the English-Scottish border country — in a large communal flying saucer, circa 2000 B.C. The word "IRVING" is in fact a corrupt English version of the Gaelic term, AEOR VEEG, meaning literally "Super Men", first applied to the godlike descendants of unions between the Aeor Veeg and human beings, who are in fact my ancestors.

Historically, the first irreverent use of the sacred name IRVING may be traced to the Jewish population of Brooklyn, USA, who in the mid-eighteenth century finally exhausted all of the names in the Old Testament and borrowed the name IRVING under the mis-impression that the Aeor Veeg were the Lost Tribe of Israel. Hence, one has the likes of Irving Berlin; Irving Wallace; and now, "Irving God".

So, the sacred name of IRVING has — at least in the minds of some senseless idiots — come to be an object of ridicule in these impious times. But let this serve as a warning to you, and I mean especially to you Fogdens of this world, that the mighty name of IRVING shall not long continue to be abused in this frivolous manner. Soon the day will come when the magnificent

### SA Pollies ???

Members of the SA Legislative Council, Mr Lee Davis, said at the public seminar that the office of Commonwealth Ombudsman existed to "render public service accountable for its actions ... acting as a conduit pipe through which the public can seek help with government complaints".

Mr Davis said some agencies are required by statutory legislation to publish reports, but that "Commonwealth agencies can at the moment withhold information without justification". He said that the tabling and investigation of the financial interests of politicians was "already allowed for under the present system" but that "history has taught us that if people want to do wrong they will do wrong and no amount of legislation will stop that".

Past Attorney-General Mr Peter Duncan, now member for Elizabeth said at the seminar "information is vital if the correct decisions are to be made,

otherwise we would be flying blind and making decisions off the cuff".

"It's very difficult for individuals to make any fair assessment of the government's reasoning in determining policy ... that sort of analysis will give policies closest to the felt needs and desires of people."

Mr Duncan said that there was a need for information systems "that objectively harness data, not only in metropolitan centres but where the information is collected, where that's feasible".

The need for both the preservation of individual privacy and freedom of information was emphasised by most of the speakers at the seminar. In Inspector Murray's words: "Freedom of information and privacy issues essentially complement one another. The necessary balance has to provide presumption of access with the necessary attention to privacy."

Phillipa Fox

## Bistro to be Entertaining?

The Union Bistro will be the venue for two more entertainment programmes this term. This follows the success of "Cafe faux pas", a revue performed by Footlights as part of the Focus Festival earlier this year.

On alternate Tuesdays or Wednesdays each week, music students from the Elder Conservatorium of music will perform in the Bistro between 6-8 p.m. during the evening meal. A variety of performers will play tasteful background music, and they will be located at the Western end of the Bistro. Due to licensing requirements, only Bistro patrons (i.e. those who purchase a meal) will be allowed to attend these performances which will be free. See student media publications and noticeboards for details of performers due to appear.

Secondly, there will be a two week season of a new Footlights revue entitled *The 1980 Floorshow* in the Bistro. The

season will run Wednesday to Saturday for two weeks commencing Wednesday September 17th. Once again, only Bistro patrons will be permitted to attend the revue, and people are advised to book by contacting the Bistro (phone 223 5432 or extension 2858). There will be a \$2 surcharge on the cost of the meal for people attending the revue, and people should be seated at 7.30 p.m. and purchase their meal before 8.15 p.m. The revue will commence at 8.30 p.m. and the bar will remain open. Other users of the Bistro will not be inconvenienced, although they will have to sit at the Eastern end of the Bistro.

The revue itself is described as the definitive World War III Cabaret. Quote from Footlights: "A highly talented troupe performing all those great songs and comedy routines that made World War III so popular - taking the sting out of Armageddon!"

Come and support theatre/restaurant on campus. This should be a good show, and is cheap at the price.

Barry Salter

Aeor Veeg shall return to this planet! The skies will darken and the seas will engulf Glenelg and half of Henley Beach too, and I — their true great-great-grandson — shall be lifted above you mere humans and installed as Overlord of Kensington and Norwood! Then, Fogden, you will gnash your teeth and bite off your tongue and wish you'd never done it. But we will show no mercy! You will smite your breast and cry your repentance, but to no avail. Instead of mercy, you shall receive a monstrous blast of electricity — even more watts than ETSA put out in a whole year — and be pulverized into a smouldering puddle of dog shit!

Yours truly,

The Right Hon. JAMES NICHOLAS IRVING esq., Official Grand Legate on Earth of the Invincible Inter-Galactic Empire of the Immortal Aeor Veeg, and Chief Proctor of the Cosmic Pumpkin.

## Disgust

I was disgusted to read on Union House's wall,

"Mandy Cornwall  
First Woman President"  
This would seem to me to be negative sexism. For example imagine the outcry if the following appeared on that wall:

.....  
For Male President"  
It is not necessary to say Mandy is a woman. She is a person running for the post of President of the SAUA, she just happens to be female, just as Rick happens to be male. Whether the President is male or female is immaterial. What is material is the way the President carries out his/her job, and whether it is to the best of her/his ability, without fear or favour.

Is Mandy Cornwall against female sexism only or against all sexism? (and distinctions based on colour and creed).

In her statement of policy, "We have never had a woman president. As president I hope to provide future encouragement to women and ensure that our interests are represented."

This implies Don Ray and his predecessors haven't done a thing for women. Also implied is that their interests have been ignored. I also thought the SAUA was democratic and that the president did not wield absolute power in the SAUA.

Certainly Mandy Cornwall should run for President, but not as a woman candidate but as a candidate. She should certainly push for the end to female inequality but also to end all distinctions on sex (male and female), race and religion.

Armon Hicks. Arts 1.

## Headline Flop

Dear Editors,  
The aim of my article on child care services was to point out its lack of financial support and the further needs of students parents. "Kids Care Flop" and the leading paragraph is your interpretation.

Chris Pope

## For sale

Calculator: T158 plus stats module \$130 (Union Shop price T158C plus stats module is \$181) save \$50.  
60 memories or up to 480 programme steps, and with library modules up to 5000 steps.  
9 levels parentheses  
4 types of testing display value  
Complete programme editing  
Over 170 functions and operations in scientific/engineering and stats fields.  
Ph. 337 2505, ask for Andrew.

# Student Loan; TEAS isn't enough

**I**s TEAS enough, asks a leaflet distributed to a number of faculty pigeon holes just prior to the holiday break.

The leaflet advertises a loan service available to students. According to Jeffrey Tidswell, who is offering the loans on behalf of Friends Provident Life, an overdraft cheque account of up to \$500 is available to certain students who meet the selection criteria. The interest rate on the overdraft, arranged by a major Australasian Bank, is around 10%. This contrasts with 18% offered through Bankcard, which is at present the most likely source of a student loan.

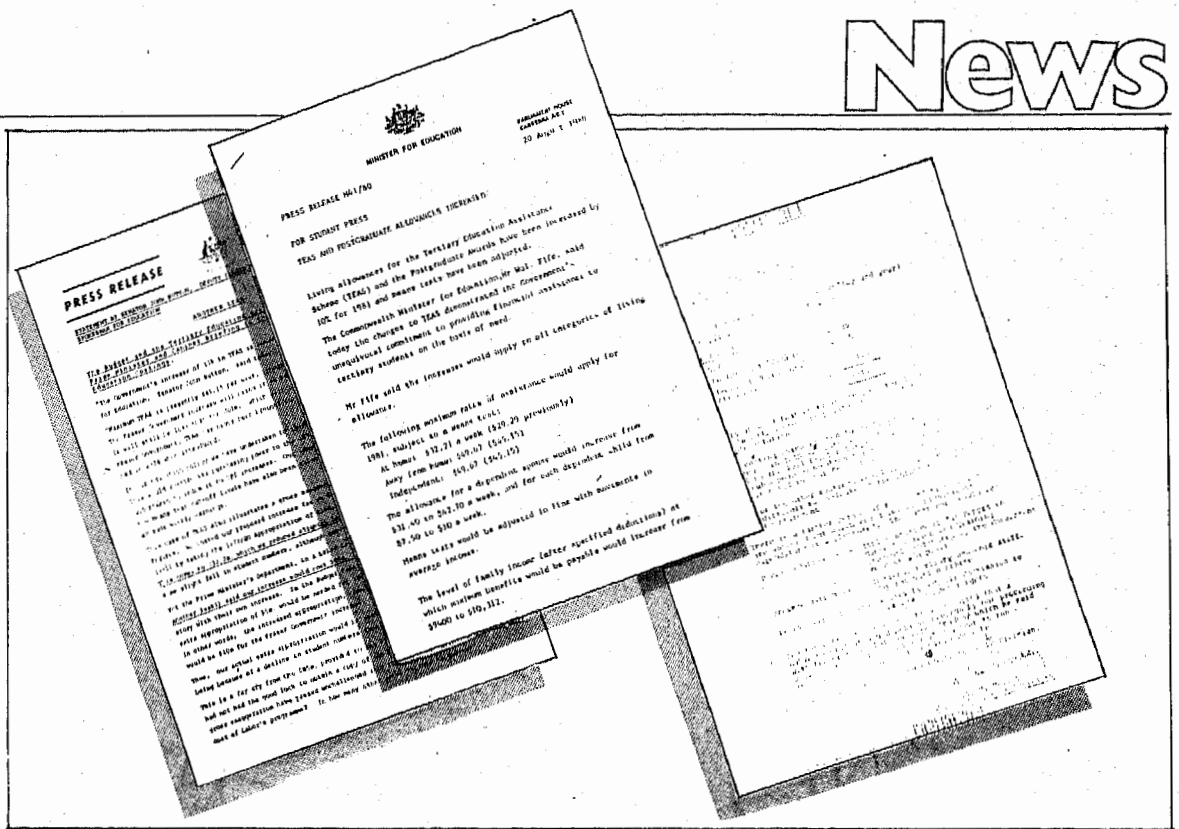
### Hard times

Despite the Federal Government's 10% hike in TEAS, quite a few students are finding the going financially difficult. Very few students receive TEAS at all.

Not all of them will be eligible for this sort of loan; quite a proportion of students have no hope of financial assistance at all. High graduate unemployment will make repayment a gamble for most students, but availability is limited to those who have "excellent future career collateral". Loans of this type are going to unavoidably become much more popular as the government wastes away the value of TEAS. The consequences of students being forced into taking out loans without prospects of being able to repay are frightening.

To be considered as an applicant a student must be post-graduate, or within two years of graduation and must take out a life and total disablement policy. Details are available from Barry Heath, the Student Welfare Co-ordinator.

Geoff Hanmer



# TEAS; UP OR DOWN?

**T**he Department of Prime Minister and Cabinet can't add up. This is the inescapable conclusion drawn from a leaked briefing document.

Thanks to the sieve-like security among our public servants, it can now be revealed that 19.6% of 164.4 million dollars comes to 85 million dollars.

Fraser's top public servants supplied him with a costing of Labor's proposed TEAS increase (up to \$54) which was almost three times the amount that the increase would cost using the method the Liberals used to calculate their increase in the budget.

### Revealed

The leaked document, supplied to *On dit* by Senator John Button, Labor spokesman for education, says that the Labor Party policy "contains no major new initiatives" and that it "continues largely unaltered the programmes of the present government". This reflects the meagreness of the Labor programme as outlined in *On dit* 16.

Senator Button said that the Government's 10% increase was "inadequate" and noted that the allowance was still considerably short of the adult dole. Wal Fife, Minister for Education, says that the increase demonstrated the Government's "unequivocal commitment to providing financial assistance to tertiary students on the basis of need".

**Other changes**  
As well as raising maximum TEAS allowances to \$49.67 per week, spouse allowances rose to \$42.70 a week and dependent children are now worth \$10 a week. The cut off point in family income is now \$10,312, and

students will be able to earn up to \$2000 per year including up to \$500 from any award.

Postgraduate allowances are up from \$4,200, and about one hundred extra awards would be available. *Howard Glenn* analyses the moves.

### No joy for students

The recently delivered Federal Budget will result in real cuts in student allowances, despite Mr Howard's claim of extra benefits. These "benefits" are the government's concession to the widespread student demand for increases in TEAS.

The TEAS campaign of the Australian Union of Students resulted in public demonstrations and support across the country, with a large amount of media coverage of the inadequacies of student allowances.

It's a pyrrhic victory for AUS and students, although it is an indictment of the Government has claimed that they have made significant improvements, this is clearly not the case.

While the few students will reap the benefit of an extra \$4.52 per week, the government has admitted that 2,000 less students will receive TEAS in 1981 than in 1980. In 1979-80 they allocated \$164.4 million and spent \$157.7 million, for 1980-81 they are allocating \$162.8 million, an amount less than they allocated last year even though they have increased the allowance and changed the means test.

### How this will happen

The means test has been used to make more and more students ineligible for TEAS. In 1979 the Bureau of Statistics showed on a distribution of weekly earnings that less than 25% of male wage earners aged between 40 and 54

years (the most likely age for students' parents) earn a wage or salary low enough to allow their student children to receive the full TEAS allowance.

The minimum cut off point in 1981 will be \$10,312. Currently the average wage is \$13,348 per year, the average minimum annual award wage is \$9,171, so it's not hard to see why the vast majority of students will still be ineligible for assistance.

Those who get TEAS will be worse off. The Commonwealth Education Department Survey of student income and expenditure conducted in 1979 found that the average student expenditure was \$3218.80 per year. When adjusted for an expected inflation rate of 10%, this becomes \$3540.68, which is \$957 below the new maximum TEAS allowance, which means that student debt will increase as previously the expenditure exceeded maximum TEAS by \$870.

The government has yet again appeared to be generous while actually cutting student allowances.

Post-graduate awards would need to be raised to \$6,500 (\$1880 more than they will be in 1981) to equal the 1977 allowance in real terms.

Total funding for all forms of student assistance will be \$232.9 million; \$233.3 million less than is being given as direct assistance to manufacturing and mining industries. This doesn't take into account other concessions to industry like the increased depreciation allowance costing \$250 million by the mid 1980's.

Yet again this government has shown its priorities and students have got a phony increase.

*Howard Glenn/Anne Gooley  
Geoff Hanmer*



# Win a Meal!

**S**taring students will have a great opportunity to display their latent cooking talents and maybe gain a free meal by participating in a recipe competition to start next week.

The weekly competition is being sponsored by Rita's Indian Vegetarian Health Foods restaurant in Sothern Cross. Entries due in on Wednesday this week, and every Monday following will be judged by Peter Stark, Manager of the Union Catering Department. He will pick the winning entry with

regard to its cost, nutrition value, level of humour and of course taste.

How to combine all these ingredients in one recipe? Maybe the humour could be worked into some suggestions as to how the finished product could be used - then the taste won't suffer too much. Whichever way you do it, get those entries rolling into the *On dit* office by Wednesday 12.00 noon and try your luck.  
*On dit Staff*

Sponsored by:  
**Rita's Indian and Vegetarian Health Foods**  
Shop 28, Southern Cross  
10% student discount

# Gaysoc Revival

**A**delaide University is one of the few campuses in Australia not to have a functioning Gay Society.

This is according to a letter *On dit* received last week from the would be organiser of the new Gaysoc. "Even the University of Queensland has a Gay group," he writes plaintively. A meeting of the new Gaysoc will be held in Meeting Room No. 2, behind the

Games Room, at 1 p.m. on Wednesday September 10th. You can get in touch with the new organizer through the Gaysoc pigeon hole.

*On dit staff*

### Guitar Doctor

**Neil Andrews**  
Repair and Servicing of All Fretted Instruments  
Phone: 352 3136  
9.00 a.m. to 9.00 p.m. Monday to Saturday.  
20% Student Discounts

# New Scholarship To Hawaii

**T**he East West Population Institute of Hawaii is offering a graduate scholarship in various fields for a thesis concentrating on population.

Masters or Doctoral theses are equally welcome, and the scholarship is offered through the University of Hawaii. Preferred fields in which students should be working include Anthropology, Biostatistics or Epidemiology, Economics

Geography, Psychology and Sociology.

Benefits include round trip air travel to Hawaii, tuition and academic fees paid, housing and a food allowance of \$3480 US as well as insurance cover, book allowance and thesis typing service.

The award may be for up to a period of four years.

Contact your faculty secretary for information. The closing date for applications is 1 September 1980.

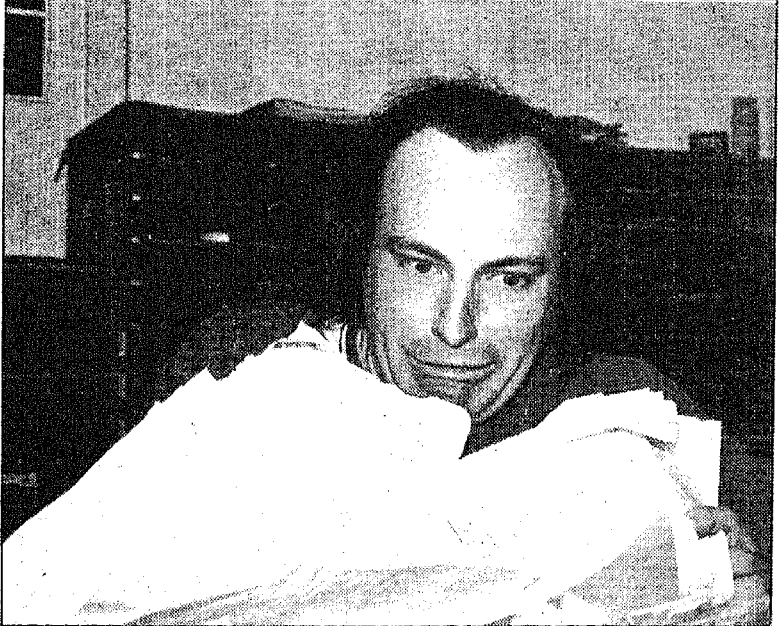
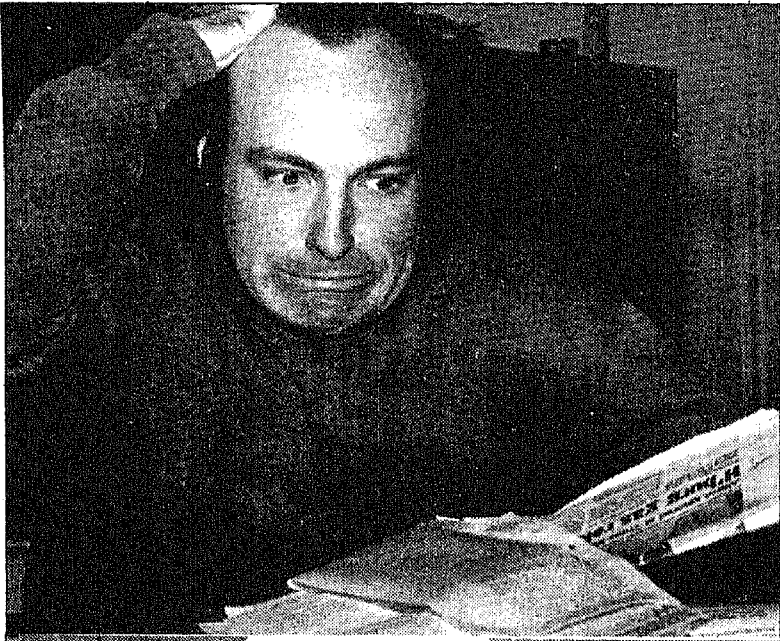
*On dit staff*

# Romantic Arts Society

It's about time, thought we, that something was done to represent the "Romantic side of life". Thus has emerged "AURAS" (Adelaide University Romantic Arts Society), a group of enthusiasts dedicated to the works of (mainly) 19th and 20th century fantasy writers, such as William Morris, George MacDonald, C.S. Lewis, Charles Williams, E.R. Eddison, J.R.R. Tolkien, and others; not forgetting other forms of Romanticism, such as that expressed in (mainly) 19th century music. "AURAS" intend to meet each Thursday at 1 p.m. in room 521, Napier Building, and everyone is welcome. They hope to have guest speakers, films and discussions covering all aspects of Romanticism.

# Saddle making

Twelve week course starting third or fourth week of term, three hours per week, costing \$50. See Vera Trust at the Craft Studio or ring 233 4333 ext. 2857.



A normal weeks proofing, ho hum.

## Come Proofing!

**I used to be illiterate: a bad speller, unsure of my syntax, always embarrassed about my clumsy syntactic constructions. But then I started proofreading On dit. I adopted a new perspective. I thought of my grammar in new ways.**

I'm still illiterate, and still need to use a dictionary. Now, though, I realize that I'm not alone. The world is full of illiterate people, and a surprising number of them write for *On dit*.

My previous inhibition about my constructions has at last totally disappeared, and I owe it all to just an hour or two a week correcting articles. But why should a select few enjoy this privilege? You too can proofread for *On dit*. It's your right, after all, as a Union member. It's a valuable part of your education - you get to see writers as the editors see them, in the harsh cruel light of close scrutiny before most of the errors have

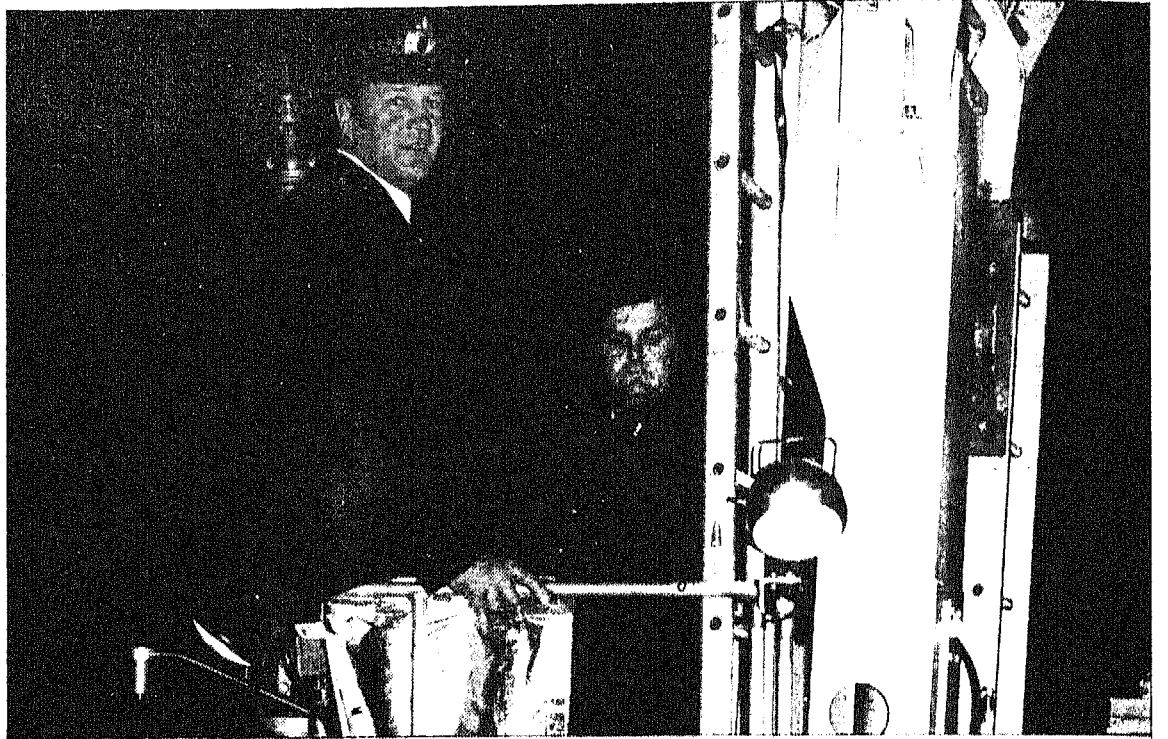
been taken out. Perhaps you think you've seen appalling errors in this paper. Believe me, you've seen nothing till you see the originals.

### Denial

Why deny yourself? Insist on seeing how today's writers write. Laugh your way through ridiculous spelling. Guffaw at outrageous statements. Thrill to the sight of seemingly impossible blunders. Test your deductive powers on almost incomprehensible scribble.

Of course, the typesetters' fingers occasionally slip, and these errors have to be removed too. But that's all just part of the fun when you proofread. A few short hours a week and literary confidence can be yours. The entire third term of proofreading is waiting for you. You owe it to yourself to take advantage of this unique opportunity. The action starts around Wednesday afternoon each week, so note it in your diary. You won't regret it. Take my word for it.

Alan Kennington  
(a satisfied proofreader)



## WHERE'S THE FIRE?

**A surprised crowd watched the SA Fire Brigade put their snorkel unit through its paces at the Western end of the Lady Symon Building last Thursday evening.**

For a change, the Brigade weren't here to attend to one of the numerous false alarms in the Union Building. Instead, they were on a training session designed to familiarise officers with the operation of the unit.

Trainees were given the task of manoeuvring the snorkel around the roof of the Union Building and into the gap between it and

the Lady Symon. An intrepid *On dit* editor took the opportunity to take in the view from 25 metres up, the maximum extension of the unit.

Brian Thomas, a station officer with the Brigade, was in charge of operations. It was a smooth ride up, and the view once there was magnificent, though such arcane considerations probably aren't the major concern of fire officers.

"It's a tremendous machine" enthused Thomas as he swooped down the roof and towards the Chapel. "We really could do with three rather than just this one."

Out of a barrage of technical information I gathered it could

pump a lot of water over a fire very quickly; and from the right place too.

Able to operate in anything up to a thirty or forty knot wind with few problems, the snorkel seems to defy gravity. Its relatively small base supported three people and the massive looking cantilevers with reassuring stability. Just like an oversize 'Planet' lamp really.

The snorkel certainly looks a useful piece of equipment, and it's certainly a lot of fun to use. My only query is what if someone made a dreadful mistake and it goes through the roof? I suppose the only course left open would be to nonchalantly enquire "where's the fire?"

Geoff Hanmer

## New Council Elects Chair

**Andrew Frost will be the new chair of the Union Council for 1980-81, it was decided at the first meeting of the new council held on Wednesday 13th of August.**

Frost was elected unopposed to the position, previously held by Kerry Hinton. Hinton now becomes chair of Finance committee. Howard Glenn will chair Planning, Ken McAlpine Welfare and Simon Maddocks the House Committee. In other council developments, the statutory fee was finally set at \$140 after it was decided to continue with live theatre in Union Hall. A \$20,000 limit has been set on operating costs and an extensive enquiry will be mounted examining the operation and possible refurbishing of the Hall.

### Non Collegiate Housing

The Union's initial commitment to Non-Collegiate Housing was continued in 1981 with

another grant of \$10,000 to the scheme. Further grants will be under close review, and the Non-Collegiate Housing Management Board is hopeful of operating as a self sustaining entity.

Ex chairs, Kerry Hinton's report, tabled at the old council's final meeting contained few surprises except for some harsh criticism of the Catering Management. Hinton has in the past been at odds with management on several occasions, and signalled his intention to *On Dit* to press for changes. He believes that management are "too conservative" and that they are not prepared to listen to student input via the catering management board. The management were replying to problems within the catering department by relying on traditional procedures such as reducing staff and cutting services rather than trying to increase market penetration according to Hinton.

Recently, Council asked the CMB to advertise refectory

services but it had not done so because, according to CMB chair, Peter Maddern, the CMB believed it would be "worthless".

Andrew Frost in the debate following the CMB's inaction, called Maddern's statement "inflammatory". "The board has been given a direction by Union Council and it cannot reject Council decisions" said Frost.

### New Proposals

At present the CMB has before it a proposal to employ a management consultant to determine marketing strategy over a two year period. This would involve an expenditure of at least \$20,000. Both management and CMB Chair Maddern have decided that "You have to spend a quid to make a quid" but others close to Council are reserved about the idea.

Certainly something will have to be done. This year it appears that the catering management board will make a \$20,000 loss. Perhaps outside management expertise is the answer.

Geoff Hanmer

### SAUA ANNUAL ELECTIONS RESULTS

After final counting of votes, the official results are

<b>President</b>	
Amanda Cornwall	488
Rick Edwards	278
No Candidate	96
<b>Vice President</b>	
Howard Glenn	407
Simon Maddocks	297
No Candidate	129
<b>Secretary</b>	
Linda Gale	500
No Candidate	277

<b>Treasurer</b>	
Kon Kotsiou	441
No Candidate	194
<b>Local AUS Secretary</b>	
Ken McAlpine	385
No Candidate	212
<b>Executive Members</b>	
Nick Runjajic	
Tony Waters	
<b>MAC Ordinary Members</b>	
Megan Dansie	
Nick Murray	
<b>On dit Editor</b>	
Hunt/Williamson	
<b>PAC</b>	
Michael Christopher	

Debbie Cutlack
D. Nichols
No Candidate
<b>Bread &amp; Circuses Ed.</b>
Chapman/Summers
<b>Women's Officer</b>
Chris Barry
<b>Education Officer</b>
Julia Gillard
<b>Environmental Officer</b>
Glen Webster
<b>Radio Co-directors</b>
Trevor John and Nonee Walsh
<b>Referendum</b>
Yes 492
No 162
(passed)



# CUTS!

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# UNI IN CRISIS

**D**UE TO THE CUTS in education funding instituted by the Fraser government over the last five years, this University is facing a funding crisis. As well as affecting building and maintenance, these cuts are causing massive reductions in academic and ancillary staff. Inevitably this loss of academic staff will lead to decreased course choices, decreased assessment options, crowded less frequent tutorials, and the complete destruction of some departments. Loss of ancillary staff will mean essential services like cleaning and maintenance will no longer be performed as efficiently or as frequently.

The need for action is clear, but some may question whether closure is an appropriate form of action. Unfortunately, all other avenues are blocked. The government shows in its announced funding guidelines for the next three years, absolutely no intention of aiding our University by increasing funding. The body supposed to put our case to government and fight for us, the Universities' Council of Australia, does not seem to want to do so. Their recent visit to the University show they are content to tender the advice the government wants to hear.

This publicity in an election year will be able to make an impact on the education policy of the three major political parties and gain a better deal for us. Unless we act now, education will not be an issue in the election. The situation will simply worsen over the next three years. In attempting to publicize education and get a better deal, we are not alone. Bodies such as the Australian Teachers' Federation, the Australian Council of State Schools' Organizations and the Australian Union of Students are fighting too.

We must help ourselves. By closing the University and holding a public demonstration, the funding situation at Adelaide University will receive publicity. This publicity in an election year will be able to impact the education policy of the three major political parties and gain a better deal for us. Unless we act now, education will not be an issue in the election. The situation will simply worsen over the next three years. In attempting to publicize education and get a better deal. We are not alone. Bodies such as the Australian Teachers' Federation, the Australian Council of State Schools' Organizations and the Australian Union of Students are fighting too.

Join the fight - we must act now! Come to the General Meeting on Tuesday 9th September at 1.00 p.m. on the Barr Smith Lawns. Vote yes to the proposition.

"That this general meeting of the Academic staff, Ancillary staff and students of Adelaide University calls on University Council to close the University for a day, on Thursday 18th September. All lectures and tutorials should cease on this day, and the Library and Union House should close. During this closure, a public demonstration should be held at an off-campus location to publicize the desperate funding situation."

*Julia Gillard*

# CUTS! A UNI CLOSEDOWN HAPPENING ALREADY

Effective University Funds in millions of dollars

46

45

44

43

42

Since 1976, Adelaide University has seen the loss of 80 tenured academic positions, 45 full time tutors, and many more part-time tutors and laboratory supervisors.

The Federal Government has claimed that recurrent funding for Tertiary Education has been maintained. This is true in a certain sense, but in reality very misleading.

There are two main reasons for this. Across Australia there has been some staff expansion in institutions as well as a small rise in student numbers. This means that no-growth institutions such as Adelaide University, have each year had a smaller share of a frozen cake.

The second reason is incremental creep. This means that while the salaries' allocation of the University is the same each year, the academic population gets more and more money through pay increases (increments) resulting from promotion. To balance the books, with a frozen budget, less staff must be employed.

What does all this mean for students? The University's accounting gymnastics can only do so much; now the crunch has really come, and is affecting student working conditions.

The drastic losses in staff means that many departments have started cutting out first year course options. A return to the bad old days of 'History I' or maybe even amalgamations of courses like Genetics and Biology are possible. A University committee recently suggested that there be a subject called Law/Arts II!

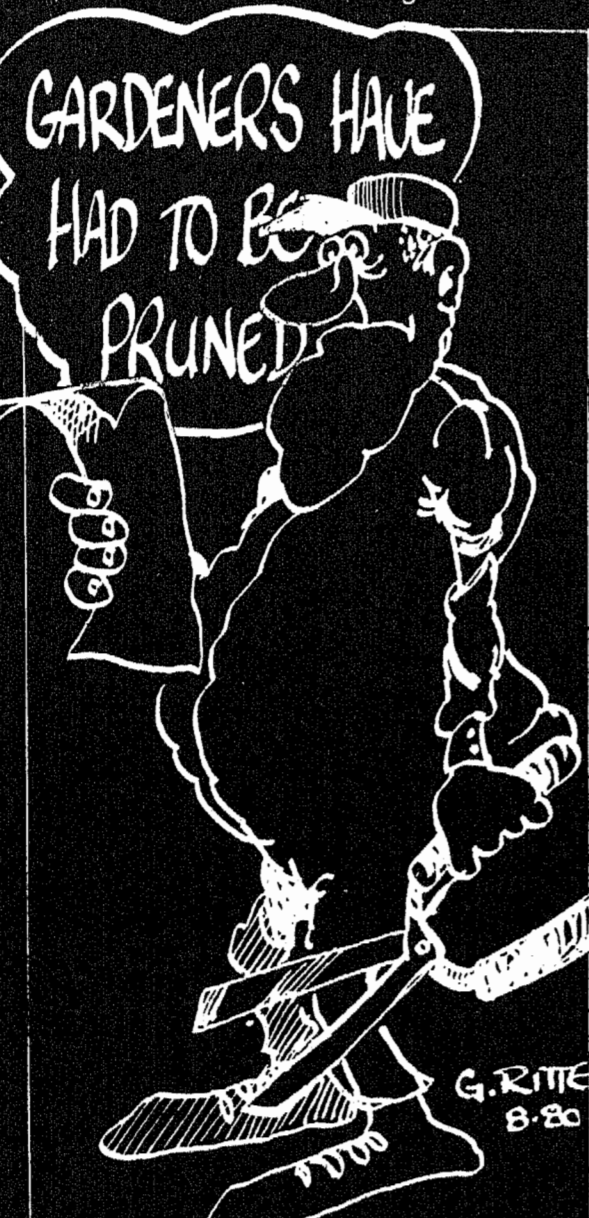
Assessment choices in many subjects have already been curtailed. Marking takes up much of the time of academics and one easy way for them to reduce their workload is to return to the 1960s and just have one big exam at the end of the year.

Professional courses such as Medicine, Dentistry, Architecture and Engineering have not been hit as hard as non-vocational degrees. However, the University will have to cut into these areas much more in the future. Already, the Professional Association of Dentists has warned that unless the course at Adelaide University is upgraded they will oppose the registration of our Dentistry Graduates as Dentists.

Academic staff have witnessed their conditions of employment worsening, being eroded because of funding cuts. As staff resign, retire or go on study leave their positions have not been filled. In fact 44 academic positions of lecturer, senior lecturer, reader and professor have actually been abolished and 36 have not been filled. In addition 18

tutoring positions have been abolished and 25 not filled.

These severe cuts mean that the staff who remain are working harder; often in fields where they have little experience. Lecturers have had to take over tutoring in many instances, as well as continuing their full lecturing duties and post-graduate supervision. Staff are having to spread themselves thinner and thinner to cope with increased teaching duties.



Young academics, hoping to advance their careers, face increased competition for the few places available. This has led to the 'publish or perish' syndrome, which forces young academics to keep producing small research works to increase their career chances. As less and less places are available within the

University, young potential academics are forced to look for work outside academia. Thus funding cuts will lead to a lost generation from which no one has moved into the academic ranks. The remaining staff will not be exposed to any innovative or challenging ideas from these newcomers.

Fewer tutors means that post-graduate students have more opportunity for part-time work, so you might expect postgrads not to be too concerned at the staff cuts. Quite aside from the decrease in the quality of tutoring, about which many postgraduates are concerned, this additional tutoring means further intrusion upon a postgraduate's research time. A postgraduate's primary concern is research; inadequate funding means that postgraduates are forced to supplement their income by tutoring. Tutoring is optional, but with the decrease in tutors, more and more pressure is brought upon the post-graduate to do a 'faire share' of the tutoring. Although they *are* paid, the lack of time can mean inadequate preparation and lower educational standards. Whereas tutoring staff are selected on their ability to tutor, postgraduates are not. If postgraduates have to spend a third of their time preparing for tutorials, isn't it reasonable to expect that they will take a third longer to complete their degree?

The cuts in Ancillary staff have been severe. The Services Superintendent Peter Turnbull and the Adelaide University Ancillary Staff Association (ASA) say that cuts of up to 50% have occurred in some areas of ancillary staffing.

Our figures reveal that since 1974 the reduction in staff numbers has been far greater in the services area than in the academic area. The fear is that any further reductions will result in a decrease in the safety, cleanliness and smooth running of the University to

unacceptable levels. Those staff who are not replaced must have their duties taken over by other staff leading to overwork and job dissatisfaction.

To focus on one particular area, look at the accompanying table and the figures for cleaners. In 1974 we had 232 cleaners



working 5220 hours weekly. Now we have 132 working 2380, a reduction of 43%. This despite a significant increase in areas to be cleaned (new 6 storey Medical Building). Peter Turnbull commented that "the reduction is in part due to new methods and work techniques. However there is little doubt the cuts have had some effect on building cleanliness."

The SAUA approached the ASA last week to discuss joint action about funding cuts.

What we all must realise is the real cause is the Federal Government's disastrous education policies which have meant a 3.75-4.25% cut in Education funding this year. It's only by all affected groups working together to change the root cause that we can possibly succeed in our quest for an adequate Tertiary Education System.

Tertiary education in Australia is reaching crisis point. This crisis is going largely unnoticed. As graduate unemployment rises, the value of that education is coming increasingly under attack.

It's not possible to isolate the cuts to education from the total economic strategy of this present government. The needs of private business set the parameters of education spending. The need of business for skilled labour, particularly in the tertiary sector, determined the rapid expansion of tertiary education from the fifties till the mid-seventies.

The Fraser Government have cut education in real terms every year since 1975. The Fraser government established the Tertiary Education Commission in

1977 to oversee and coordinate all post-secondary education. This body and the Universities, Advanced Education and TAFE Councils that report to it, have lost all semblance of independence. The Universities Council, when making its round of universities, was not concerned with staffing problems in universities, arguing that "the staffing problem was for the University to solve and it was unconvinced of the arguments for additional funding".

If these trends are continued not only will access to tertiary education become a privilege for very limited numbers of people but the quality of education will decline. As institutions have to search elsewhere for money, education will be increasingly limited to those areas industry is willing to fund. Areas of critical study will be limited and important areas of research will go to the wall.

1975

1976

1977

1978

1979

1980

# CUTS

## LESS OPTIONS, LESS TUTORS

We have reduced the frequency of tutorials by two, so that each student attends once a fortnight instead of weekly.

### Human Physiology

It was once an aim, usually achieved, not to use part time tutors in first year subjects. That is no longer possible, and the result is a reduction in the accessibility of staff to students, and in the possibilities of consultation between staff.

### Australian History

We shall probably either revert to over large groups, or to fortnightly tutorials. Neither of these expedients will alleviate the assessment load which is considerable. For some years we have had a very liberal assessment policy with a choice of various combinations of essays, exam and projects. This takes longer to mark than exams (but we believe it is educationally more worthwhile). I hope we can maintain this policy.

### History of Education

The policy is to keep tutorial sizes between 9 and 13, which is the smallest our staff/student ratio permits. We have 1 post frozen and will have 2 next year (out of an original 8 lecturers or above) and may have to increase group size.

### Classics

They (tutorial programs) are an essential part of teaching in law subjects. Unfortunately, tutorial programmes suffer when staff shortages occur, as priority must be given to lecturing.

### Law of Association

As a result of decisions by the university staffing committee, the department could not replace a full time tutor in my course. Two part time tutors were hired, but they cannot be expected to give as much attention to students outside tutorial time.

### History 1A

About ten years ago tutorials were given in Microbiology. We abandoned tutorials because of lack of suitable tutors available to keep the tutorial groups at reasonable numbers. Should this situation change we would reintroduce the tutorials.

### Microbiology

If proposed Departmental staffing committee policy of "freezing" tutorships occurs, there will be drastic changes due to elimination of a number of full time tutors (who currently provide a large percentage of tutes) by the end of next year. Tutorials provide an opportunity for interaction, teaching corrections, etc., not possible with homework class exercises.

### Maths



# CUTS GEOGRAPHY A case study ACADEMIC VIABILITY THREAT

I realise that our Department is but one of the earlier casualties, nevertheless its position may be indicative of what must happen in future across a whole range of teaching departments in this University.

As you are aware we have three frozen lectureships in this Department. That represents 30 per cent of our lecturing staff. Because of this and the rapid escalation of costs we have been forced to trim our programme to the extent that any future cuts would make the academic viability of Geography extremely doubtful.

Until recent years we held a field camp for all students taking Geography. In addition some of the practical exercises were held outside of the laboratory on Wednesday afternoons and Saturday mornings. These have now been deleted. First year students obtain no field training and all practical classes are restricted to laboratory sessions.

Practical work was taken out of Economic Geography I some time ago and we now propose to cancel that subject altogether from 1981 onwards. We simply do not have the staff to teach it and Geography I properly.

The Second Year option of Climatology was removed from our syllabus in 1979. We now offer no choice to students doing both Physical and Human Geography

The field camp which preceded the beginning of second year was deleted two years ago. This camp was seen as an essential training period in field techniques for all students going on beyond Geography I.

In this last year even the single day field excursions were deleted from Human Geography at second year. A field camp is still given in Geomorphology, but this is made possible by offering tutorials only fortnightly instead of weekly as in other sections of the second year courses.

For students in Physical Geography there are no options or choices available in third year. From the beginning of 1980 the alternative course in Climatology was removed and Hydrology, which had been given in earlier years, had already been deleted.

On the human side of the subject we plan to remove the option South-East Asia from the courses available in 1981. Since Professor Lawton left this course has been taught by Flinders staff but we are no longer able to finance that assistance.

At the beginning of 1980 we re-organised the third year course into a half year instead of a unit system. This enabled us to make considerable cuts in the tutoring hours at this level. Practicals have similarly been lessened. Formerly all

students taking third year would spend at least one week in the field in practical training.

To date our Honours programme has remained virtually untouched by our changing fortunes. We did cut it out in 1978, but the outcry was so great that it was fully re-instated in 1979. However, we have planned drastic changes for 1981. Seminars will be held less frequently.

Furthermore, an important academic principle is being challenged in that we plan to allow students to take only one systematic course in 1981.

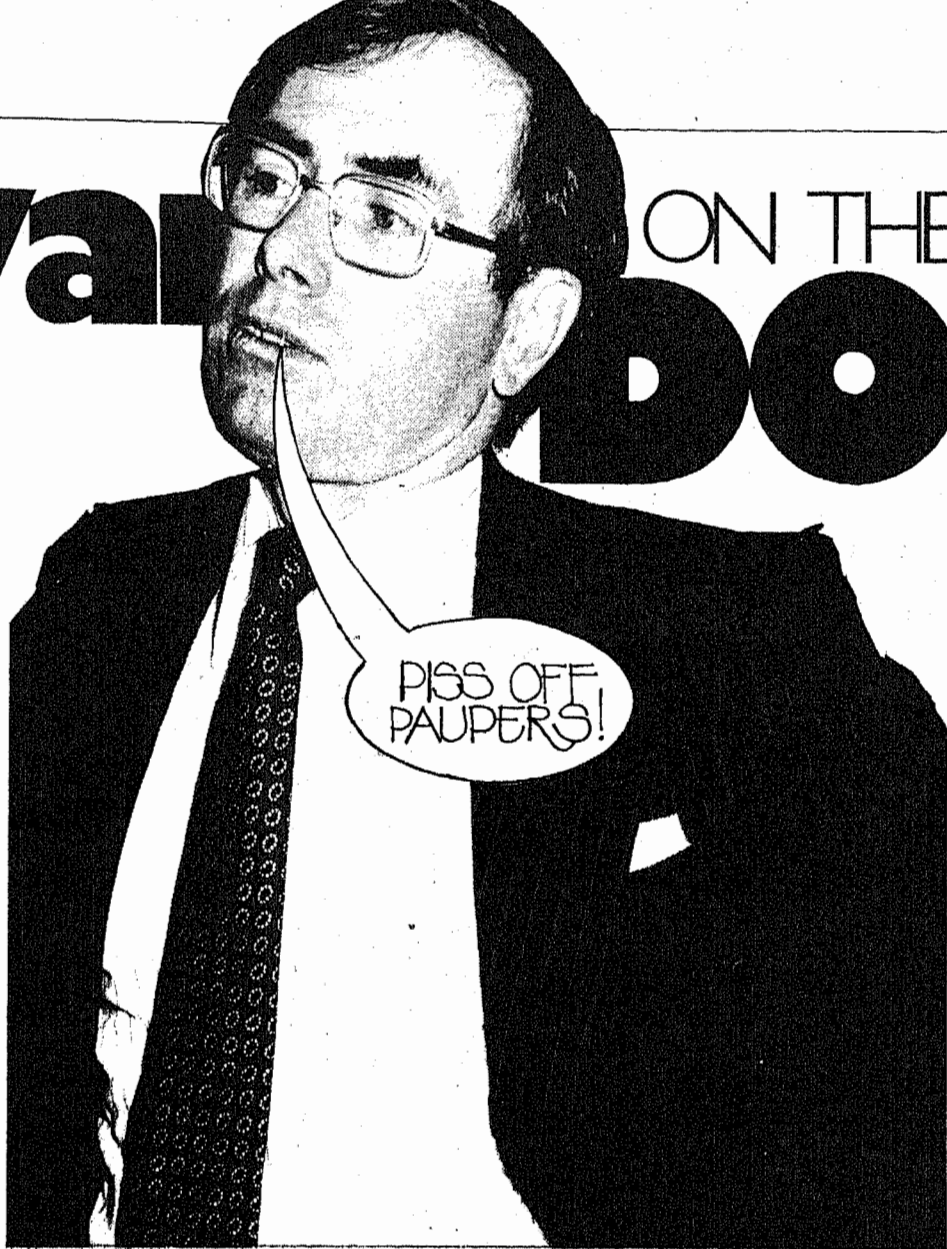
We have always maintained that a discipline which trains students in integration and synthesis cannot allow specialization in one field before the postgraduate level. We can no longer maintain this position.

This is a bad omen. Our graduates are employable because of this breadth of skills and training. All of our twelve Honours graduates from last year obtained employment in a wide range of positions. Two withdrew during the year because they found attractive jobs.

If our tutorships and part-time teaching are similarly removed then there is no way in which we could continue. We have already made a large number of adjustments and cannot reduce our teaching any further.

IS

# Howard ON THE DOLE?



Is Howard on TEAS? I don't think so.

You have to hand it to Malcolm Fraser. The leaking of his own budget was a political masterstroke. It created a headline grabbing media story, drawing attention away from the contents of the budget, and it tempered rising expectations thus dampening the blow and obscuring the fundamental meanness embodied in the document.

Tandberg (*Melbourne Age* cartoonist) summed it up thus, "Police comb the countryside in search of the person who perpetrated the most dastardly leak in the history of budgets. Meanwhile the men responsible for the budget roam the streets free men".

This budget has been heralded as a "responsible budget". What is this budget (and the government's economic strategy generally) responsible for?

**Unemployment**

The party that gave you "Jobs for all who want to work" in 1975 now offers "Little if any decline in overall unemployment" in the foreseeable future. With a real unemployment rate of around 10%, the conclusion is drawn that since Fraser came to power many people have decided that they don't want to work! After all, if there are thirty people for every one job vacancy it's clear that twenty nine of them aren't serious, are they?

**Inflation**

Inflation is set to increase overall in the next twelve months. But two particular areas will experience massive inflation in the next few weeks.

Despite Fraser's 1978 promise of a 5% inflation rate by 1979, inflation is now about 11% and the Treasurer predicts it to rise in 1980-81 "at about the same rate as or slightly faster than" in 1979-80. This prediction is based on the ridiculous assumption that oil prices remain constant. But if you really want to see inflation, watch the government's "predictions" on the magnitude of the so called "Resources Boom". In 1977 it was to be a mere \$6,000,000,000 (\$6 billion) investment. Several weeks ago it was expected to be \$29 billion. This has again been revised to a figure of \$60 billion! This "inflation" applies equally to the

Who's the real bludger? Mark Duffy reviews the recent Federal Budget and concludes it's a give and take affair - Fraser takes it from the poor and gives it to the rich. For this and more appalling jokes read on.

government's "costing" of the Labor Party's policy proposals. In only two days

last week we saw 100% "costing" increase, from \$2 billion to \$4 billion. My prediction is that if these increases continue on the current trend, by the election the resource boom will bring us about \$100 billion, while a Hayden government

will cost us about \$100 billion - if we believe Malcolm.

**Taxation**

It has been argued recently in the pages of *On dit* that the Fraser government has put an end to Labor's so-called "tax rip-off". ("I should firstly deny that there's been an overall rise in taxation." K. Bills, *On dit* No. 14.) The budget has (again) laid this myth to rest.

**Total Federal Tax Burden**

1975-76	\$18.3 billion (25.1% of GDP)
1980-81	\$34.5 billion (26.7% of GDP)

Despite the rhetoric, it is clear beyond doubt that the Fraser government is the highest taxing government in the history of the Federation. The budget also guarantees that interest rates will continue to rise - after the election.

**Where are we going?**

It is often difficult to understand the government's basic economic policy when one is bombarded by such jargon as "M3", "real wage overhangs" or "deficit reduction". But as Dr Barry Hughes points out, beneath all this jargon lies a simple proposition, "It might be possible to squeeze inflation out by instituting such an unpleasant economic environment with lots of unemployment that the stuffing is knocked out of the workers and their unions, and that business thinks twice about the size of its price increases for fear of losing trade". Leaving aside the blunt brutality of this approach, does it work?

When Fraser came to power, inflation was 13% and registered unemployment 4.5%. By January 1981, inflation will be close on 12% and unemployment around 7.3%.

If this "relationship" between inflation and unemployment continues, and the policy is persisted with (as the budget says it will be), to reach Fraser's inflation goal of 2% will require a registered unemployment rate of 22%!

The meanness and inequity of placing the whole burden of the economic crisis on the shoulders of the unemployed, the wage earner and the welfare recipient is obvious, especially in a period when business profits are going through the roof.

The budget confirms three things. Fraser is a habitual liar. His economic policy is not only morally bankrupt but also a complete failure. His government should be removed.

Mark Duffy  
Law/Economics

# Using IRIDODOLOGY

by Ron Kendall

Iridology reveals pathological and functional disturbances in the human body by means of abnormal spots, lines and discolourations of the iris of the eye.

Iridology also reveals drug deposits, inherent weaknesses and the constitution of the individual as well as healing signs following adoption of a more positive lifestyle or therapy.

It is not a diagnostic tool which will give a name to a disease. For example it is possible to observe "congestion of the liver" but it is not possible to name a specific disease - cirrhosis of the liver.

Iridology does however, reveal functional and biochemical changes in tissues long before their symptoms manifest themselves into what could be diagnosed as disease and treated. Therefore it truly belongs to preventive medicine.

The iris will only record that which is unnatural to the body. Every abnormal mark, line or colour in the iris is indicative of some form of imbalance in the tissues - either trauma, biochemical and structural changes or inorganic chemical deposition. Puberty, pregnancy, menopause are not represented in the iris unless some abnormalities arise during these periods of vast physiological change.

The iris reveals structural defects, the presence of acids and catarrh and anaemia. The texture of the iris fibres reveals the constitution or ability of the patient to recuperate. The contractibility of the iris is also a good indication of the state of the nervous system.

Clinical medicine uses the eyes as a diagnostic measure in such conditions as syphilis, jaundice, measles, beriberi, diphtheria. The eye also reveals the use of many drugs, excessive carbonaceous food, exophthalmic goitre, mitral diseases, fear, venous obstructions, neuroasthenia, fevers and certain forms of paralysis.

**Scepticism**

The scepticism of the validity of iridology held by most of the "scientific" community is due to the fact that no knowledge as to the exact neural pathways or reflex mechanisms connecting the fibres of the iris to the rest of the body has yet been discovered.

The official view of the Australian Medical Association is that iris diagnosis is not acceptable. "We don't approve of it as a diagnostic method because it has no basis of scientific fact". The Australian Health Department held an inquiry into chiropractic, osteopathy, homeopathy, and neuropathy; its investigations included a brief study of iridology. The study concluded "that for the time being, iridology must be regarded as unacceptable as a diagnostic method and its present use is unwarranted until its possible worth is assessed".

"There is no known mechanism by which any organ can transmit its

normality or otherwise to another point in the body and which would be expected to produce changes in the appearance of the iris except in the most general way. The diameter of the pupil, for example, is a useful indicator of a number of biochemical changes of a general nature, but since it can only dilate or constrict, the information conferred by this alone is on limited value. There is certainly no known way in which the body organs could be represented at specific locations in the iris."

The time is ripe for a well planned research project to be undertaken to first of all demonstrate that the iris of the eye is not a static entity in that it changes in both colour and structure in relationship to the progressive upgrading of the health levels of individuals over a period of time. Secondly, it must be demonstrated that healing signs can be brought about through the natural therapies without resorting to conventional therapy. This could be well demonstrated in many of the chronic health problems which are not dealt with with much success by the allopathic medical practitioners.

**The scientific method**

Webster's dictionary defines scientific method as: "The principles and procedures used in the systematic pursuit of intersubjectively

accessible knowledge and involving as necessary conditions, the recognition and formulation of a problem, the collection of data through observation and if possible - 'experiment', and the formulation of hypotheses and the testing and confirmation of the hypotheses formulated."

These are the four elements to a scientific method:

- 1) "What is the problem?" - sometimes is quite difficult and may even be deferred until all the pertinent facts are assembled.
- 2) Collection of the "pertinent" facts.
- 3) The facts must then be categorized. This is done by considering what they resemble and what they do not resemble, with the reference point either the question or the total concept of the situation. Such a characterization should suggest a working hypothesis, a reason "why" they exist and are available. This conclusion then illuminates the question.
- 4) The explanation of the question should be tested in any way possible, including matching experiment.

The main thing is that the logic of the method prevail, regardless of the four step sequential order.

Iris analysis proceeds closely on the scientific method model, when the work is performed by trained professionals. The necessary question can be formulated. This is usually "How does the iris in study differ from the ideal iris?" Observations are made, facts are recorded, categorized and a working hypothesis is formulated as an explanation. Finally when the patient engages in a new programme of health discipline, in a sense an experiment testing the working hypothesis is being conducted.

**CLASSES** In Introductory Iridology will be conducted through the Natural Health Society WEDNESDAY AFTERNOONS. Total Cost is \$35 for 9 two hour classes. The course is practically orientated. Contact Ron Kendall - Natural Health Society Pigeon Hole, Students' Office or ring 337 0697 after 7 p.m.



The third, fourth, fifth and sixth eyes...

# LIFE ON THE DOLE

## How to make the most of LIVING ON THE DOLE

Debra Sara



Most students who will not be returning to tertiary education in 1981 (or who will not be completing their studies this year) have no doubt given some thought to their future. Many of these will come to experience the harsh reality of unemployment but few will be adequately prepared for this. Over the past few years many students have left tertiary institutions with the utmost confidence that they will walk into permanent employment of the type they want and for which they are qualified. They have soon learned that this is not the case.

It is a tough life on the dole and although \$51.45 per week is relatively attractive in comparison to the TEAS payments, the dole seems to disappear more rapidly than any measly TEAS amount. (While studying, the walls of the BSL can be haven from the traders of Rundle Mall etc. but when one leaves the

Are you one of the many students at Uni who are looking forward to the dole - not necessarily with a view to enjoy the experience.

Debra Sara's book is about living on the dole and Keith Windschuttle's is about why you're on it. Reviewed by *Bernie O'Neal*.

sanctuary many temptations appear.)

Debra Sara's "How to..." is fairly straightforward in trying to explain ways in which the unemployed can stretch the pittance they receive. She is an optimistic writer in suggesting that there is little that the unemployed can do about the problem and that it is best to grin and bear it! One might approach this book in anticipation of reading some unusual ways to economise. For example, walking on grass will save wear and tear on shoes, wearing jumpers back to front/inside out will prolong their useful life, and doing the ironing between the mattress and the bed-boards. However, these experiences of earlier depressions are apparently inappropriate today.

For many students the information which she passes on should be second nature by now and for most people with some common-sense there will only be a few pieces of new advice. The book is well set out and illustrated with many of her own drawings. It is written in a simple but lucid style and is easy to follow. There are two major problems with this book. Firstly, a fault of the book itself is that it fails to address itself to the different types of unemployed persons and treats all of the unemployed as one big group with similar problems. Thus groups with special difficulties are completely by-passed, for example, migrants, married persons, Aborigines, the middle-aged, the handicapped and so on. Secondly one must question why there was a need for a lot of the information to be published in this book. A substantial portion of the material is of the sort that should be provided by the Social Security Department and the CES. It is important information - how to get on the dole, how

the system operates etc. In theory, our bureaucracy should willingly provide this information.

In brief, I would recommend that all future dole/unemployed persons have browse through the book if only at the bookstall (see her advice on page 84).

Keith Windschuttle's "Unemployment" analyses some causes and problems of the new depression. The first edition of this book was published in March, 1979 but has since been revised in the light of people's criticisms and suggestions, and where possible the statistics have been up-dated to October, 1979. In fact, the use of statistics is an essential part of this book as Windschuttle sets about the task of destroying many myths and assumptions about unemployment and, in particular, youth unemployment. For example, that the increases in dole payments under the Whitlam Government raised the level of youth unemployment. See his conclusions on page 54:

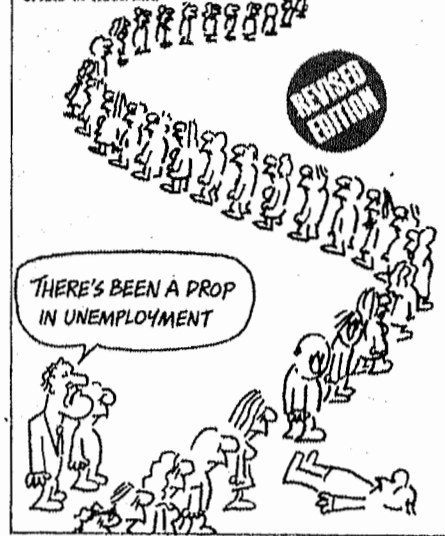
"Those who want to argue that increased dole payments caused unemployment have to explain away nearly two years of falling unemployment after the increases were made, [i.e. in the dole]. They also have to persuade us that it was mere coincidence that youth suddenly discovered the delights of living on the dole at exactly the same time as the economy was struck by the recession."

Unfortunately, he discovered that the updated statistics merely substantiated the trends he had originally found; for example, that unemployment will remain at a high level until at least the 1990's. The book is of the usual high standard that one now expects of Penguin Books and it

KEITH WINDSCHUTTLE

## UNEMPLOYMENT

A social and political analysis of the economic crisis in Australia



is a book that should be widely read and discussed. It contains a great deal of information on the unemployment situation which Windschuttle suggests is being deliberately glossed over by the Federal Government and, in some cases, withheld from the general public. The fact that the book has been revised and re-issued so soon after the first publication is proof that it has been a valuable contribution to our knowledge of our current state of affairs. One can only hope that this edition will be of even more value as we attempt to sort out a solution to the unemployment crisis.

In reading and thinking about both of these books, one will achieve some insight into the causes and consequences of unemployment. This will be invaluable for many of those who in 1981 will have to face the fact that while it is not their fault, it is their problem. □

## Crimeful Revenge

### THE LIFE AND CRIMES OF CHARLES SOBHAJ



Richard NEVILLE & Julie CLARKE

The Life and Crimes of Charles Sobhraj  
Richard Neville and Julie Clarke  
Pan Books, \$4.50, 252 pages.

The Life and Crimes of Charles Sobhraj is part of a socio-biographical trend in the novel. Sobhraj, the illegitimate son of a Vietnamese shop-girl and an Indian businessman, was born in Saigon in 1944 amid the turmoil of the Viet Minh counter-offensive against the Japanese occupation forces. After moving to France where he was unloved and treated as an alien, Sobhraj developed an intense desire to return to what he considered his spiritual homeland in Asia and saw the people preventing him from doing so as his spiritual oppressors. Crime became an avenue of revenge.

Sobhraj is not simply a "child of colonialism" but an introverted young man who had

meticulously cultivated a unique and terrifying intellectual philosophy. Compounded from Nietzsche, modern psychology and other sources Sobhraj constructed a ruthless philosophy of self autonomy and freedom. Not a flower-in-your-hair type of Marcusian freedom but a freedom which asserted his inviolable right to use other people. Sobhraj read Rene Le Senne's *Lying and Character* and used it to systematically categorize people so as to be able to manipulate them more efficiently. He learnt the use of drugs - Mogodon, Largactyl, Sodium Pentothal, quaalude - and later utilized this knowledge in some of the most brutal murders in our time. He became "a man who is his own goal", a twisted knot of desires, with an arsenal of drugs, charisma, psychology and intense self-discipline coupled to an amazing intellect.

Nomadic tourists became the victims of Sobhraj. He would beguile them with charm, slip powdered Mogodon into their coffee, 'kindly' help the stupefied victim back to their hotel, administer more drugs and rob the victim of passports and valuables. He escaped police custody in India, Thailand, Iran and Greece.

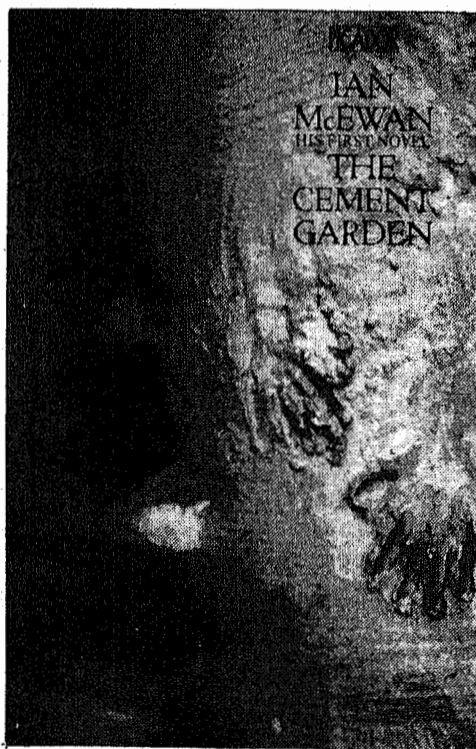
Suave and secure when, considering his background, he should have been completely screwed by the system, one enters a curious attraction-repulsion relationship with this intensely individual man. This attraction remains as he is murdering and incinerating unsuspecting tourists from Kanit House in Bangkok ostensibly as part of a business proposition with a heroin smuggling ring in Hong Kong who were apparently paying him to eliminate small time drug traffickers.

There is an intense complexity about Sobhraj which the journalistic style does not attempt to reduce to a cliché. The indefinable aura of this master demon dominates the novel; our attention throughout is focused on this "knot of savage serpents" and we are left a little worried at the end of the novel that we don't hate Sobhraj more than we do.

Insights into the nomadic bands of young tourists who wander Asia, drug trafficking, international crime procedure (or non-procedure) and consular bungling (two of the main factors leading to Sobhraj's capture were a Thai Foreign Affairs blunder and a drunken French ambassador's chance meeting with him in a whore house) are also provided and as well as being an enthralling novel it also provides a sociological panorama of an Asia struggling to rediscover itself.

D. Henderson - Arts

## The Cement Garden



Ian McEwan  
The Cement Garden  
(Picador 1978)

Those capable of confronting the sheer power of human emotions once the layers of conventionality have been stripped away, Ian McEwan's novel, *The Cement Garden*, will be compelling reading.

It is the story of four children who experience the death of their father and mother within brief intervals. They decide to bury their mother's corpse in an old trunk filled with wet cement rather than face the prospect of becoming institutionalized as orphans. The anarchic situation that follows allows McEwan to explore the hidden mental, sexual and emotional frustrations of these children as they enter adolescence released from the

ordinary bonds of conventionality and order.

The result is a daring, honest, sensitive and delicately-handled account of the motivations of the inner psyche and how - like the corpse of the mother entombed in cement - these beliefs rot and decay if suppressed, but become an emotional healing and liberation if brought out to face the light of day.

It takes courage to read *The Cement Garden*, and those who have never made an attempt to unravel the threads of their inner soul will undoubtedly call the book indecent, naive and self-indulgent.

Anna Watson

## Utilitarian Ethics

Practical Ethics  
Peter Singer

Cambridge University Press

Peter Singer has secured world recognition for his writings in the area of the ethics of vivisection (the use of animals for experiments and testing of products).

Singer takes up this issue again in *Practical Ethics*, and also discusses abortion, euthanasia killing, wealth and equality.

In discussing the various ethical issues these topics raise, he takes the view point of a utilitarian. In brief, this is the attitude that an action is good provided it improves the situation of more beings than it adversely affects.

In effect, the book is a collection of personal thoughts on various subjects.

Once he has set up his ethical framework, his arguments and deductions are, on the whole, illustrative and valid.

He presents some excellent situations to demonstrate the ethics of vivisection, euthanasia and abortion.

Singer is an active anti-vivisectionist and anyone who sympathises with him would find this book worth reading. However, be prepared to justify many other aspects of your life which arise from such an ethical stand.

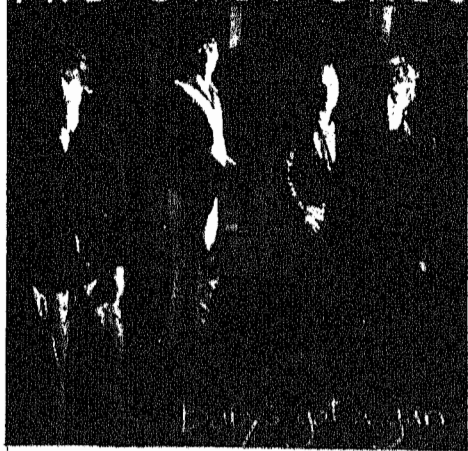
All in all, *Practical Ethics* has some high spots and some low ones. It is certainly thought provoking, but not for the casually interested reader.

Kerry Hinton

## Strange but you'll soon like them

# A PASSABLE PASSMORE

### THE ONLY ONES



Baby's got a gun  
The Only Ones (CBS)

The Only Ones are a band which has a considerable cult following, but because of the reluctance of most radio programme managers they have gone largely unnoticed by the general record buying public in this country. Nevertheless, their second Australian release, "Baby's got a gun" is still an excellent collection, all penned by guitarist/vocalist Peter Perrett, with the one exception of Johnny Duncan's "Fools".

If you are not yet acquainted with *The Only Ones*, Perrett's vocals may sound strange at first, but you will soon learn to love them. Perrett is also a fine songwriter, the lyrics in particular shining on tracks like "Oh Lucinda (love becomes a habit)" and "Castle built on sand".

A highlight of the album is the excellent lead guitar work, especially on "The Big Sleep" and "Me and my Shadow", Colin Thurston's production giving it a very clean and clear sound. For those of you familiar with the band's previous work, "Baby's got a gun" is more consistent than their earlier work, although nothing on this album quite equals their magnificent single of last year, "Another Girl, Another Planet", which held the number one spot on Student Radio's top twelve for quite a number of weeks. Even so, the album is certainly no disappointment and is well worth listening to, as is their previous Australian release, "Special View", which was a compilation of the band's first two English albums, "The Only Ones" and "Even Serpents Shine". If "Another Girl, Another Planet" had been played on Countdown and commercial radio it would have made the top ten for sure - no doubt this album will not get the exposure it deserves either - except on Student Radio - so do yourself a favour and go out and have a listen.

Paul Milliner

## Metro Music overshadows lyrics



Martha and the Muffins  
Metro Music

Martha and the Muffins are an Anglo-Canadian band and this is their debut album. The band consists of six members, two of whom are named Martha (though the others aren't named Muffin!). They play a wide variety of instruments including keyboards, saxophone, synthesizer and even trombone.

Mark Gane, the most prolific songwriter on the album, makes attempts at social comment in his lyrics but the lyrics are always overshadowed by the musical score and the complex yet effective instrumental arrangements. *The Muffins* have an original invigorating sound, somewhere between *Roxy Music* and the *B52s*.

Graeme Moyle

RECORDINGS 1900-1922

The Art of the Savoyards  
Pearl Records

If you're anxious for to shine in the high aesthetic line as a man on culture rare, You must get up all the germs of the transcendental terms, and plant them everywhere. You must lie upon the daisies and discourse in novel phrases of your complicated state of mind, The meaning doesn't matter if it's only idle chatter of a transcendental kind. And every one will say, As you walk your mystic way, "If this young man expresses himself in terms too deep for me, Why, what a very singularly deep young man this deep young man must be!"

The confessions of Claude Levi-Strauss? Non! It's Gilbert's quintessential creation the poet poseur Bunthorne (pictured). On *The Art of the Savoyards 1900-1922* Walter Passmore sings this more than passably. His accompanist is, or almost certainly was, brilliant.

Passmore was trained by Gilbert and Sullivan. So were C.H. Workman, Henry Lytton and Isabel Jay who do the unforgettable gems on this record: G & S as it was intended to be and could and should be done.

I could discourse for hours on unintelligent pompous and 'sent up' G & S productions and on vocally villainous miscasting (for such miscasting see The Adelaide Opera's *Patience*).

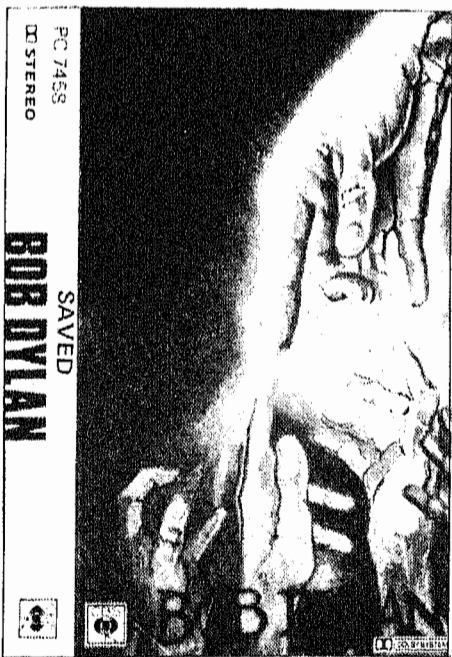
This record enables one to hear or discern just what sort of tenor, soprano, bass, etc. G & S intended to sing specific roles. The sound is amazingly clear. For G & S fans this is a must.

L.O.K.



Walter making a pass - The good old days

## Dylan's latest



Saved  
Bob Dylan  
PC 7458 (CBS)

In case you didn't know, Bob Dylan has been SAVED. He is a 'born again Christian' and, as on his previous album 'Slow Train Coming', the lyrical content is almost entirely based on a message of Christianity. Yet, why should people be put off by religious comment when social, and even political comment fail to gain much reaction. In any case, if you are not into Christianity, that does not mean you cannot get into this Dylan set.

True, one of the prime features of Dylan's music in his lyrics, but Dylan has always said things that many people do not agree with. He has always been willing to 'stick his neck out' and to stand up for what he believes. It seems that in the case of Christianity, not only has he devoted one or two tracks to it, but in the case of 'Saved', the entire album. I tend to think that, because religion has the propensity to stir up such strong feelings, for or against it, Dylan should tread carefully so that he does not alienate some of his following by over emphasis in his music on Christianity.

There is some very good music on 'Saved', and it is performed with a great deal of conviction by Dylan. And no, he has not given away the harmonica, as is magnificently

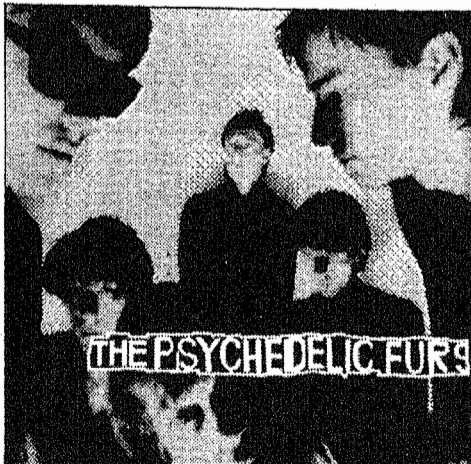
evident from the solo in 'What Can I Do For You?' There is some very effective use of organ on a number of tracks, which adds an interesting new dimension to Bob's music. On some tracks, the backing female vocalists are used to good effect, but, unfortunately, their use is over-done on the set and they tend to become a monotonous echo, smoothing over the power and urgency of Bob's own vocals. However, I think we are likely to hear more from them as Dylan has recently become engaged to one of his backing vocalists (the engagement ring only cost \$25,000!!).

Recorded at Muscle Shoals Sound Studio, 'Saved' is produced by Jerry Wexler and Barry Beckett. Dylan wrote seven and co-wrote (with bassist Tim Drummond) one of the nine tracks and is ably supported in performing them by Drummond, Jim Keltner (drums), Fred Tackett (guitar), Spooner Oldham (keyboards), Terry Young (keyboards and vocals), Clydie King, Regina Havis and Mona Lisa Young (vocals). Mona Lisa and Terry Young had a 'hit' single in Australia last year, and appeared on Marsia Hines' album.

Overall, yet another interesting and provocative set from Dylan.

Alan Moyle

## Ho hum... not another New-wave band!



The Psychedelic Furs  
CBS

A glance at the startling pink and black sleeve could give the impression, "oh hum, not another new wave group," but the *Psychedelic Furs* have some refreshing material to offer.

You may have heard their single 'sister Europe' which with 'India' are probably the best

tracks on the album. All tracks contain a meaningful lyrical content, instead of a mumbo-jumbo of poorly expressed attacks on anything. The vocalist, Butter Rep, is well suited to the *Furs* style; his raw coarse voice highlights the sharpness of their music.

The only downfall of the album is that it does not contain a great diversity of material. Nonetheless it fails to be monotonous. Extensive use is made of Duncan Kilburn, the group's saxophone player, and together with tight production, the *Psychedelic Furs* have achieved a 'crisp' sound with a touch of class.

Sick of 'shallow', poor excuses for music with a disappointing absence of guitars and an overbearing shadow of boring keyboards, then have a listen to the *Psychedelic Furs*. The songs are easy to listen to and demonstrate the musicianship of the six member group. If you haven't guessed already, I think it's a pretty good album, so give the *Furs* a go!

Peter Collins

## Little to say about Anything



Mental as anything

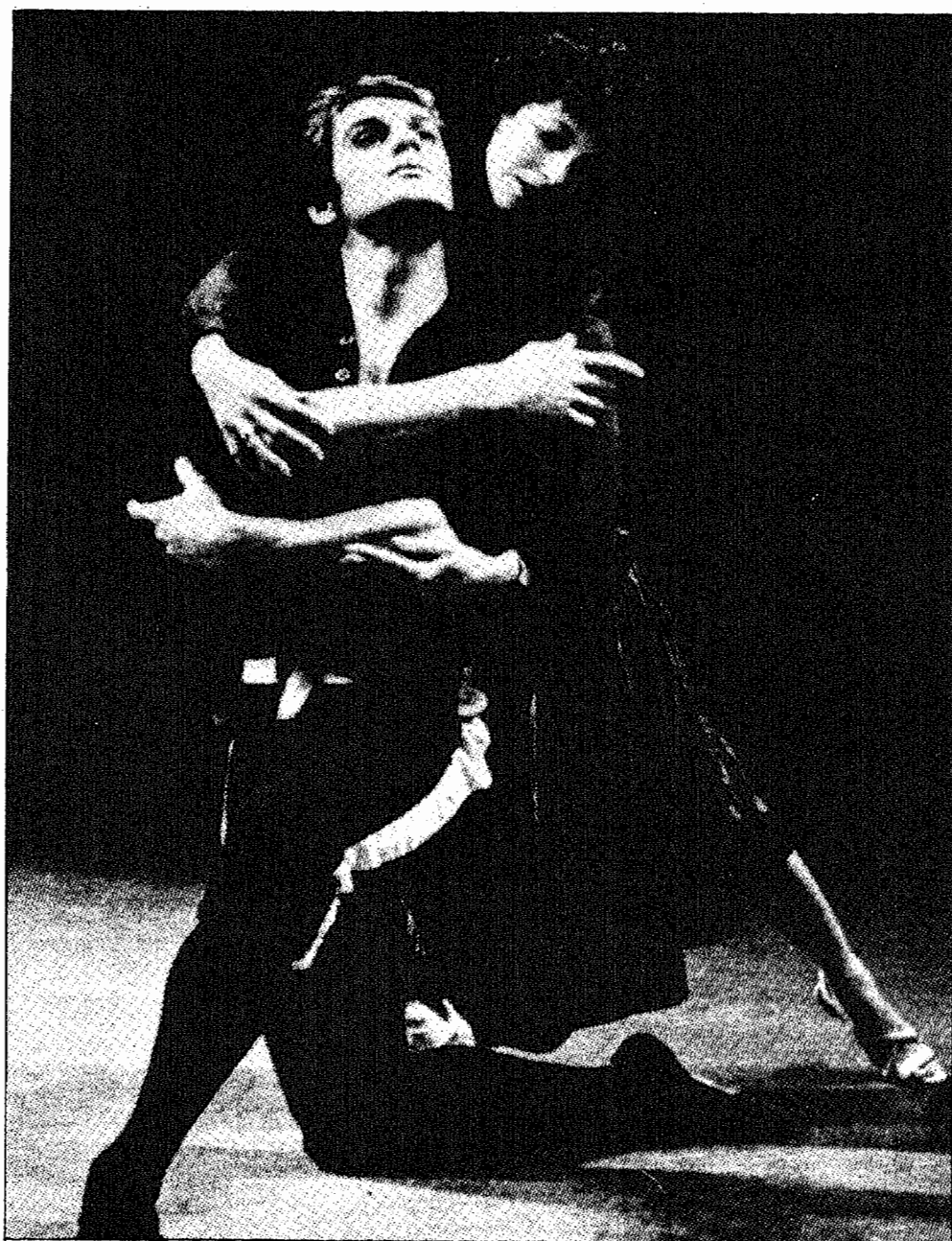
This is a truly excellent album from this talented Australian group, and follows in the footsteps of their successful 'Nips are getting bigger' single from last year's album.

The tunes are compact, tidy and catchy with arrangements which are basic and effective, and help bring out the band's effervescence. Keyboards are used to good effect and perhaps could have been used to a greater extent.

The lead singer's unique delivery adds lyrical strength and vitality although overall the lyrics have little to say.

Graeme Moyle

## PROVOKING A MIXED RESPONSE



The Australian Ballet in their recent season

### The Australian Ballet

**Anna Karenina**  
Festival Theatre July 29th-Aug. 2nd

The Tolstoyan classic *Anna Karenina*, a book of great standing as an intellectual comment on society in Russia in the latter part of the nineteenth century, has become, as a ballet, a romance of fairly turgid proportions.

Ann Jenner - as Anna Karina, danced with the neurotic countenance of a trapped bird, and failed throughout the performance to depict the arrogant Anna and her later desperation.

The other dancers, Paul de Masson as Count Vronsky, and some of the peasants dancing at a wedding, put in some fine performances. The choreography, however, remained at all times fairly boring and repetitious, rendering a fine

story rather mundane.

The magnitude of the production alone made it an exciting experience, with magnificent costumes designed by Peter Farmer, which were closely reliant on the fashion of the day. These incorporated rich colours and trappings (Count Vronsky in mauve was a sight to behold, as were the miles of tulle and velveteen in the Opera Scene).

Nonetheless, the magniloquence of the production did not raise the dancing from trivial to great. The depiction of the tragedy of Anna Karina became somewhat pathetic at the hands of the choreographer and the large footed Ann Jenner (whose frantic arm movements became quite disconcerting).

Thus my conclusion would be that the ballet

is worth seeing if one appreciates classical production of grand ballet - but not if it is the dancing you wish to see.

Catherine Fargher

**A tribute to Borovansky**  
Festival Theatre  
August

On entering the Festival Theatre for the second programme of the Australian Ballet season, I was struck by the difference in the audience compared with the first programme. Old ladies supporting even older ones came hobbling in. Children abounded - mostly girls with their mothers but occasionally a whole family! Even a woman with her leg in plaster was seated at a row's end with a folding chair in the aisle on which to support her damaged leg.

Such an amazing age range, yet something common to them all. Enthusiasm, expectation and excitement. They had come to help pay tribute to Borovansky by witnessing some of the most romantic, classic and popular ballets of classical ballet. Despite a major mishap in *Scheherazade* and a cold, aloofness in a slow moving *Les Sylphides* they were not disappointed.

The curtain rose to reveal a beautiful, ethereal setting in which *Les Sylphides* was danced masterfully in a slow moving version such as I imagine it was first danced. The feeling was one of returning to the ballet style and romanticism on the turn of the century. There was a lack of warmth, perhaps over-seriousness especially from Gary Norman and Ann Jenner in the pas de deux. The Valse was danced with beauty and joy by Janne Blanch.

A complete change of mood in *Scheherazade* with superb sets and brilliant costumes. It was interesting to note the many different cultures that had contributed to the making of this 'eastern setting'. Just as interesting is the playing out of this first tale in the book of *The Thousand and One Nights* which is full of the West's fantasies about the East.

Shah Sharya, King of India and China leaves on a hunting trip. He is actually testing his harem for their fidelity as rumours abound of their unfaithfulness. As soon as he has left the chief eunuch is bribed to open the doors of the male slaves' quarters and the orgy begins. Dale Baker as the gold slave and Michela Kirkaldie as Zobeide were particularly sensuous and lithe in a performance full of life and vitality. All was going extremely well until the climax of their dance. Michela Kirkaldie held high by Dale Baker on one hand, suddenly fell. He turned and picked her up and helped her off stage. She didn't return that evening. Sheree Rayment's taking of the role of Zobeide at that most difficult point of the ballet was excellent.

Sheree Rayment stood out in the comic role of the Pigtail Girl in *Graduation Ball*. Ray Powell and Colin Peasley were very much appreciated by the audience in their comic roles of the Headmistress and the General. The rest of the cast kept up with the general high standard to produce a delightful and light-hearted mood. The replacements for Michela Kirkaldie and Gary Norman to dance the roles of the Sylphide and Scotsman were very unsure of themselves which produced a very mechanical and at times unsteady performance. They contrasted badly with the excellence of the rest of the cast. It was

extremely unfortunate that Michela Kirkaldie was hurt in *Scheherazade*.

But a most enjoyable, and for me, nostalgic performance for which the Australian Ballet deserves general congratulations and the Elizabethan Melbourne Orchestra, with conductor Ormsby Wilkins should be commended.

Margaret Prideaux

**The Dancers**  
Festival Theatre  
27th August - 2nd Sept.

The Dancers are a splinter group of the Australian Ballet which has young dancers, along with some more experienced performers. The group has been formed so that ballets can be performed more often around Australia and in other major overseas capitals, and also so that young inexperienced dancers can be inaugurated with a subsidiary company.

Able supported by the Elizabethan Melbourne Orchestra, the dancers presented a veritable Fruit Salad programme, with many different flavours throughout.

Beginning with *Symphony in D* - a comical piece choreographed by Jiri Kylian, the dancers made a clever exploration of both music and comedy - incorporating a satirical look at ballet style and convention.

The execution of this work was skilful, with dramatic and comical involvement of the dancers themselves - however it lacked animation and the nuances of movement to bring the subtle comic aspects to the fore.

The Second piece in the programme "Las Hermanas" was a portrayal of the torment in Lorca's "House of Bernarda Alba" - A dramatic depiction of the physical and emotional passions of five unmarried daughters dominated by their tyrannical widowed mother.

The elder daughter, unable to come to terms with a sexual encounter with a suitor, who could afford her freedom from a life of seclusion with her virgin sisters, was excellently portrayed by Joanne Michel who brought shame, desperation and bitterness to her role. This desperation was amplified as she discovered her suitors secret attachment to her beautiful young sisters.

The set was a construction, reminiscent of mock spanish villas, despite this however, the dancing rendered this a most convincing piece of ballet.

The final dance "Pineapple Pol" topped the Fruit Salad with yet another bright and frothy dance, adding just a bit of spice which threatened to curdle the proceedings.

Gilbert and Sullivan's seafaring themes certainly flavoured this rollicking, and not a little bit risqué' tale, choreographed by John Cranko. The costumes, sets and dancing were all colourful.

The programme was on the whole enjoyable, but the dancing was in places lacking in vitality and skill in execution, which was due in part of the inexperience of the younger dancers.

The Australian ballet seems of late to have danced mediocre ballet, with less vitality than in former days.

Catherine Fargher  
Chris Bath

## Out of the Grave and into a Goldfish bowl

**Installation**  
by Hossein Valamanesh  
Festival Centre Gallery

Vincent van Gogh was born in 1853. He appeared to go mad, and died leaving behind paintings that familiarise rational persons with a chaotic view of the world. In 1904, Salvador Dali was born, destined to approach the edge of madness and learn to harness its images through the paranoiac-critical method. Thus he could indulge in excesses of near chaos while rejecting the invitation to succumb to the ecstatic extreme of complete chaos.

Hossein Valamanesh was born in 1949, in Teheran. He has constructed something in the Festival Theatre Gallery that depicts birth, life and death. These three artists are, as I see it, closely connected. I do not wish to imply that Hossein is mad or nearly mad. Nor do I wish to discover a stylistic category for him. But unless this article is merely the product of a chaotic mind, the similarities between the above three may become clear in the following.

Hossein graduated from the Teheran School of Fine Art in 1970 and from the SA School of Art in 1977 in Fine Art Painting, having immigrated to Australia in 1973. But his attitude towards artistic production is apparently quite casual, not seeking to maximise his financial

gains from it. And so he has constructed in the Gallery what may for brevity's sake be termed a sculpture.

**The sculpture**

Constructed from wood, rocks, goldfish, water and other things, it is not exactly sculpted. At ground level is a grave in sandy soil, tufts of grass thriving above it. Over the grave is suspended a cradle, hammock style, but goldfish are the residents of this cradle (I think they're goldfish, though I'm not sure). Ropes attached to the two ends of the cradle run over inverted-V-shaped supports, deriving their tension from rocks tied to their ends resting on the ground. Well above the fish is a light resting on the join of two ropes crossing over the cradle.

Hossein is generally present at this sculpture and willing to discuss his work, but I was unlucky enough not to meet him. I was told, though, that he intends the cradle to represent birth, the light to denote life, and the grave to signify death, with the tufts of grass indicating the cyclical nature of this transformation.

The relative heights of the components corresponds well with the widespread association of height with dominance and preeminence; thus as a person develops abilities and potential, so does one ascend in height from nothing to the cradle to the loftiest heights of human experience, only to return to the humble grave.

**Instability**

Yet there is more than mere graduation to greater altitudes here. The grave is restful; it may even be geologically stable. The cradle, suspended as it is, relies on the support of rocks, ropes and struts. The light, above head height, continues this trade of stability for elevation. All of this may be interpreted as showing how death and humility, avoided by most, have the advantage of repose and tranquility. The fish are visibly disturbed by vibrations (although the RSPCA does not seem to be required here).

It is easy to see more in this construction: the grave is inert whereas the fish are of flesh. Then, almost paradoxically, the light of human essence freed from fetters becomes once more devoid of flesh before being extinguished. This apparently simple structure is rich with possible associations and insights, all of which are not just tolerable for idealistic reasons, but valuable.

Beyond such musings, however, must lie the unique personal expression of the artist: the artist creates not just an idea, but an idea from a particular point of view. It seems to me that Hossein's most consistent characteristic that distinguishes him from most others is his approach to anxiety.

**Anxiety**

It is usual for people to avoid perceptions that arouse anxiety. Hossein does the opposite.

The idea of fish suspended, apparently precariously, in mid-air is just one example. The idea of basing a work on a grave is another. The others I have seen are in the mural of background items that he has provided on the wall nearby. These works, photos and items, are intended to provide a view of the kind of person responsible for the main work and include paintings of people with Dalinesque head distortions, sketches of torture scenes, and depictions of wounded people. It is arguable that such preoccupations derive from war experiences, but such an argument does not explain why he does not avoid such thoughts. Clearly this is a person who has deliberately chosen the repose that results from acceptance of these perceptions rather than the anxiety of trying to avoid them. Not everyone makes this choice.

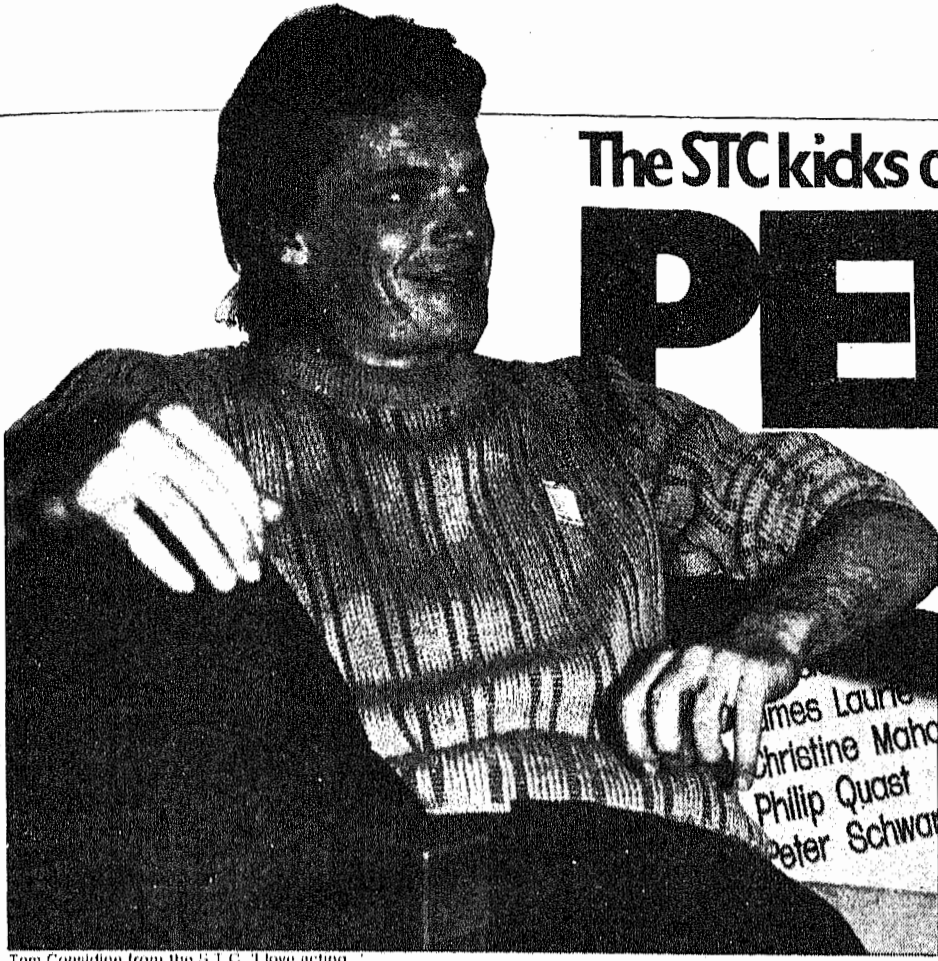
Artists may be praised for the pleasantness of the view they provide. Van Gogh and Dali stand out as two who dared to investigate the frightening. Hossein is one of those few who will approach such realms of human experience, and therefore must be said to have much in common with the aforesaid painters.

Early in September, he will dismantle the existing structure and replace it with another, discussing it with the public as he does so during about two weeks. The installation ends on October 12th.

Alan Kennington

The STC kicks off at Theatre 62 with Shakespeare's

## PERICLES



Tom Considine from the STC: 'I love acting.'

On dit does its little bit for oz, and interviews local actor Tom Considine, now playing in the STC's version of 'Pericles'. Mike Logie does the running around.

Perhaps we could start with a bit of your background; What productions you have played in?

I left Flinders at the end of 1975 and decided to go straight to Sydney. Since I knew no one in Sydney I found myself unemployed for 8 months. The experience was very good for me; it gave me a bit of time to think. Then I was lucky enough to get cast in David Storey's naturalistic play 'A Changing Room'. After that I got work in Newcastle at the Hunter Valley Theatre Company. I found Newcastle most exceptional; the whole Hunter Valley has a strong tradition of amateur drama mingled with a strong critical sense. When the Company went broke the actors formed a theatre elective group which performed in restaurants. Though the stagings were never really good, it kept us in work. My prejudicial attitudes toward restaurant theatre broke down quickly. I found the work very hard and because of the inferior material staging proved difficult. Restaurant theatre tends to be a mixture of all sorts of things — comedy, drama, ad libbing and melodrama. The difficulties we found were partly the result of our drama training, which tends to be to naturalistic and based on human behaviour. So when you get into a theatrical situation I think one needs a more formal concept.

What are your preferences in the dramatic repertoire?

Some of the authors I like would be Euripides, Shakespeare and Brecht. With these men one is more aware of the writer in the theatre. They have ways of embodying action in a different way from men like Ibsen or Chekhov. With Chekhov it is more difficult for he has been misunderstood theatrically; he has a large element of the mysterious. I don't go along with the "slice of life" view that is commonly associated with Chekhov. In Shakespeare, apart from the great characters, you have the type figures. The Bawd in "Pericles" is in the structure of the drama itself. Shakespeare was particularly skilled at making one event clash against another; the idea of preceding drama with comedy was central to the effect of his plays. The Porter scene in Macbeth is a classic example. I believe the power of drama comes from the clashing of scenes together.

I noticed in the programme note to "Pericles" that the work was produced and directed by a communal effort on the part of the players and the director. Could you explain this?

This is certainly not original in theatre. Historically, directors are a 19th century phenomena. Going further back the company of actors put together a production with varying degrees of authority. The State Theatre's production of "Pericles" was a genuine collective effort. To go through the process completely: Nick Enright chose the actual play and then Nick shared the script with the actors who then got together to arrange clothing and methods of performing. Nick, with his great experience in theatre directing, was able to come to the heart of the problems much quicker than the actors. It was nonetheless a communal effort which is a fabulous way to work. Of course there are disadvantages as well; any communal production does tend to lose that flair of theatrical bearing often imposed by the director.

How can one explain the obviously contrived nature of the plot?

This is a problem no doubt. I think it is partly in the production; we are all relatively young and perhaps we didn't bring enough sense of

wonder and child-like appreciation to the play. Part of the problem lies with our own period; Though our cynicism is useful in a critical it often prevents us from sympathizing with the fantasy level that is part of the story of "Pericles".

Theatre 62 is a smaller theatre than the Festival Complex and the audience is much closer to the stage. How do you find performing in such an intimate environment?

Traverse acting (having to tend to an audience that is on both sides of the stage) is a more difficult form to act in that the straight forward acting of facing the audience in front of you. From my point of view I found it a bit like being at home because in the Geelong Theatre Company performing on stages similar to Theatre 62 were quite common. The advantages of Theatre 62 is its intimacy, the feeling that one has been faithful to the purposes of the theatre. I think "Pericles" was not quite successful in solving the problems of traverse acting.

Can you explain the motive behind the idea of doubling up in roles? How did you find taking the role of the fisherman and the bawd type?

Shakespeare would have done it originally since he had rather a small company. For most companies it is acceptable and artistically it is desirable to do some doubling. The doubling up tends to reinforce the ideas that are in the play. I personally enjoyed playing the two roles because it brings one back to basic acting lessons.

What is your position as an actor? It is quite often a precarious job; it is also a job open to change say in the form of travel or even television?

I am presently being employed by the State Theatre Company for a period of 6 months. In terms of finding jobs since leaving Flinders it has been a little difficult particularly in the first year. Since then I've had a number of lucky breaks. The great thing about acting is that you are paid to do a job you really love, unlike a lot of people who work in jobs they ultimately grow to hate. You never really know when the next job is coming. It tends to produce a disregard for security which is not always practical. As far as overseas is concerned I would be wary of abandoning Australia altogether because of my acting, but going overseas is not a possibility that must be ruled out completely. I would not consider television and in fact I do not have, at the moment, that overriding ambition to act all the time.

You graduated from Flinders University Drama School. Are there any problems of learning the acting craft in large institutions such as a University?

The obvious drawback about learning in such places is that you simply couldn't get enough time in the studio working on technical skills such as movement and voice. There are advantages nevertheless; while learning drama one does get a general education in the humanities which is more and more valuable as you get older. I was fortunate in that I went through at a time when the other students all worked together well as a group. I found I could draw a lot of inspiration from my fellow students which was very valuable. However I just feel that a University gets caught in a position of trying to produce people for specific skills in an industry or profession. I feel it is not particularly equipped to do that and my own view is that it shouldn't even try. If one wanted a slogan perhaps "Universities not for employment" could be an adequate one.



The State Theatre production of Pericles

Pericles  
Theatre 62

As the programme notes tell us, *Pericles* is a play of mystery whose tale is "retold within the comprehensive metaphor of the sea". The contrived nature of the plot, though difficult for modern sensibilities, is a dramatic attempt to elevate fantasy above the sad realities of death and human experience. Essentially, *Pericles* is a romance whose story tells of a young man's odyssey through adventure and misfortune to finally discover his resurrected wife.

On the whole the State Theatre Company's production of *Pericles* seemed to fall rather flat. The bare stage and inadequate costumes only centred the audience's attention completely on the acting; the result tended to be less than

fortunate. The women players, with the exception of Vanessa Downing, seemed to instil little enthusiasm or romance into their parts. Phillip Jarrett, who maintained a certain emotional capacity throughout, was relatively successful as the youthful Pericles. The most impressive performances came from Peter Schwartz (Simonides, Cerimon and Boult) were played with vigour, humour and dignity while Philip Quast provided the necessary informality to bring his role (Gower or narrator) close to the audience. It was the Bawd scenes that proved the most effective theatre with their earthy and vital humour.

Despite my criticisms, The State Theatre Company's venture into the backwoods of Theatre 62 did provide the audience with an intimacy and chance to see a relatively unplayed part of the Shakespeare repertoire.  
Michael Logie

## Dotrice commands in a tedious Mr Lincoln

Roy Dotrice  
Opera Theatre

What to say about 'Mister Lincoln'? It was apparent very early on in the evening that Mister Dotrice (the actor) was deeply interested in the subject of Mister Lincoln (the man). Mr. Dotrice is a sincere performer and this fact was shining clear. But Mr. Sobels was not very interested in Mr. Lincoln — at least not as presented via Mr. Mitgang's text. Neither were any of Mr. Sobel's friends very much interested in Mr. Lincoln.

Let me state before I go any further that I have nothing but admiration for Mr. Dotrice. That he managed to hold my attention as much as he did was nothing short of a miracle — a tribute to Mr. Dotrice's skill. *Object Lesson*: How to command an audience's attention for two hours with tedious words. The problem lay in the script. Lacking any apparent structure, the whole evening shuffled along at an embarrassing pace (or lack of it?). American subject matter, heaven knows, is rarely inaccessible to Australian minds...

Enough! The whole thing was worth sitting through in order to see a performer of the calibre of Mr. Dotrice. Too rarely do such gentlemen grace the fair boards of Adelaide.

Mark Sobels

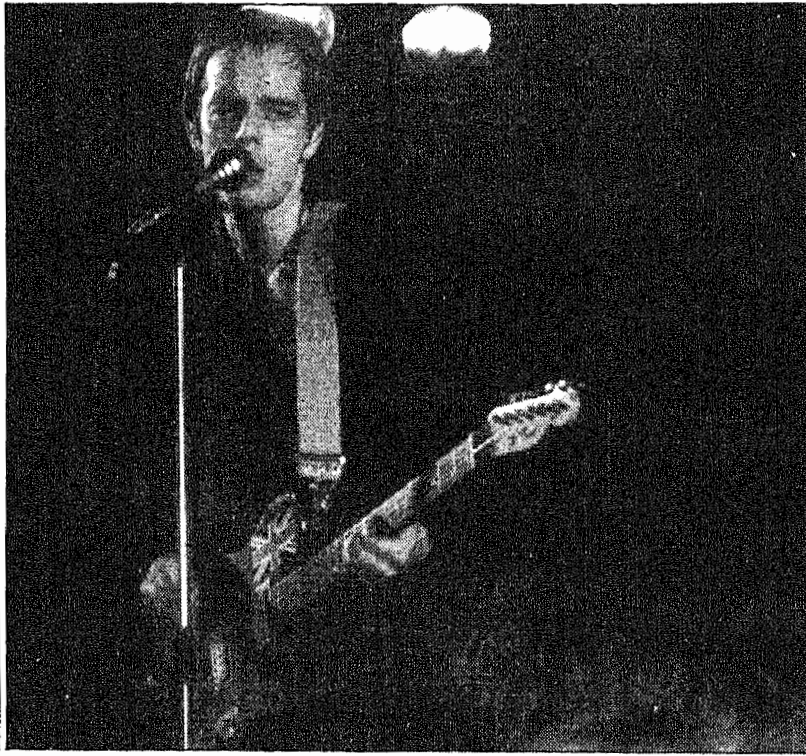
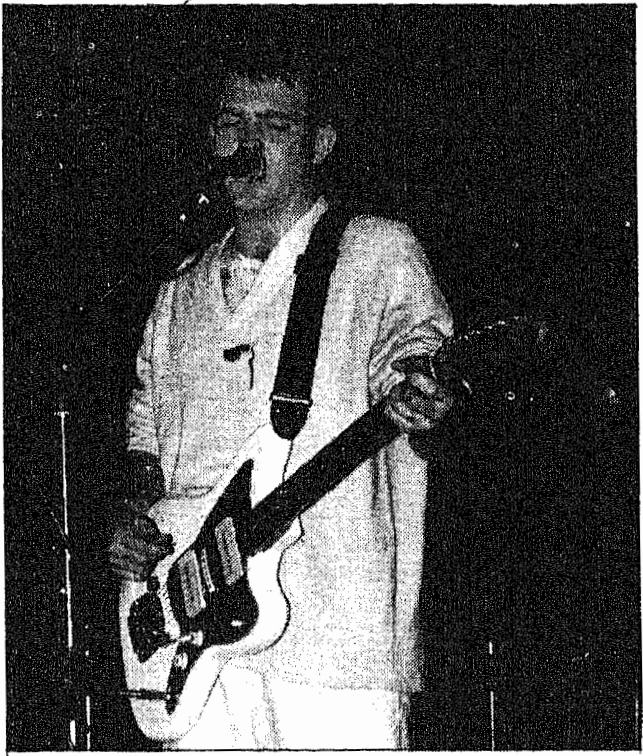




## The Arkaba VAPOURIZED AND CURED

Robert Smith of "The Cure"

David Fenton of The Vapours



### The Vapours Arkaba Friday, August 22

Joining quite a number of overseas acts such as John Mayall and Wreckless Eric to recently play one night shows at the Arkaba Top Room, *The Vapours*, riding on the Australian chart success of "Turning Japanese" appeared at this well known Glen Osmond venue last Friday night. The four piece band, made up of Steve Smith - bass, Edward Bazalgette - guitar, Howard Smith - drums and David Fenton - rhythm guitar and vocals, have done a lot in the last year from beginnings in Guildford, Surrey. Spotted by Bruce Foxton of *The Jam* who have them a few gigs, they then supported *The Jams*' promotional British tour for their last album "Setting Sons" and also picked up a recording contract.

A fairly interesting crowd were sort of warmed up by a Melbourne band *The Models* who seemed a little less excited than when they had been headlining a gig the previous night. A couple of strong songs, "She pulled the pin" and a version of the old instrumental "Telstar" stood out from a pretty clone-like selection of electronic songs.

After lots of modern pop records with much modern dancing the light cut out, and introduced by the unnerving sound of air raid type sirens, *The Vapours*, all in black, burst on stage and into "Somehow" of their debut album "New Clear Days". Starting off with a pretty lousy mix (heavy drums, rough vocals and almost no lead) which did improve by the end, *The Vapours* produced a tight set running through all of "New Clear Days". Standout tracks were "Spring Collection", "News at Ten", the new single "Waitine Weekend" and of course "Turning Japanese" — the singles which initially brought them to notice in Australia. Scattered in were other songs presumably off a forthcoming LP "Galleriunners", "Sunstroke", "Secret Noise" and the strong B side of "Turning Japanese", "Here comes the Judge".

Overall a good viewing of an interesting band who with a similar sound and lyric style (sort of urban and emotional militarist) to their mentors *The Jam* should have quite a good future (if they fix the mix).

Bill Loftus, Steve Rogerson

### The Cure Arkaba Top Room

With little publicity and no commerial radio status *The Cure* slipped into Adelaide to play on Wednesday night at the Arkaba Top Room. Probably known in Adelaide mainly through SUV, 5MMM and local band *Firm Grip* who cover a couple of their songs, the band turned in an exciting and convincing performance.

Consisting of Robert Smith - guitar and vocals, Simon Gallup - bass, Mattiue Hartley - keyboards and Laurence Tolhurst - drums, *The Cure* have released two albums *Boys don't Cry* and *Seventeen Seconds*. They have toured Britain, the United States and Europe.

The show was opened by *Dial X*, an Adelaide cover band, who do some interesting material including *The Clash's Countdown* and who seemed to be fairly enthusiastic if sounding a little rough. After a bit of DJ's ska and dancing (two-tone clothes already appearing in the crowd), *The Cure*, unannounced, appeared on stage and quietly began what was quite a

riveting set. With little movement on stage, apart from Gallup's rhythmic bopping to his bass, they played with a few white and blue spots lighting up the clear cold sound of their instruments around. Robert Smith's compelling and haunting voice made *The Cure* quite impressive.

Although self confessedly tired, the band

worked through about twenty songs including tracks from both albums and returned for two encores in front of a not overlarge but interested crowd. Some of the best songs were *Play for Today*, *Fire in Cairo*, *Jumping Someone Else's Trash* and the great pop song *Boys don't Cry*. Hate to tell you but you shouldn't have missed it.

Bill Loftus

## A melancholic McClellan

### Mike McClellan Festival Theatre Thurs. August 21st

With a relaxed and easy going style, Mike McClellan presented a collection of his most popular songs to an appreciative Adelaide audience on Thursday 21st August. Once a teacher in New South Wales, Mike turned his talents to music after a fortunate (for us) accident in which he broke a leg. After moving to the country to teach Mike started his songwriting career, in earnest where he wrote "Saturday Dance".

This was the first time Mike has played at the Festival Theatre and unfortunately for him, it was not sold out. It was an unusual concert with the audience spending a full 2½ hours sweetly sipping his melancholic classics.

The songs were tuneful and the guitar playing rhythmic, brilliantly complemented by "guitarist extraordinaire" Tommy Emmanuel.

This 25 year old country lad stunned the audience with an amazing display of ten fingered acrobatics on an impressive array of acoustic, electric guitars and mandolin. Tommy really hit his straps in the up tempo "Jellyroll blues" and provided a brilliant foil for McClellan's less energetic, but no less musical efforts on his instrument. The mournful wailing of Tommy's electric guitar dominated "Sail Tonight" and the duo reached even greater heights with "Catfish Rag". Mike sang his way through on an array of songs which included "Midnight Flight", "Rock 'n' Roll Lady" and the humorous "Room Service", all which show an intelligence and feel for songwriting.

This distinctively Australian personality is certainly one of our best musicians.

This would have to have been one of the concert highlights of the year for South Australians, and the sooner they grace us with their presence again, the better.

Bill McHenry/Ag Science

## The A.S.O. plays the pops

### Guest Conductor: Franz Paul Decker Soloist: Mark Lubotsky Adelaide Festival Theatre Saturday 26th July at 8.00 p.m.

The usual Adelaide music crowd almost filled the theatre on Saturday night, lured from their livingroom fireplaces by the popular choice of music on the programme - Tchaikovsky, Mendelssohn and Schubert.

The programme opened with Tchaikovsky's *Romeo and Juliet Fantasy Overture*, a self-contained piece written in 1869 at the suggestion of Balakirev. This well-known piece with its contrasting moods was a happy choice for the opening of the concert and was deservedly well-received by the audience. Particularly notable was the rich sonorous sound produced by the bass string section.

Franz Paul Decker, who is currently on his fourth Australian tour, has a baton style which fascinated me. His decisive arms-only technique resembled the cut and thrust of an ageing but wily fencing-master who has learned through years of experience to leave off the thrashing around and simply jab at the crucial times.

The Russian-born violinist Mark Lubotsky joined him on stage to play the much-loved *Violin Concerto in E minor* by Mendelssohn ... You know the one - its second movement theme sounds a lot like 'I'll Take You Home Kathleen', but that's about the only way it

resembles a simple homely tune. It's a very exacting piece for the soloist and was a perfect vehicle for Lubotsky's brilliantly assured technique. He maintained throughout a thrilling crystal quality of tone and his long fluid bowing technique in the *Andante* was a lesson for every budding young fiddler.

After the interval and last on the programme was Schubert's longest symphony - the one in C (D944) nicknamed kindly by someone 'The Great'. Certainly it was more long than great on Saturday night and I'm sorry to say that I wasn't all that impressed by the ASO's performance of it. Or perhaps I should say Decker's performance of it, because although the playing was correct, the overall feeling was of mediocrity. The magic was simply not there. The programme notes made much of the horn calls in the second movement, about which Schumann wrote 'A horn calls from a distance, appearing to have descended from another sphere and all other instruments seem to listen, as if aware that a heavenly guest has glided into the orchestra.' Even putting aside the extravagant nature of the description, one could not help but be disappointed when the horn calls sounded more like someone calling in the cows. It wasn't all bad, however. Schubert's beautiful solo passages for oboe were worth the waiting and the audience as a whole seemed to find it most enjoyable ... at least they clapped for longer than I felt like doing myself.

J. Matthew

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## MEMORABLE DOUBLE BILLS

A Seventeen Day  
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From Groucho to Greta

Tues. Sept 2, 7.30 p.m.  
Busby Berkeley's *GOLD DIGGER  
OF 1933* plus *DAMES* (G).

Wed. Sept 3, 7.30 p.m.  
Paul Schrader double.  
*HARDCORE* (R) plus  
*TAXI DRIVER* (R)

Thurs. Sept 4, 7.30 p.m.  
*FELLINI'S ROMA* (M) plus  
*MANHATTAN* (M)

Fri. Sept 5, 7.30 p.m.  
Nat Young's *PAIL LINE*  
plus *PAIM BEACH* (M)

Sat. Sept 6, 2.00 p.m.  
*RETURN OF PINK PANTHER* and  
*PINK PANTHER STRIKES AGAIN* (NRC)

Sat. Sept 6, 7.30 p.m.  
*LET THE GOOD TIMES ROLL* (G)  
plus Peter Sellers in Kubrick's  
*DR. STRANGELOVE* (M)

Sun. Sept 7, 3 p.m.  
- SPECIAL EVENT -  
The complete (6 hours), faithful,  
Russian-made epic:  
*WAR AND PEACE*.  
Pt. 1 Today; Pt. 2 next Sunday  
at 3 p.m. Bookings available.

Sun. Sept 7, 7 p.m.  
*LOVE ME OR LEAVE ME* (G) M.G.M.  
Biography of singer Ruth Etting.  
Doris Day - James Cagney. Plus:  
*INTERRUPTED MELODY* (G) -  
Another M.G.M. biography, this  
time of recently deceased opera  
singer Margaret Lawrence.

Tues. Sept 9, 7.30 p.m.  
Ronald Reagan Double:  
*KING'S ROW* (NRC)  
1942 Oscar nominated best  
film. Plus:  
*KNUTE ROCKNE - ALL AMERICAN* (G)

Wed. Sept 10, 7.30 p.m.  
Early Resnais:  
*HIROSHIMA, MON AMOUR* (M)  
Plus: *LAST YEAR AT  
MARIENBAD* (M). Still potent  
piece of cinema after 20 yrs.  
(Subtitles)

Thurs. Sept 11, 7.30 p.m.  
Claude Goretta's prize-winning  
comedy: *THE INVITATION* (NRC)  
Plus Bergman's *CRIES AND  
WHISPERS* (M). Subtitles.

Fri. Sept 12, 7.30 p.m.  
- OZ DOUBLE -  
Ken Hannam's *SUMMERFIELD* (M)  
Plus *IN SEARCH OF ANNA* (M).  
Dir. Esben Storm.

Sat. Sept 13, 2 p.m.  
The original *PINK PANTHER*  
(1964), plus the last: *THE  
REVENGE OF THE PINK PANTHER*  
(1978). Both NRC.

Sat. Sept 13, 7.30 p.m.  
- BRANDO DOUBLE -  
PonteCorvo's *BURN* (M) plus  
Brando & Nicholson in:  
*THE MISSOURI BREAKS* (M)

Sun. Sept 14, 3 p.m.  
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Sun. Sept 14, 7.30 p.m.  
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## Film News

by Neale Yardley

Copies of the Film Group's lunchtime programme for third term are now available from Union Hall or the SAUA Office. The current programme, maintaining the high standard of entertaining films that have been shown this year, is highlighted by films that have been shown this year, is highlighted by films such as *The Rose*, *The Black Hole*, *10, Yanks*, and *Star Trek*.

Screening this week (at 12.10 p.m. in Union Hall) are Ingmar Bergman's latest masterpiece *Autumn Sonata* on Tuesday and the terrifying thriller *When a Stranger Calls* on Wednesday.

Next week (Friday 12th to Sunday 14th) the Film Group will present a weekend of science fiction films in Union Hall. Five separate double feature programmes will be shown and a deliberate attempt has been made to provide a cross-section of science fiction cinema and to provide for all ages and tastes. Amongst the ten films to be screened are George Lucas' first film *THX 1138* about an automated human who begins to break the rules of a future, computer programmed and emotionless society, and Stanley Kubrick's excellent black comedy *Dr. Strangelove* starring Peter Sellers. Kubrick's *A Clockwork Orange* will also be shown, as will the two animated features *Wizards* (by Ralph Bakshi) and *Fantastic Planet*. The remaining films to be seen are *Alien*, *Jason and the Argonauts*, *Them* (a 1954 classic about giant ants), *The Man Who Fell To Earth* and John Carpenter's cult classic *Dark Star*. A programme leaflet containing further information on this event is now available from the SAUA Office or Union Hall.

Now screening at the Hindley Cinemas is the musical fantasy *Xanadu* starring Olivia Newton-John, Gene Kelly and Michael Beck. Also featuring the Electric Light Orchestra, Cliff Richard and The Tubes, it may not be much of a film but is nevertheless worth a look (or rather a listen to) for the music. Perhaps of more interest to the musically oriented is the concert fantasy film *Rust Never Sleeps* with Neil Young, which has just commenced its three week season at the Capri.

# RUST NEVER SQUEAKS

Rust Never Sleeps  
Valhalla at the Capri

Rust Never Sleeps is the film of a Neil Young concert; and what a concert it is! The film begins with the 'Roadeyes', hooded creatures with two glowing lights for eyes and no perceivable face, (looking like something out of Doctor Who), making the final preparations to the darkened stage.

A section of the stage lifts to reveal Neil Young, all in white, and unshaven, lying on top of one of the enormous speakers with a harmonica and microphone strapped around his neck and acoustic guitar slung over his shoulder. The crowd bursts into the screaming and cheering life as Young rises and proceeds to strum his way through many of his most famous ballads, such as *Sugar Mountain*, *I am a Child*, *Comes a Time* and *Thrasher* each with their heart felt philosophies. On *Goldrush*, Young sits down at the upright piano and

tickles the ivories with the style and panache of an accomplished pianist. This section of the concert/film, as well as being supremely entertaining and stimulating, shows off Young's immense musical talents, not only as a singer/songwriter but also as a proficient guitarist, pianist and harmonica player.

The talented Canadian is then joined by his three piece backing band 'Crazy Horse', he picks up his electric guitar, tunes it by the World's hugest tuning fork (which crushes one of the roadeyes as it falls on him!) and proceeds to blast us out of our minds with some of his brilliant up tempo music; such as *Needle and Damage done*, *Lotta Love*, *Cortez* (the killer) *Cinnamon Girl* and the exhilarating, energy-filled version of *Hurricane* (which Young does with a large fan blowing over him). The finale is the blaring electric guitar version of *Hey, Hey, my, my* (into the Black) which is Young's inevitable encore and remains reverberating around in one's head for hours after the concert/film ends.

The specially installed sound system in the Capri helps make the concert what it is, with life-like reproduction of Young's masterful arrangements and profound, soul-searching lyrics sung in Young's clear resonant tones. This is also aided by excellent production on the sound track from LRB guitarist David Briggs.

Like all good films *Rust Never Sleeps* does have the occasional low point, such as when the Roadeyes are moving around in stage equipment before Crazy Horse appear. For those not into soaring, screaming guitar solos, some places may be considered to drag off into self indulgence, though in my opinion these sections are always in more-than-good taste.

*Rust Never Sleeps*, as well as being the sheer mastery of musical entertainment, to any one, not just some one into Neil Young, but anyone who enjoys good music; it gives an insight into the running of a large scale concert and shows that Neil Young is a very talented musician.

Graeme Moyle

## Insipid Garth

Garth Hewitt  
PAC Theatre  
August 9

My apologies to Tom Paxton, but not to Garth Hewitt. Garth talked his way through most of his repertoire of rock gospel songs. This man showed that he is a musician of some sort, via his efforts on the guitar, the lyrics however showed Garth's true colours. His songs consisted of a simple chorus (repeated ad nauseum), surrounded by a catchy tune and impregnated with some rather insipid verses. Both Garth and his four piece band are from the U.K., and his band proved to be the highlight of the evening. They are all competent instrumentalists, and would have profited more entertainment if left to themselves. When he was not singing, Garth and his cronies wasted no chances for plugging his records and tapes, (a fine example from one so dedicated to Christian morals).

To add some variety to this performance, before the main act we were treated to performances from 'converted' singer Trisha Watts and mime artist Peter Gray. Trisha has a fine voice, but her piano and guitar playing parallels Garth's singing (maybe they should have got together and made beautiful music). As it was, we saw the worst of both of them. Trisha ended her thirty minutes with a strange incomprehensible dance, which she probably borrowed from Peter Gray (the less said about him the better).

Next time Garth Hewitt decides to inflict himself upon us, I hope he provides some real entertainment. This could be made possible by keeping his singing to a minimum, (preferably none), and letting the real musicians provide a bit of enjoyable music.

Bill McHenry

# John Travolta - a budding star

Urban Cowboy  
Hindley 3

Urban Cowboy could prove to be a very important cross-road in John Travolta's career. 'Moment by Moment' was a commercial failure, but this has been magnified beyond all proportion because of the enormous popularity of his two previous money spinners 'Saturday Night Fever' and 'Grease'. After this unexpected flop he backed out of 'American Gigolo', for which Richard Gere is undoubtedly very grateful, before pinning his hopes to 'Urban Cowboy', a successful 'Urban Cowboy' would almost certainly consolidate Travolta's position in Hollywood, which may explain why he's promoting it so heavily. Travolta at his best is a very good actor, as was first seen in 'The Boy in the Plastic Bubble', and he gets the chance to prove it in 'Urban Cowboy'.

A hundred years ago any young man in America who was dissatisfied with his lot could head west in search of adventure. But today much of Texas is as industrialized as the auto manufacturing centres of Michigan and Detroit, and this is where the urban cowboys come in. These men can no longer push the frontier forward, so they gather in honky-tonk bars where they can dress, act like and pretend to be real cowboys. Many of them are employed in heavy industries, one being Bud Davis (Travolta), a worker in a Houston petrochemical refinery.

As the film opens Bud leaves his small hometown, Spur, because there is no work available. He goes to Houston where his Uncle Bob, an ex-rodeo rider, gets him a job at the refinery where he works. The work is dirty, hot and boring. But in the evenings, Bud and his work-mates flock to the world's largest nightclub, "Gilley's", where they can drink, fight, dance to country music and ride the mechanical bull. It is here that Bud has his brief

moment of glory on the bull and meets the fiery Sissy (played brilliantly by newcomer Debra Winger).

They get married but certainly don't live happily ever after, largely because of Bud's pride and stubborn nature. Ex-convict, Wes Hardtower (a tough mean-looking Scott Glenn) steals Bud's thunder by means of his superior skill on the bull. Bud, further piqued at Sissy's riding the bull against his orders, goes off for the night with Pam (Madolyn Smith), a beautiful socialite with a penchant for cowboys. Through a further series of arguments and misunderstandings, Bud stays with Pam, while Sissy goes to live with Wes in his caravan at the back of Gilley's. Bud vows to get even with Wes by beating him in a big bull riding contest at Gilley's, and starts training with his Uncle Bob. Bob is killed in a fire at the refinery on the eve of the contest but Bud is still determined to compete.

The outcome of the contest comes as no surprise, but director James Bridges still manages to create a mood of excitement and interest. Bud then discovers that Wes - who now plans to steal the prize money - has been beating Sissy, and takes off after him. Bud, predictably enough, find Wes in a good fight scene where he beats him senseless and foils the robbery attempt. Bud and Sissy then get back together, and there are indications that Bud is tired of trying to behave like a cowboy.

All in all 'Urban Cowboy' is a very good film that can boast an excellent cast and a top director. Whether or not it has enough of Travolta's dancing for many of the fans who swarmed to see him in 'Saturday Night Fever' and 'Grease' remains to be seen, but if fully deserves to be a great success for Travolta and everyone involved with it.

Peter Rummel



## Superstar

Jesus Christ  
Jesus Christ,  
where in the hell  
did you get last night?

I came home,  
belly full of beer,  
needed someone,  
no one was here.

Rolled my last joint,  
prayed my last prayer,  
I'm not going to want  
what never is there.

Jesus Christ,  
Jesus Christ,  
you're an illusion,  
I'm a poltergeist.

Told my last lie  
laughed my last joke,  
dreamed my last dream,  
cursed my last smoke.

Jesus Christ,  
Jesus Christ,  
is where you run  
when you run out of life.

Christians never usur,  
Saints never smile,  
were you a leader  
or an infantile?

Jesus Christ,  
Jesus Christ,  
local issues  
and a publicity heist.

You know life  
is as short as it's sweet,  
death makes an end,  
an end is complete.

Jesus Christ,  
Jesus Christ,  
who was your father,  
an angel in white?

How did the thought  
invade their brain,  
how did you like  
what they tacked to your name?

Jesus Christ,  
Jesus Christ,  
a swear word,  
or a sacrifice?

*David Mussared - Arts I.*

## Forever beckoning

Touch me for I am weightless  
Caress me and I am ecstatic.  
Ephemeral, downtrodden creation!  
You seek your warmth within me  
While I have made my hearth in you.

Lift me from this ebbing tide  
And HOLD ME!!

**HOLD ME!!**

Unlike these peck-brained gulls,  
I will not screech

But

Follow.

Molten.

In your footsteps.

Within my soul

Lie caves

Hidden in elusive shrouds

And darkness

My mind slips

Quickly by

This treacherous domain

Foul stench

Forever beckoning

Forever flowing

Like Seasonal Pollution

*Anna Watson*



## Your epidermal smile

Please stop hoodwinking me -  
And let's get down to things that really matter.

Beauty is in the form  
Not in the superficial clatter.

This pie is good in content,  
Not in these crescent leaves

That make you self pleased.

It helps I know to glow.

But let us not forget

Our good ole causes and effect.

Wholesomeness comes through

But rarely through our hollow men:

So, if you *must* hoodwink me

Then, at least remember that you are

And that I don't especially care

For your Epidermal Smile ...

*Anna Watson*

## Tide Water Moon

The times I have seen,  
the places I've been,  
but I am alone in my room.

I have walked, hand in hand,  
two in the sand,  
and one, staked by us,  
in the moon.

The whisky was sweet,  
but the girl sowed no wheat;  
and I pegged in the water  
the moon's final quarter  
so he'd still be there in the morning.

The flowers grew tall  
in the sun on the grass  
and two, hand in hand,  
we walked in the sand.

The tide whispered past  
and met with the night;  
with the moon still pegged tight  
so he'd still be there in the morning.

## Scuffle

thieves,  
interlopers,  
evils,  
footsteps in the dark,  
the quick glance over the shoulder,  
no screams.  
the struggle,  
the glee of amputation,  
the fear of courage  
the intervention,  
interlopers fleeing like volatile shadows  
with iced feet.  
the feeling of desecration  
the turning and fronting,  
where are the alleys  
in which the shadows  
dispersed?;  
such a short time  
since intimacy  
the shout  
"who are you and what do you want?"  
the echo.

*David Mussared - Arts I*



## The Resting Time - a peasant song

It has been a hard day  
But now we are resting  
The work was hard, and the journey long  
But now we are here

Breathe easily  
For tomorrow is distant  
The hour is quiet  
And we may rest

Think not of the toil  
We endure by the day  
For day will come soon enough  
To end this night

Allow your tears now  
For this is the time  
That peasants like us  
May call our own.

*Alan Kennington*