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UNIVERSITY
12 MAY 1980

The National Crimes

Australia's National Weekly of Trendy Interest

Library Note : On Dit, Vol. 48, No. 8, May 1980

No. 8

On dit

16 PAGES

THE EXPLOITATION BUSINESS and how to get in on it

This week we print a rough guide to exploitation with particular reference to the power that is abused in the food industry.

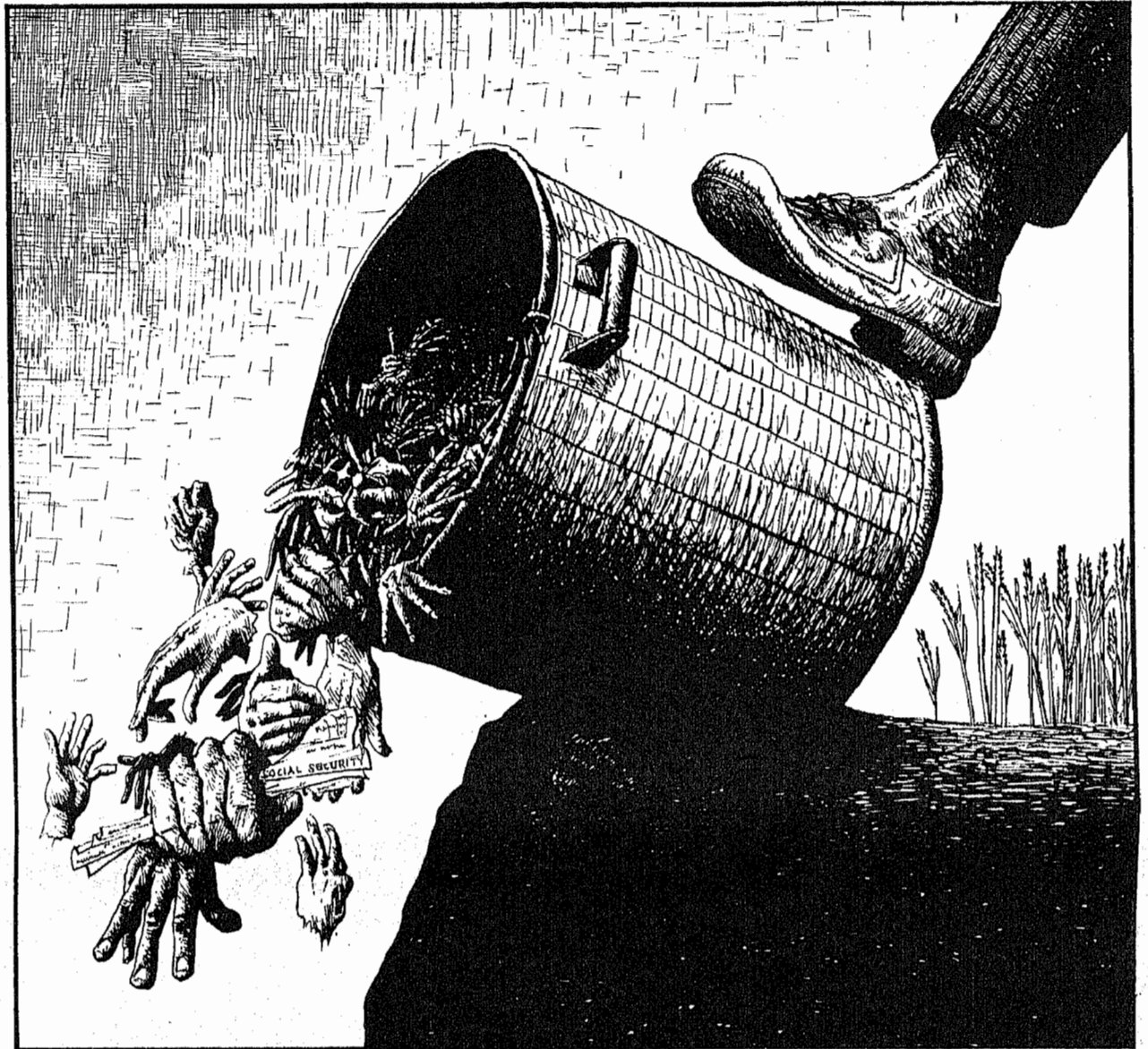
There is a quote from Gramsci that I like very much: "Optimism of the will, pessimism of the mind." What I am going to give is perhaps more the pessimism of the mind than the optimism of the will.

It seems to me that without an analysis which allows us to think in clear terms about power and control - and in this instance, power and control over food - it is extremely difficult to arrive at any solutions, or to determine the correct lines of action. What I intend to do is to give an analysis of *power over food*

Food Systems

I am going to give a graphic description of the concept of a food system - a concept which I think is a crucial one. It is not possible in today's world to speak about agriculture by itself. Social scientists have got us all into the habit of speaking about the primary, secondary and tertiary sectors which, supposedly, correspond to the agricultural, industrial and service sectors of the economy. This does not seem to me to be a particularly useful way of thinking about what is going on in agriculture now. It is here that we must think in terms of a food system.

What I am going to do first of all is describe the kind of production that exists in the US, Britain and the rest of Europe - in the developed countries, that is a *high technology food system*. Most of my examples will come from the US. In order to understand what is meant by a food system one may imagine a line divided into three segments. The first segment is labelled 'inputs', the second 'food production' and the third 'post harvest', or if one prefers, 'storage, processing and distribution'. These three abstract categories apply to *every* human community. So, first of all we have the inputs. In a high technology society these are industrial products; agricultural chemicals like fertilisers and pesticides, seeds and machines. But it does not



stop with physical inputs because very important to agricultural production *per se* is research and financial credit. These categories could be further refined but the point to be made is that production does not start without a whole backup of previous industrial production.

In the middle there is production itself. In the United States there is fewer than 4% of the population now actually producing food. They feed the entire United States and export between 45% and 50% of everything that they produce. The United States Department of Agriculture (USDA) now estimates that every

producer produces enough for himself and for 56 other people. This is probably the highest level of production reached in history. But I would add that this has not been achieved without cost and that it also entails enormous waste.

The final section of the line I think is easiest to call 'post harvest' because it can be subdivided a great deal into storage, processing, distribution - distribution itself and the food supermarkets, or 'institutional feeding'. This now amounts to about a quarter of all the food consumed in the US, plus fast food restaurants etc. → page 10

INSIDE

Advertising; Absolutely nothing at all about the advertising industry or young go ahead executives who may or may not own a Porsche and drink whisky. Absolutely no profile of *John Singleton*.

Campus News; Mark Burford (AUS President) arrives as the Adelaide University Union Press is closed down. Now who will print Evatt Memorial lectures? Sorry Mark, you miss out. Interview with Mark. *page 20*

Sartre Dead; The old fart has a few admirers. They crawl out of the woodwork and write for *On dit*. Eulogy scoop of the year. *page 9*

Hartley to Go; From the only newspaper in Adelaide to have *two* copies of the secret report comes a comprehensive guide to the whys and wherefores. Allison doesn't know but *On dit* does! *page 3*

Folk Festival; *On dit* was there! The 1980 Folk Festival was held at Alice Springs. Paul Jewell tells us about the music, the personalities and about the unusual brand of local restaurateur. *page 12*

Wilderness; The natural government of Tasmania, or the HEC, is at it again. This time it wants to flood the Franklin. Nowadays the Apple Isles apples are no more. Will the Isle disappear next? Gripping stuff. *page 7*

Local Music; *Carl Orr* of *The Young and the Wrestlers* tells us about jazz-rock and how to fool audiences. If you like 5/8 time, you'll love this interview. *page 14*

Loans; *Julia Gillard* education officer explains how to avoid getting a loan of the student sort. How do you avoid a Bankcard education? You can bet your TEAS cheque you ought to find out. *page 8*

Reviews; *On dit* reviews its standard ideologically sound quota of books, records and film. *Nick X* is in the paper somewhere, but where? The edge of perception. *back pages*

Kulture; Yet again we foray into the world of international celebrity to bring you hard hitting interviews with various people who I've forgotten the names of. If you hated *Evita*, the ASO or One Day of the Year find out who to blame.

Adelaide; *John Sandeman* (retired student editor) tries his architectural cap. There's no excitement in Adelaidean buildings according to John. *page 8*

Cheap Contacts

Junket; More than just dessert.

Dear Geoff and Andy,

I must apologise to Andrew Millier and Michael Berriman on the delay of this reply to their question. Their enquiry was about several entries in the S.A.U.A. General Account and Union Account. Considering the S.A.U.A. Account, the item Executive Expenses;

Entertainment:	
Changeover party -	
Annual elections	\$150.55
Christmas Party	322.06
Gifts to President and Staff	91.56
On Dit - Sundries	
1978 Christmas Party	123.11

All of these items are effectively freebies and giveaways, either as a party or presents.

All except the Gifts are expenditure on parties or get-togethers. These parties play an important role in the effectiveness of S.A.U.A. The guests at these parties are various University Bureaucrats, academics, Union bureaucrats and others who have helped the Association during the year.

The reason these people are invited is so that the activists can meet these people and become acquainted with them on a personal level. In short, to make "contacts" with various key people inside and outside the University. (e.g. Vice Chancellor, Registrar, Academic Registrar etc.).

There are countless times that "contacts" have played an important role in the success of a campaign. It is through such contacts that people such as the President can sidestep the University or Union bureaucrats in helping students. Further, the Association can get favours from people who were once students themselves. Many times the Association has secured the assistance of experts through keeping in touch with these people.

The amount of time and money saved by cultivating and maintaining these contacts far outweighs the cost of these functions.

The same can be said for the On Dit Christmas Party, but in this case the contacts are for the purpose of getting information for On Dit. Such contacts are needed both on and off campus. On Dit has broken stories and is taken seriously by the State Media. Only through such contacts will it retain its position and credibility with students and the many others who read it. (You would be surprised how far and wide On Dit goes). On Dit party was not held last year anyway, since it was decided that the S.A.U.A. party could incorporate the On Dit party and save some money. So, although the Party expenditure is a junket, it has a definite purpose.

Next, is the President's gift. This is, obviously, a gift given to the President at the end of their term. The Students' Association President plays a far greater role in the Activities Office than is strictly required by their terms of reference. The President, beside often working 50-60 hours per week, is an integral part of the Staff in the Activities Office. Thus, just as a staff member who gives a substantial contribution to the office, the President is given a gift at the end of their term of employment.

This also has the, often used, advantages of the Association being able to approach past Presidents for favours. (c.f. the expertise cited above which is available to the Association at little or no cost).

Regarding the Union House expenses, the questions raised were about two types of expenditure.

Firstly, Staff Meals & Allowances \$3,550.69

This is in effect a bill for meals which, by law, must be supplied to various staff within the Union. The Union must provide meals (or a meal allowance) for staff who work overtime and those staff who are covered by an agreement with their respective Trade Unions.

Further to this, the Union must pay travel expenses to staff who incur costs in performing their duties and who finish duties after normal public transport services have ended.

Finally, as far as staff are concerned, there are several staff who almost always work through their lunch period. The Union feels honour bound to provide meals for these staff since they are making a sacrifice for the Union. Another aspect of this expense is the subsidisation of the evening meals purchased by Union Council members and official guests who pay only \$1 for the meal (but must pay full price for drinks). Union Council normally goes late into the night (commencing at 5.30 p.m.) thus it is reasonable for the Union to provide a subsidy for the meal. Often students on Union Council are not in a very good financial situation.

Students on Council usually contribute a substantial amount of time to the Union for nothing, and considering the rigours of a Union Council meeting, the meal subsidy is only small recompense.

Secondly, Entertainment Expenses \$ 281.55

This amount covers the entertainment of various guests the Union has during the year. A typical example is the groups who provide the free prizes and give-aways in the Union's Promotion Voucher Scheme. This

scheme gains the Union more in income (through investments etc.) than it costs, thus helping our financial situation.

Other examples are the promotion of the Union House as a Convention centre, (during the holidays) which can provide a very significant income, and the entertainment of distinguished guests to the Union from interstate and overseas (i.e. more contacts).

Any person who has been involved with hassling large bureaucrats would well know the true value of having contacts within that organisation. Contacts can, and often do, mean the difference between short and successful campaign and a long and probably unsuccessful campaign. For these reasons, the Students' Association and Union Council feel justified in making this type of budgetary allocation.

Kerry Hinton,
Chair,
Union Council

I do not even think that it is possible for a government to make every ethical decision. Governments cannot even control the natural greed of people by the small amount that would be required to stop inflation or unemployment.

If I may reflect upon what I have said: I think that the problems of ethics are far too complex to afford a simple-solution.

I do not think that we do justice to this university and its motto 'Sub-Cruce Lumen' when we make dogmatic statements of belief and dress them up as facts. We need more light and less heat!

Yours sincerely
Andrew Allison -
Computing Science

Hypocrisy over Olympics

Dear Andrew and Geoff,

I simply cannot believe the sheer audacity of Malcolm Fraser, in his latest statement upon the Boycott of the Olympic Games. Having in recent months done his utmost to prevent the Australian Olympic team from attending the Moscow Games, out of what are solely political motivations, he now announces his belief that all sports, even the Olympic Games, should be free from the stigma of politics. However, my confidence in Uncle Mal, being what it is, I am sure that this somewhat ...um... startling, diplomatic turn about has nothing what so ever to do with the fact that recent opinion polls indicate that public sentiment is running in favour of Australia attending the Olympic Games, and that this suggests, that the majority of Australians disapprove of politics infiltrating their sport; and after all, the majority does elect Prime Ministers.

At least we cannot accuse Mr. Fraser of being inconsistent. No indeed! This statement is entirely consistent with the blatant hypocrisy of the Federal Government's decision not to impose trade sanctions against the U.S.S.R., and yet actively support a boycott of the Olympic Games. Well, I suppose, this way is cheaper. Mr. Carter's more drastic measures against the U.S.S.R., if not more intelligent, are at least more honest.

I do not in any way condone the Russian intervention in Afghanistan, but I feel that it is high time we all realized that Mr. Fraser's political stand on this issue is overwhelmingly incoherent, even to the point of dishonesty.

Anne Murphy

Two Wongs don't make it write

"Where is Wong?"

This is the phrase that is echoing from the deepest ravines to the highest mountain tops. "Where is Wong?"; man of rare wit, man of sporting goodwill and political insight? Are those nasal passages blocked forever? - has the last breath been drawn?

-Can it be true that Wong has run his last race?

Oh Wong, return to us, and with it your passage, albeit nasal to grace the pages of this graceless paper - that our hearts may lift and unify in these hard times.

Vincent please call, the kids miss you and the dog has eczema.

Suzie Wong



After 21 days, we finally see the Referendum being voted on this week, from Tuesday to Thursday. Does anyone still remember what it's about? We urge you to vote, bored or otherwise, out of duty to democracy if nothing else. No matter what your criticism of student politicians may be, it is unreasonable to expect any change if opinions aren't registered. A silent majority can be appealed to for support without fear of reprisal by anyone.

Paul Fogden's Editorial in B & C 17 was a trenchant criticism of the student politicians, "juvenile bureaucrats" on campus. Perhaps Paul merely wants to provoke a reaction.

We agree that surely it is better to be quietly creative than a noisy fool. Too often student politics is bereft of ideals and ideas. Creativity exists in more than the visual arts.

University life is broken up into three discrete segments each holding their own potential successes and terrors. It's a useful device in that it does give opportunity for reflections; allows us to look both ways, and gives us the opportunity to start afresh next term. Perhaps it fools us into believing that our whole life is compartmentalized, rather than the continuum that it is. There's life beyond University as there is University beyond the terms.

This week the paper is almost overflowing with interviews. Want to be an interviewer? The ANZAAS Conference happens next week with plenty of opportunities. Let's see how many scientists we can get to bare their souls.

Thanks also to Papas for permission to reprint his illustrations from the Collins 1979 edition of "Screwtape Letters" by C.S. Lewis in the Editorial.

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Production



MAKÉ
MOR JOBS
4 TEACHERS



G. RYMER
5-80

NO JOBS FOR MOST

Fourteen out of 120 Adelaide University Students got a permanent job with the SA Education Department in 1980.

Four years training for a 12% chance of getting a job. All exiting trainee teachers faced the same bleak future, only 271 of the 1659 trainee teachers who applied got permanent jobs. The chance of getting a permanent job with the SA Education Department has been declining since 1975 when 1475 exit students were employed compared to 271 this year.

The reasons?

The recent decision to cut 3% from the state Education budget won't help, but in effect this attack on funding to schools has been going on since 1975. It is argued

that we have a declining school population, that we don't need more teachers. Yet the Australian Teachers' Federation found in 1978 in South Australia, that 47% of students needing Migrant English help, 48% needing Remedial Number help and 43% needing Remedial Reading help were *not* receiving it. At the same time 65% of primary and infant classes and 53% of secondary classes had more than 25 students. No matter how much is spoken of student teacher ratios being 13:1, or population decline, the simple facts are students in our schools are in overcrowded classrooms, receiving inadequate assistance due to lack of specialist teachers. There is no need for teacher unemployment!

Anne Gooley,
Education Research Officer



Jimmy Carter - UPI

Kennedy Shock

Startling new revelations have come to light in Washington about the failed U.S. attempt to rescue the hostages.

President Carter at a White House Press Conference this morning confirmed that Senator Edward Kennedy piloted one of the helicopters involved in the mission. It is believed that complications arose when Kennedy's machine flew over a number of bridges about 700 kms from Tehran.

The President claimed that the mission was really a gesture of goodwill to the Iranian Government and people. By having Teddy pilot the chopper we were trying to kill two birds with one stone, said Carter.

In a further gesture toward Iran, the President also offered the Ayutollah Khomeini an all expenses paid, totally comprehensive tour of the three Mile Island Nuclear Power Plant. "I'm

sure the Ayutollah will go back to his country with glowing reports of American technology" said the President.

A DC-10 is on stand-by to pick up the Ayutollah should he accept the invitation.

'Car Park'

In a rare move towards a bipartisan approach on the Iran Crisis, President Carter promised to seriously consider Republican opponent Ronald Reagan's call that Tehran, with the aid of nuclear weapons, be turned into a "car park". Regan, speaking after an autopsy at a Gerontology Conference in Palm Springs, said such a step would "teach the Shah a lesson for trying to push our boys around in Persia."

In another news from the Republican camp, it is rumored that Ex-President Gerald Ford is again considering whether to stand (or rather, stumble) for the Presidency. He was recently overheard asking guides where Afghanistan was

The Metwurst Brothers



Mark Burford in the Helen Mayo Refec.

Union President Visits

INCREASE TEAS CALL

If the mountain won't go to Mohammed, then Mohammed will go to the mountain.

This is precisely what the regular lunch-time munchers in the Ref(a)ctory discovered on Wednesday. Mark Burford, AUS National President spoke of the diminutive level of the Tertiary Education Allowance Scheme (TEAS) and then introduced the National Student Finance Petition.

Firstly, TEAS, commonly known by some as the living allowance, isn't really what it claims to be. It is 16% below the Henderson Report Poverty Line, which doesn't make it a liveable allowance. Mark Burford's two main points were to increase TEAS to cover basic living costs, that is to \$71.00 - which is the poverty level. The other main point was to increase its availability because at present only 8% of students are eligible to receive the 'living allowance' - I

assume this is to be achieved by relaxing the means test on parents' income(s). When, rather than if, these two points eventuate, everybody will be entitled to a tertiary education rather than the propagation of a closed circle of elites as in times gone by.

Having warmed up on these points the National Student Finance Petition was introduced. There are three demands in this petition; to increase TEAS, no tuition fees and no loans plan. Tuition fees will severely limit many people from even entertaining the idea of a tertiary education, and could prevent completion of degrees. It was also pointed out that loans have not succeeded overseas. 'Once upon a time' students were sure of obtaining a job on completion of a degree. This is no longer the case. How is an unemployed person to repay a large loan and what are the consequences of default are just two of the questions which spring to mind.

Julia Gillard, Education Officer, then spoke of the National TEAS Week. Adelaide's week is planned for the second week of second term - June 16th-20th. There will be a picket at the TEAS office on Friday 20th June at 12 midday. (Mark Burford has just returned from Western Australia, where students have done the same thing.)

Julia reiterated the need for the National Student Finance Petition to be widely circulated and signed in this university. Unless there is evidence that students are concerned, their needs will be swept aside by the powers-who-are. To the few lucky students who go home, secure in the knowledge that the roof will still be there, a hot meal in the oven, clothes in the wardrobe, possibly an allowance, think of the rest of us, and future students and sign the petition. These two speakers were not talking about some nebulous concept which concerns other people but our futures.

Chris Berry

C.A.E. TO CLOSE?

It appears that Hartley CAE will be shut down if proposals at present being considered by the Tertiary Education Authority of SA are implemented.

The proposals contained in a report entitled "Possible strategies for the reorganization of teacher education in South Australia" were written by two education department employees. The report suggests that "strategy 3B would offer the best potential for limiting overall enrolment reductions ..." Strategy 3B involves closing Hartley CAE, transferring early childhood

education to Adelaide CA and E and the closure of one secondary teaching programme at Sturt CAE. Even though Education Minister Allison has claimed to know nothing of the matter, two copies of the confidential document have found their way to *On dit*. An officer in the Education Department has complained that one Adelaide CAE "doesn't just leak information; it sprays it round the world."

Criticism

The report was heavily criticised by various members of the educational community at the State Council of Education meeting held Friday April 11. Complaints about statistical

inaccuracies and the logical basis of the report were believed to have been made. It is expected that TEAS Chair Mr K.R. Gilding will be making a specific recommendation to Cabinet, and this decision is unlikely to be circulated for discussion before it is announced by Cabinet.

State Council has affirmed its opposition to the closure of any college.

Informed sources think that the recommendation to close Hartley has a good possibility of implementation, although as the report notes, closure would "undoubtedly involve some major problems in implementation."

Geoff Hanmer

LOTTERY DRAW

Union Vouchers

Wednesday May 7th

1 p.m. on Lawns (Gallery on Level 6 if wet)

Lotteries for trip to Kuala Lumpur, lunch with the Vice Chancellor and Grand Lottery to be drawn. Winners of other prizes such as sporting goods, lunch for two in the Bistro, 100 packets of Nobby Nuts, camera, \$30 worth of records, etc. Special guests will do the draws.

Be there to see if you won anything. It could be you.

END OF TERM SHOW

Friday May 9th
8 p.m. to 12.30 a.m.

The DUGITES
The INNOCENTS

Free to students, be early as capacity is limited. Presented by the Social Activities Committee (SAUA) and the University Union

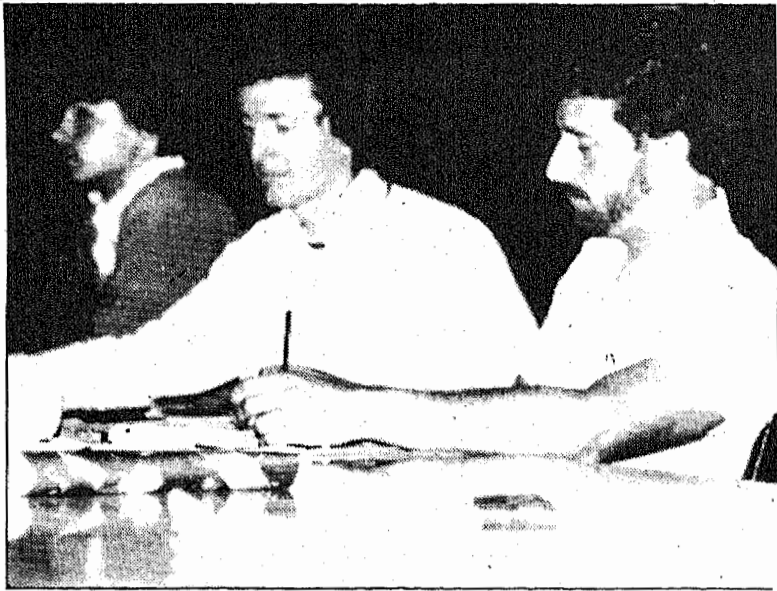
Auditions

Auditions for the Footlights Review - the group that brought you *Cafe Faux Pas* - open Monday 5th May 7.00 p.m. and Wednesday 7th May 7.00 p.m. in the South Dining rooms level 4, Union House. Actors, Singers, Scriptwriters, and Backstage crew needed.

Public Affairs Committee

A vacancy exists for the position of Women's Officer. The new Women's officer will serve until August and is to be elected by the PAC at its meeting on 12th June. Women interested in nominating please come to the Students Office.

Ken McAlpine
Chair



Audit Available

The report of Touche Ross and Co. on the Students' Association Audit 1973-1978 has been received and is available in the Secretary's office for perusal by any member who wishes to view it.

The following summarises their report and their recommendations.

Books of Account

These were found to be neatly and accurately kept and final balances in the books have been agreed to the financial statements for each of the years examined.

Supporting Payment Vouchers

The main control over payments made by the Association is that budget allocations are made to the various activities within the Students' Association and expenditure is restricted to those amounts. This control does not however ensure that th

actual payments made are genuine and for the benefit of the Students' Association.

Some payments had been made and no documentary evidence to support the payments could be found. There was also no evidence for the authorisation of some payments. The lack of authorisation for payments was more frequent than the lack of supporting documents.

Recommendations

Touche Ross and Co. recommend that for the future there is a need for additional controls to be implemented over payments and the following controls are recommended.

(a) That no payment be made unless properly supported by authorised vouchers. Cheque signers should refuse the cheques unless vouchers are presented to them.

(b) That authorisation procedures should be established over payments and this

authorisation should be evidenced on the voucher itself. Unauthorised vouchers should be returned to the responsible officers for proper completion and authorisation.

(c) That consideration be given to payments being made through the General Union System rather than through the present system operating in the Students' Association Office.

I am pleased to be able to report that the auditors' recommendations detailed above ((a) and (b)) have already been implemented. The auditors' recommendation (c) concerning payments being made through the General Union Accounting system rather than the Students' Association System is presently being considered by the Planning Committee of the Union and by Union Council.

I further report to members of the Union that the directions the Union has received as per the referendum to run an audit on the SAUA books has been met in full.

David Muir - Secretary

TOUGH LUCK

The University has rejected Union Council's call for money to assist in re-housing the student counselling service.

moment, although Maddern is optimistic about prospects for the rest of the year. Also student numbers are down about 100-150 which means a shortfall in Union Fee receipts of about \$18,000. Considerable heat was evident when the discussion turned to a proposal to break the sim-University's attitude in no-taneity of SAUA and Union uncertain terms. Councillors des-lections. After a 50 minute cribed the letter as effectively discussion, Council rejected the saying "tough luck" to the Union. motion.

At the moment, the whole issue of optimum use of Union rooms appears unresolved. Various of the coucillors are believed to be con- sidering a more modest re- Housing payment. The thrust of arrangement. This may be partly in discussion was to ensure that the response to a report presented by the Catering Management Board properly. And as a bonus to some, Chair, Peter Maddern. This report and a bane to others, Pinball shows that the Catering machines will still be staying in the Department is running into con- siderable difficulties at the

Geoff Hanmer

Letters

Elijah was a Bikie

I refer to David Hester's letter in On dit No. 7. I get the feeling that Mr. Hester is suffering from a 'must-be' mistake. That is: 'If no-one can disprove a statement then it must be true.' I imagine that his plan is for me to write an article against Christianity starting from his assumptions.

(1) 'Paul and Luke were at least educated men'.
(2) 'Christianity was not designed as a useful accessory to Roman Imperial Rule'. (I agree with him here!)
and then Mr. Hester can proceed to find faults with my article and say that 'Christianity must be true!'

Well... before that happens I challenge Mr. Hester to dis-prove the following statement: 'Elijah used to wear a studded leather jacket and ride around on a B.M.W. during his spare time.'

(I could, conceivably, design a whole system of apologetics to defend this statement so I feel that Mr. Hester's task is rather difficult).

I am not particularly concerned with 'disproving' Christianity any more than I seek to dis-prove the theory of the flat earth or the pagan mythology of the ancient Greeks.

I feel that Mr. Hester has a right to believe what he chooses as long as he doesn't force his opinions on other people.

I am not a historian or a theologian, by profession, and I do not feel that my view of the origins of Christianity is necessarily 'better' than that of any other person.

If Mr. Hester will not take any of my omissions as 'proof' of his position then I am prepared to write an article. (Otherwise I may call on him to prove that Christ did not use riding whips and fish net stockings).

Andrew Allison
(Computing Science)

REFERENDUM QUESTION

Notice is hereby given that a Referendum will be held on Tuesday 6th May 9 a.m. - 7 p.m., Wednesday 7th May 9 a.m. - 5 p.m. and Thursday 8th May 9 a.m. - 5 p.m. in the Student Activities Office to consider the following motion:

Believing that

1. The President and the

Executive of the Students' Association committed compulsorily collected Student Funds to be used to issue a Writ against the University of Adelaide, in an attempt to overturn the results of a democratically conducted Student Election, and in so doing, exceeded their authority and behaved in an inappropriate manner neglected their duties and acted contrary to the obligations imposed on them by the letter and spirit of the Constitution of the Association.

2. The President or members of Executive made statements and thereby misled students and the public as to the nature of the President's actions by claiming that he was paying personally for the action at law and that he was personally responsible for the action when in fact he acted as agent for the Students' Association.

We the Students of the University of Adelaide hereby register a vote of *no confidence* in the entire Executive of the Association.

Petty Political Bickering

Dear Andrew & Geoff,

Without wishing to continue what many people regard as "petty political bickering" we feel bound to reply to some of the points raised by Mr. Tabalotny in his letter in On dit 5. It is difficult to reply to a letter which says basically nothing. Perhaps Jodi should have "wasted" more of his time and attempted to put a semi-coherent statement together.

Mr. Tabalotny says he intended to "forget the issue". Nothing could be further from the truth. He sent his own letter about the "affair" to On dit but upon later hearing that we had placed a letter, he withdrew his, no doubt to make as much personal political capital as possible. In fact we believe this is why he originally attended the Left Coalition meeting.

Sure enough next issue there was Jodi's letter, no doubt suitably revised, but sadly missing the point of our earlier letter concerning the reasons why he was asked to leave the meeting. Instead we have rantings reminiscent of the days of McCarthyism of the early 50's in Australia.

As a case in point at the Liberal Club AGM last year, (at which Jodi was elected President), a number of interested people attended who were not Liberal Club members. As soon as we appeared they trotted out their standing orders saying only members of the club could speak. When the Club's and Societies delegate, Andrew Frost (there in an official capacity) tried to speak to provide information necessary for the smooth running of their club, permission was again refused. So much for Jodi's "right to be heard".

Students should not be misled by Jodi's "democratic posture". In reality it is gross opportunism being confirmed by his withholding of his letter to try and generate as

much of a "controversy" as possible. We explained before the difference between Public Seminars and Left Coalition meetings. The latter are for people with some sincere interest or commitment to the clubs aims and objects. The President of the Liberal Club was not there for these purposes but to disrupt. Quite properly the meeting democratically decided to ask him to leave.

Sincerely
Andrew Frost
Linda Gale
Tony Nagy
Kon McAlpine
Gleb Webster
on behalf of Left Coalition

Found

Car Keys on Sat. 19th April, near Library entrance. See Lost Property in Hughes Building.

EVERYONE KNOWS THAT YOU CAN'T BELIEVE OUR POLITICIANS 'COS THEY LIE AND NOW OUR JUDGES' IMPARTIALITY IS BEING QUESTIONED —

WELL I'M SURE GLAD THAT I CAN AT LEAST TRUST THE NEWSPAPERS TO BE HONEST AND UNBIASED!!!

GR.
4.80

Barbecue Lunch and Tea
All Year Round
7 Days A Week

BRITISH HOTEL 38 Finnis St., Lower North Adelaide.
supports student employment

How's that! Star Wars At University



Mark Burford, AUS President, was in town last week, got good media coverage and came across as a very believable person. In fact, the more you saw of him, the more it seemed he would believe anything. Driving up to a meeting at Sturt CAE he passed through Pasadena with its mock-up Jumbo crash on the side of the road. The rest of the trip his driving was shaky as he listened with horror to the story of how the jet had crashed on a playground there, killing all but the pilot. He spent some time working out what airline it was, and whether he'd flown with them on his recent trip abroad to Iraq. Larry O'Loughlin, Regional Organiser, was in the back seat shaking too, but with suppressed laughter, as he stuffed his scarf down his throat to keep quiet. In fact the only reason Mark was put out of his misery was that Larry ran out of scarf. I learnt a few more swear words from Mark that night.

Of course being a paid officer of a student union removes you from ordinary students in one crucial way - being paid. Burford went on radio talking about the most popular meal people living on maximum TEAS or less eat, as reported by a catering manager in Western Australia - rice gravy and chips. When he was served a large plate of the same at a dinner party last week, even though it was tastefully decorated and arranged, there was no way he would touch it. How can politicians believe student representatives complaining of poverty when they allow such a meal to go to waste?

DULL POLLIES?

Just in case you missed it, this little gem was found despite the disastrous layout, in Bread and Circuses No. 17.

Writing editorials each week has to be one of the worst parts of editing Bread and Circuses each week. I mean, it's OK for the petty politicians of the SAUA, Union Council and Liberal Club (and this is not a political statement, just a list of what appears to be the three major warring factions), who seem to have unlimited time, money and stupidity, but for a poor non-political animal like myself, what is there to talk about? Well, everything, really. The entire universe is open to discussion, comment or silent enjoyment, and these juvenile bureaucrats must lose a lot of fun in life by devoting their efforts to the verbose and highly tedious battles over who paid how much for which poster, or who's serving a writ on who this week.

Does anyone know of a good way to freshen up a tired old chair? Kerry Hinton who sits in Union Council's head position is in need of re-upholstering. His speech to the Commemoration Ceremony last week was described by an ex-Dean of St Mark's College as "almost apologising for students". At last Council meeting he sat back while debates raved on so endlessly and repetitively that several things later on the agenda weren't discussed. Most of the time he spent writing an article for *On dit*. It's all a bit of a change from the past table thumping, hard and fast direction he used to give. Perhaps too many people have been sitting on him.

Flinders University Students' Association is holding a unique celebration in August this year, commemorating the sixth anniversary of the Occupation of the Registry building, 1974, the one that gave Flinders the reputation in Australia. A few familiar names will be attending. Mark Burford will be there, as one of the cooks for the occupiers. Anne Gooley, our ERO is sure to be invited as one of those involved. The ceremony will include an overnight sleep in the Council Chambers, BYO sleeping bag. Not many other campuses would dare hold such an event, especially ANU which has had two or three of the genuine articles this year already. AUS is soon to produce a booklet with a chapter on how to run an occupation. When it comes out we should try one of our own, to give further generations something to celebrate.

A referendum is on this week. Ho hum! Read the facts elsewhere, I'm not allowed to write anything. But I must say it was good to be described in last *On dit* as "Howard Glenn, Left Winger, general Liberal Hater". People in the SAUA have been making guesses as to my politics (if any) for some time. This is the best I've heard yet. The same faction later describe my "empire" or "fiefdom" in the Clubs and Societies Council. How does imperialism fit in with radicalism? I seem to have even confused my opponents.

Howard Glenn

Paul Fogden - mild mannered
B & C Editor.

This globular activity must be seen to be believed! It surpasses anything dreamed about by Buck Rogers and his merry men.

The "Federation" (University) has come up with an outstanding globular cluster (see diagram below). Note especially the high concentration in the centre of the cluster and that the magnitude (diameter and density) of this Federation University Cluster (FUC!), because of uncertainties, lie between 16% and 190% with a mean value of about 30%. Hence the FUC! is almost 10 times larger than any other open cluster.

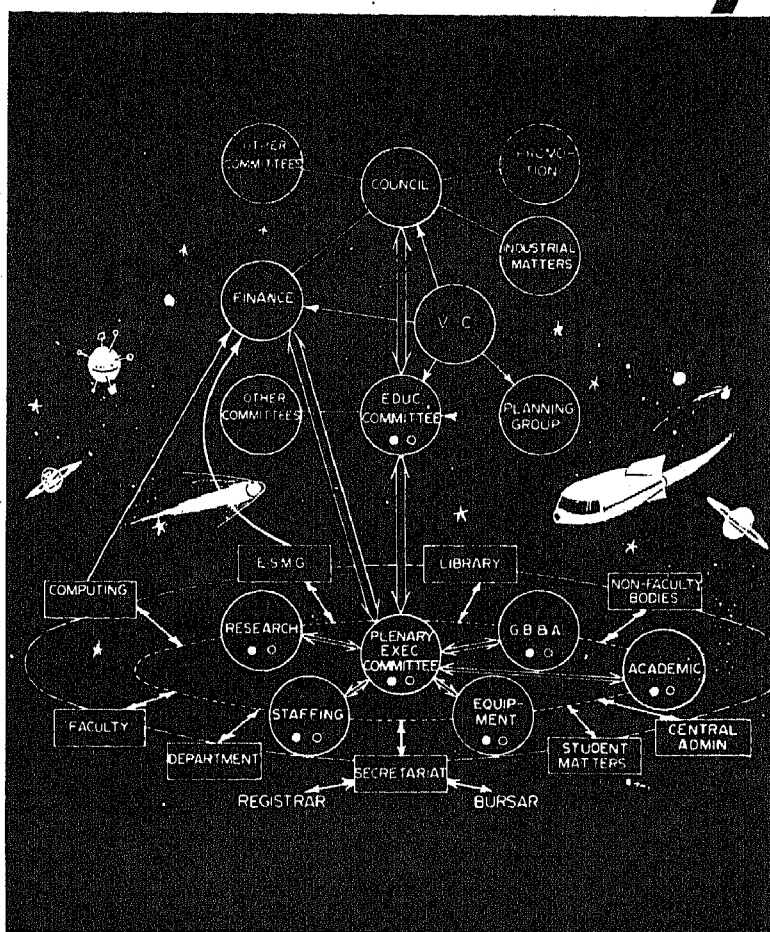
It might just be possible that the presently mathematical and geometrically correct orbital paths of all the little galactic bodies travelling at great speed around the Plenary Executive Sun (PES) could deviate from the mean and travel in ever decreasing circles. This would eventually mean they would all disappear up the fundamental orifice of PES which in turn would cause PES to have a significant movement and with a bit of University luck would blow the whole system into unidentifiable bits. This catastrophe would be transmitted again at speed (2.997925 x 10¹⁰ cm/sec along the "policy determination of contentious issue lines", release the "Flow of Business" into uncoordinated and wholly noncommunicative orbit.

Some Depraved Remarks

Dear Editor

"Infidel" seems to have studied his subject sufficiently well to make it unnecessary to hide behind a pseudonym. The use he makes of his research is, however, open to criticism.

- 1) I compared the evidence for the life of Christ with the best attested event of similar data I could think of - Caesar's murder. Even for that the extensive sources are late; the first-hand evidence of Cicero is scrappy. A more typical example of ancient evidence would be the case of the Gracchi brothers (two important social reformers of Rome in the second century BC), where our main sources are 200-300 years after the event, not about 30-60 as in the case of Christ. Some Christians believe we have extensive first-hand evidence for his life (if Matthew and John are first-hand); I would settle for 'good second-hand'.
- 2) Josephus is a complicated case. The verdict of the latest editor (Feldman, Loeb edition IX p. 48-51) on the passage which gives a summary of the basic Christian doctrine (*Antiquities XVIII.3.3*) is: "The most probable view seems to be that our text represents substantially what Josephus wrote, but that some alterations have been made by a Christian interpolator". All the manuscripts have the passage; of the other four editions/translations in the BSL, three accept it, one does not. Two other passages (*Antiquities XVIII.5.2*), a fairly full account of John the Baptist; *Ibid* XX.9.1, a reference to James, the brother



No wonder the place is not no student voice on any of these getting any financial support from "Pie-in-the-Sky" Committees. O.K. Orak; set course standard x 15 and let's get the hell out of here.

Well I guess I had better teleport back to the ship before all this happens and all student democracy goes with it as there is

Blake Seven,
Liberator

Letters

of Jesus who was called the Christ') seem to be generally accepted. A reasonable summary would be that Josephus knew of the Christians but viewed them as one of a large number of sects and was not much interested in them.

3) Tacitus does (as I said) attest the crucifixion of Jesus, and his extreme hostility at least trees him from the charge of Christian interpolation. If we want to know why he was so hostile, the letter of Pliny to Trajan (X 96) is good evidence. He makes it clear that the Christians were violating two Roman rules, one of which banned almost all associations as politically dangerous (even a fire brigade was not exempt), one of which prescribed emperor-worship; there were also numerous anonymous accusations. Unlike Tacitus, he took the trouble to hear the case for the defence:

"They also declared that the sum total of their guilt or error amounted to no more than this: they had met regularly before dawn on a fixed day to chant verses alternately amongst themselves in honour of Christ as if to a god, and also to bind themselves by oath, not for any criminal purposes, but to abstain from theft, robbery, and adultery, to commit no breach of trust and not to deny a deposit when called upon to restore it. After this ceremony it had been their custom to disperse and reassemble later to take food of an ordinary, harmless kind; but they had in fact given up this practice since my edict, issued on your instructions, which banned all political societies."

We can guess the anonymous charges from this; criminal conspiracy and ritual cannibalism, the latter resulting from a misunderstanding of the love-feast (communion). Pliny (and Trajan, in his reply), while anything but pro-Christian, showed far more regard to the facts than Tacitus.

I am still waiting for an explanation which makes sense of the existence of the New Testament and of the Christian Church starting from the assumption that the New Testament is false history.

Yours anonymously
"Fidel" Hester

"Pamphlets circulated anonymously must play no part in any accusation. They create the worst sort of precedent and are quite out of keeping with the spirit of our age." (Trajan)

Concessions

Dear Andrew and Geoff,
The Australian Union of Students is presently producing an updated concessions book. We would appreciate help from students who could leave the names and addresses of concessionists in the Student Activities Office. Suggestions for areas where concessions are needed would also be appreciated.

Yours in anticipation,
Larry O'Loughlin
-Regional Organiser

National Action Against Uranium

15, 16 & 17 May

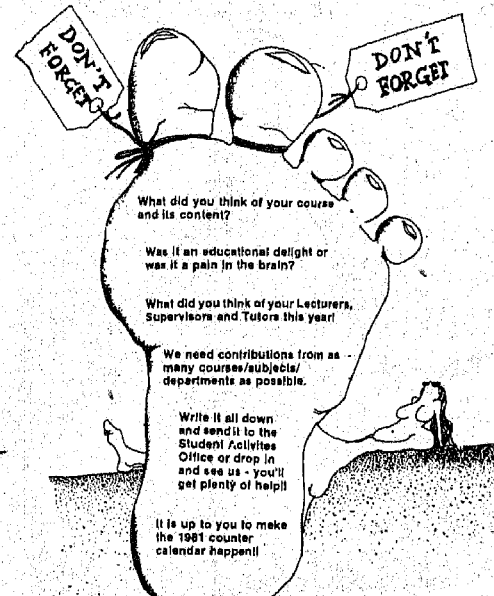
Saturday

- Rally - 10.00am Hindmarsh Square.
- March - through Adelaide to AMDEL (Australian Mineral Development and Exploration Laboratories), more speakers.
- Folk Dance - 6.00pm YWCA Hall, Pennington Tce, Dave Clark & Goanna Band plus other bands. \$2.00 entry, food and drink available.

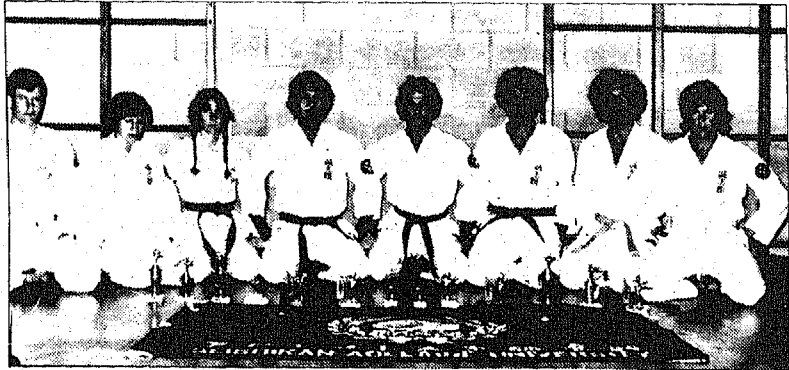
Sunday

- Car Cavalcade - to Port Pirie leaving Adelaide 10.00am from Torrens Parade Ground
- march through town to tailings dump
- camp overnight

COUNTER CALENDAR



This is directed particularly to students doing 1/2 yearly or term options.



The spalls

Karate Victory

On Saturday 29th March, the biannual S.A. Karate Association Championships were again held at Flinders Uni Gym. Not as many clubs turned out compared to last year but nevertheless enough were competing to make it a day of excitement. We entered our people in all under black belt divisions, and took first place in all but two. Those successful were:-

Brown belt division - John Gordon (1st)
Green belt division - Angelo Capozza (1st)
Yellow belt division - Nick Baranikow (2nd)

White belt division I - Katsu (1st) - Paul Wyk (2nd)
White belt division II - Sam Paltridge (3rd)

We also proved too strong in the Women's section. Congratulations to Elizabeth Moore (1st) and Teresa Castelvetera (2nd)

Keep a watch in *On dit* for the date of the next competition, because with the variety of demonstrations put on, its good entertainment value for everybody slightly interested in Karate. For further information about joining the club contact Elizabeth Moore 31 4863, Angelo Capozza 42 6852, OR Sports Association office.

Miracle Work

The commencement of proceedings delayed for several minutes while the committee gorged themselves on the culinary delights of the bistro.

The Adelaide Uni. Philosophy Club finally got its meeting for Wednesday April 23rd off to a start at about 7.45 p.m.

Under discussion were miracles - a topic well suited to the venue: the Chapel. Despite the attention that might have been attracted to this subject by some recent contributions to "On dit" an untypically disappointing crowd of only about 25 people turned up (0 for the days when the club packed them in like the innards of a golf ball). Possibly this was due to inadequate advertising and the heavy-sounding title of the evening's paper, "Hume, Wittgenstein, Kuhn and the Miraculous".

The Philosophy-Department's seasoned campaigner, Salvatore DiCesare delivered his paper clearly and forcefully. The burden of it was an attack upon the

conception of a miracle as a "violation of a law of nature" - a view associated with the eighteenth century Scottish philosopher David Hume - and an attempt to formulate a different concept using the ideas of two recent twentieth century philosophers, Ludwig Wittgenstein and Thomas Kuhn. Following Wittgenstein we were led into the dark abyss of 'relativism': a doctrine which states that each religion, and each sect within each religion, has its own concept of a miracle (and of where and when miracles have occurred) and that between these different traditions there can be no legitimate criticism, in fact no rational debate at all. Each view is justified by its own criteria, inside its own tradition, but there is no rational basis for preferring one over another. Finding this position unpalatable, appeal was made to the partly similar doctrines of Kuhn, and it was concluded that this avoided the pitfall of relativism (vis-a-vis) miracles at least) and claimed that the concept of a miracle as an "event beyond the

power of any created thing to produce", the position of St. Thomas Aquinas, was the most satisfactory.

The audience contributed to the discussion with relish, and Salvatore answered questions with all the tact and aplomb of a Sherman Tank. The debate was stimulating to all involved ranging over such things as Salvatore's controversial proof that there can occur an undetermined event inside a deterministic universe without a violation of the laws of that universe, whether or not the Christian miracles involved violations of natural laws and the idea of a "natural law" itself.

Overall it was a successful night, and those present-including those there for the first time - found it a rewarding experience.

If this night was any guide then the Philosophy Club should continue to generate wide interest in the long series of papers, often more accessible than this one, to be given throughout the year.

Andrew Gleason
- Economics

Post-Grad Blues THE WRIT

Funny things happen at AGM's. People get elected. As you might expect, the AGM of the Postgraduate Students Association was no exception.

For those of you who are actually interested (or collect trivia), here is a list of the current executive of the PGSA:

Roman Orszanski (Computing Science) President
Andrew Wendelborn (Computing Science) Hon. Secretary
Barbara Bray (Politics) Hon. Treasurer

committee members:
Joan Gibbs - Clema (Botany)
Trevor Hambley (P&I Chemistry)
Sue Clark (Biochemistry)
Stephen Burford (Education)
and immediate Past President
Michael Hannah (Geology)

Earlier this year, a national conference of postgraduate students was held in Melbourne,

hosted by Monash students. The conference provided an opportunity for postgraduates from all over Australia to get together and begin to sort out issues important to post-graduates. An issue of concern to nearly all post-graduates is money, particularly since the imposition of taxation on Commonwealth Post-graduate Research Awards in 1978.

These awards have not been increased in value since 1977, leading to a fall in value, in real terms, of 36% since 1977. The conference resolved to press, in the long term, for a system under which any student approved by a university for post graduate study would be eligible for an allowance. In the short term, we are seeking an increase in living allowances from \$4200 to \$5900, returning to the level, in real terms, of 1977.

Equally important were discussions of other aspects of post-graduate life. Some issues discussed were the role of post-

graduates in the university community, the imposition of fees, particularly on overseas students, post-graduate representation on university committees, facilities offered by universities, supervision and part-time teaching. National working groups have been set up to look at, in particular, facilities and supervision. It is interesting to note that conditions vary considerably, not only from department to department, but also between universities; for example, a department at Melbourne University has almost 30 post-graduates, and provides them with one room and 3 desks. Such a situation is clearly detrimental both to post-graduates and the quality of their research. We are organising seminars and discussions on these topics, so if anyone wishes to help or contribute in any way, then contact the PGSA.

Andrew Wendelborn
Hon. Sec. PGSA

The writ served by Don Ray on the University asking for the University Council election to be overturned has not yet been withdrawn.

Although the headline on *On dit* 7 suggested that the writ was already withdrawn, this is not the case.

The last of the declarative writs

to be served was presented to Guy Maddern at the Union Council Meeting last Monday. Don Ray, SAUA President, says that the writ will be withdrawn as soon as he gets the time to see his lawyer.

Several executive members are believed to be unhappy about the withdrawal, and have drafted a motion to be put to GSM asking Don to continue his action. This will involve payment of legal costs by the SAUA.

WRITE RIGHT

WEA No. 503-120 \$12
Most Uni students have to write essays, some more than others. Recently I spent from 9 a.m. till 4.30 p.m. one Saturday doing a one-day intensive WEA course advertised as "for those persons who wish to excel in their exams." As can be expected, a good percentage were Matric students, with a few from tertiary institutions.

Bill Bittel (Lecturer in Education at Adelaide CAE) took the course which covered the basics in reading and comprehension, a logical way to write essays, answering the question, comparing different essays to find what constitutes a good

answer and of course exam technique.

It is not really for those who get Credits and Distinctions, but would be helpful for those who are struggling and are wondering why. Most of all I would recommend it for younger brothers and sisters in Years 11 and 12 and intending to go on to tertiary studies. There are still vacancies for the June 21st and August 9th courses, and it is worthwhile for anyone who has problems with essay writing to enquire at the WEA situated on campus (Hughes Building Level 3) about the course.

Tania Hubmayer
Music 2

Personal Growth and Development Group.

Self development through increased personal awareness, sensitivity to others and openness to feedback in interpersonal relationship is a neglected area of learning in our society and within the University.

A human relations development group will be held in the first vacation the week after exams 31/5/80 to 6/6/80 at Olive Hills Conference Centre, Upper Sturt. The group will be fully residential and will offer a wide variety of stimulation including sensory awareness, relaxation, bio-energetics, encounter and Gestalt techniques. Those who attend these groups are people who are functioning reasonably well in their day to day living, but see as their goal self improvement and greater self-actualization. The workshop provides an environment which allows them the opportunity to work towards these goals.

The cost of the group is \$30.00. Applications are being accepted now at the Student Counselling Service, George Murray Building. The total number of participants in the group will be sixteen.

Group leaders are Norm Greet and Ginni Hall and if you wish further information please come and talk to one of us.

Ginni Hall

Free Hairdressing by Professional Hairdressers.

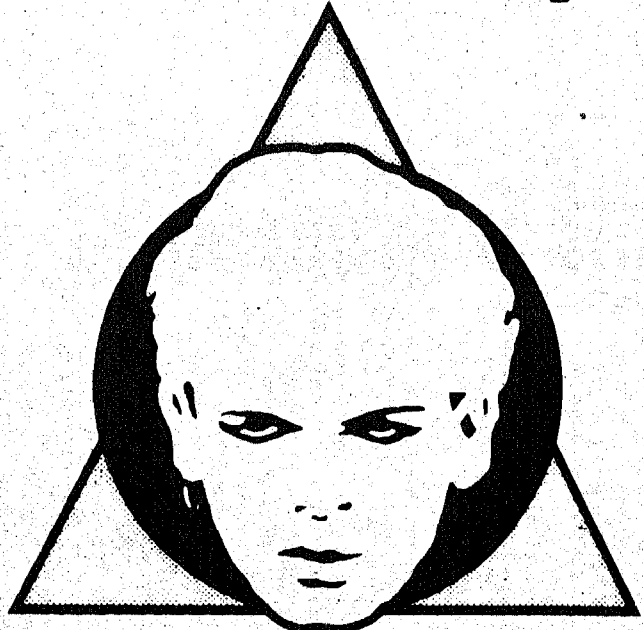
We require girls as models for perming and colouring, also with long hair for braiding and girls interested in changing their image. Precision cutting (colour and perming if necessary). This will be done by members of pivot point international. Please ring Bob Sutton at 272 3122

Asian Refugee Group

The Asian Refugee Group is going to collect medicines from private practitioners in Adelaide to send the useful drugs to needy refugee camp hospitals. We need able bodies, with cars if possible. The A.R.G. can be contacted on extension 2926 or through the pigeon hole in the Activities Office.

The collection will be on Thursday, 5th June, in the southern suburbs. Can you help?

FRONTIER TOURS Present The Touring Principle 1980



GARY NUMAN
OPERA THEATRE 22ND MAY
BOOKINGS AT ALL BASS OUTLETS

POWER REIGNS IN TASMANIA

Tasmania's Hydro-Electric Commission has issued a 1600-page report recommending an integrated power development on the Franklin and Lower Gordon Rivers.

The proposal is for an 80 metre high rockfill, concrete-faced dam to be built on the Lower Gordon, 1 km downstream of the Franklin River.

Although the HEC is seeking Parliamentary approval for the Lower Gordon dam and power station only at this time, the Commission recommends sequential development of the Lower Gordon project and a further scheme with dams on the Middle Franklin River at Mr. McCall and on the King River, one km below the Toft River. The Franklin-King storages would be linked by the immersion of the Andrew River Valley.

The integrated development would yield 340 MW average adding approximately 30% to the hydro generating system. Following completion of the present Pleman development in 1986, the average capacity of the Tasmanian hydro system would be 1006 MW.

Electricity Alternatives

The HEC report examined two major alternatives to the Franklin-Lower Gordon scheme. The hydro alternative, the separate development of the Gordon-Franklin-King Rivers, would yield an average of 11 MW less than the integrated development.

The second alternative is the construction of a thermal power station using coal from either Tasmania's Fingal Valley underground resources or from NSW. The thermal development would mean the construction of two units of 200 MW capacity, sited either at Bell Bay on the Northern coast or at Avoca in the Fingal Valley.

The HEC calculates that a coal-fired station would produce energy at more than double the cost of the integrated hydro development.

Energy Demand

Tasmania's per capita consumption of electricity is three times higher than other Australian states and second highest in the world behind Norway. In its consumption of petroleum products, Tasmania is slightly above the national average.

The HEC argues that future increases in the standard of living are underpinned by further growth in energy consumption.

Tasmania's electricity demand is broken into two components - the 'General Load' (domestic, commercial and small industry) and the 'Major Industrial Load' (the lion's share of this sector is consumed by 10 manufacturers). The General Load accounts for about one third of unit sales and the Major Industrial Load consumes two thirds of sales.

Since 1971, growth in demand for the full period has average 3.9% per annum,

slightly more than half the HEC's growth prediction.

Future Projections

In justifying the need for the construction of the Franklin-Lower Gordon scheme, the HEC predicts an on going overall growth rate of 2.7% per annum.

In the forecast of the General Load from 1980 to 1984, the HEC sees a continuation of the growth rate experienced for 1973 to 1978, i.e. 6% per annum. After 1984, the HEC forecasts a transition period of three years during which the General Load growth will return to the previous historical rate of 4% per annum.

The erratic nature of the HEC's forecasting is underlined by the significant differences between forecast estimates published in 1978 and 1979.

In a report in 1978, the HEC forecast that General Load demand in 1990 would be 551 MW. However, without explaining any reason for its variation, in 1979, the forecast for 1990 was 515 MW.

Environmental Impact

The Draft Environmental Impact Statement prepared by the HEC provides detail on the effects of the Lower Gordon dam only. It states that the studies on the impact of the second stage of the Integrated Development i.e., the Franklin-King section, are 'incomplete'.

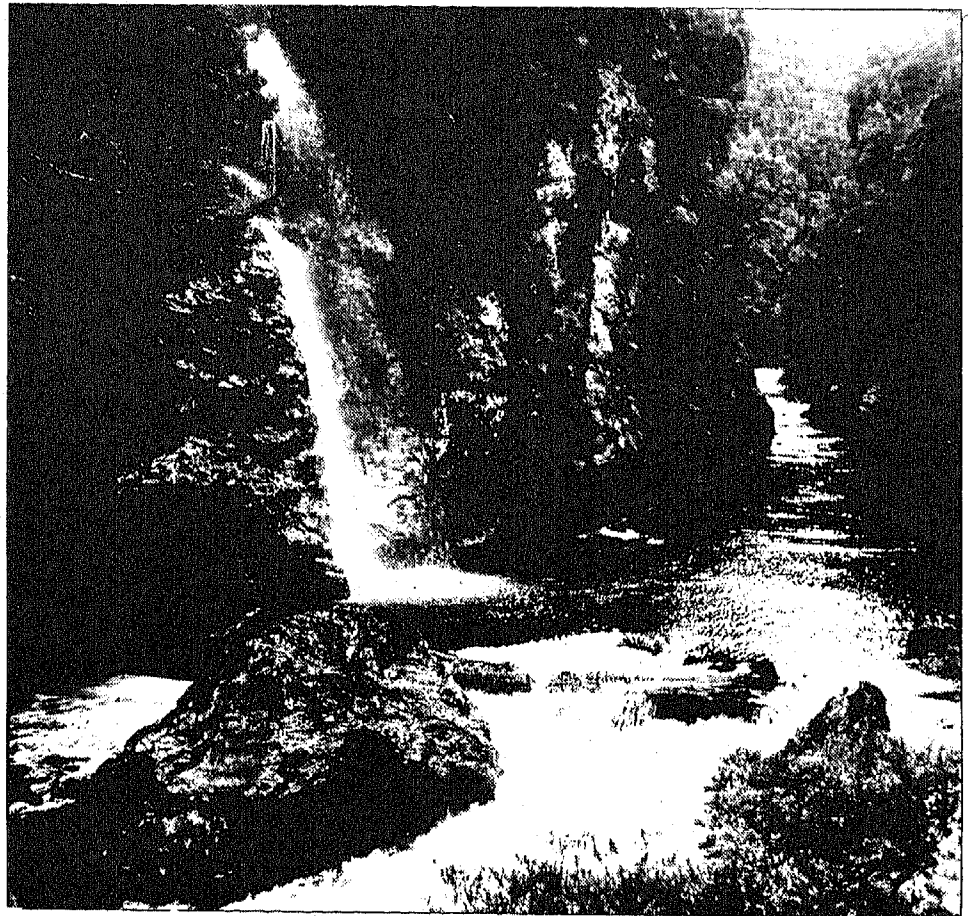
The Lower Gordon dam would be built 1 km below the Franklin junction. It would flood the Lower Gordon for 36 km almost reaching the present Serpentine dam. The Lower Franklin would be flooded for 35 km to Mt. Propsting. The entire 30 km length of the Olga River would be inundated. Many other smaller tributaries would be affected.

Wild Rivers National Park Proposal

Shortly after the release of the HEC proposal, the Tasmanian Minister for National Parks and Wildlife, Michael Polley, announced an alternative landuse proposal for the Franklin-Lower Gordon. Mr. Polley publicised a plan by the National Parks and Wildlife Service for Australia's first Wild Rivers National Park. The Wild River National Park would cover about 400,000 hectares, thereby doubling the present area of protected land in South West Tasmania.

The rationale of the National Parks move is summed up in the introduction to the proposal:

"There is now an urgent need for a balance to be achieved between conservation of what remains of our major natural waterways and hydro-electric development. In view of the major scenic, recreational, tourist and scientific values of the Franklin and Lower Gordon Rivers and because of the public support for the conservation alternative, the National Parks and Wildlife Service believes that



The Franklin River

the State's last remaining major wild river system should be incorporated in a National Park."

Public Comment

An outlay of \$408 is necessary to purchase the HEC's full report and supporting documents.

The State Government has distributed the full report to capital city libraries, regional libraries in Tasmania and HEC offices and depots.

The Government has established a two-tiered programme of public comment on the report. The first tier was the establishment of an inter departmental 'Power Co-ordinating Committee' chaired by the Tasmanian Director of Energy, Mr. Nick Evers. More than 500 submissions were received by the committee.

As a second stage in the decision-making process, the Government proposes to establish a Select Committee of both Houses of the Tasmanian Parliament. Public participation would be invited.

The Opposition Liberal Party has called for an independent inquiry instead of a parliamentary select committee to be the next step.

*Peter Thompson
edited reprint from 'Habitat'*

WHAT CAN YOU DO?

Contact the Tasmanian Wilderness Society.

1. c/o 310 Angas St. Adelaide
2. Adelaide Uni Mountain Club via Sports Association or via Sally Tideman AUMC.

3. Lincoln Siliakus (h) 337 9299 (w) 212 1955

Send donations to:

The Tasmanian Wilderness Society
28 Criterion Street
Hobart, Tasmania 7000.

I enclose a donation to help save Tasmania's Last Wild Rivers and South-West Wilderness from needless destruction.

\$2.00 (or donation) ordinary membership

\$10.00 for Journal Membership (entitles you to journals, newsletters etc.)

Send this letter to:

The Premier
Mr D.A. Lowe
Public Buildings
Macquarie Street
Hobart, Tasmania 7000.

Dear Mr Lowe,

I have heard of proposals to flood the Lower Gordon River. I object to this destruction of a unique national asset.

I call upon the Government not to make an irreversible decision regarding the wild rivers unless a full, independent and public enquiry is made.

STOP PRESS

The Premier of Tasmania has announced that the decision whether to flood these wild rivers will now be made in October 1980. It will not be made by a Joint Party Committee, but by the Government. There is very little time in which to lobby the State Parliamentarians.

Quebec: A Peaceful Secession?

The citizens of Quebec will vote on 20th May 1980 on a constitutional change in the relationship of their Province to the Federation of Canada; La Souverainete Association (associated sovereignty).

Quebec has had a chequered history as a state. First, it was a French colony (Nouvelle-France) until the conquest by Great Britain and the capitulation of French forces in 1760. Since then, French people have been left to be absorbed into the British culture. The French were cut off from political power by their situation as a minority in the English government.

Quebec is now one of the ten provinces in the Canadian Federation and has been since 1867. The relations between le gouvernement du Quebec and the central political power (Canadian government) are the same as they were after 1760. Politically, Quebec is treated like all nine other English provinces. Internationally, Quebec is represented by the English nation of Canada.

This article briefly sets out the argument in favour of an autonomous Quebec. *Francois Bouchard*, the writer, is a science/humanity student at La Pocatiere in Quebec. In a future issue we hope to carry news of the outcome.

The constitutional proposition Souverainete-Association is to create the sovereign state needed for survival of the French nation of America. Quebec wants the right to be recognized as a nation, and the right of nations to settle their own affairs as set down in the United Nations' Charter. The term "association" means that economic relationships will be maintained with Canada, including utilization of the same currency.

SOVEREIGNTY

A sovereign political state for Quebec would allow its economy to be free of the

artificial east-west exchanges by the central government. Because of the expansion, the Quebec economy could operate with north-south exchanges giving a more realistic impact on the Canadian and North-American economies.

It is realistic because Quebec is a modern and mature society. We will be called on 20th May 1980 to say democratically yes or no to this proposition in a referendum.

We have the opportunity and the advantage as against many other nations, to realize an independence with democracy and peace.

Any news from Canada saying that Quebec wants Fascism or Communism (or what else) is just not true. After 300 years, a mature nation should be able, and is able to become an adult.

I invite you to come and see what is Quebec, the French nation of America. I'm sure you will not be disappointed.

Francois Bouchard

This is the referendum question:
"The government of Quebec has made public its proposal to negotiate a new agreement with the rest of Canada, based on the equality of nations;

"This agreement would enable Quebec to make its laws, levy its taxes and establish its relations - in other words, sovereignty - and at the same time, to maintain with Canada an economic association including a common currency;

"No change in political status resulting from this negotiation will be effectual without approval by the people through another referendum;

"On these terms, do you give government of Quebec the mandate to negotiate the proposed agreement between Quebec and Canada?"

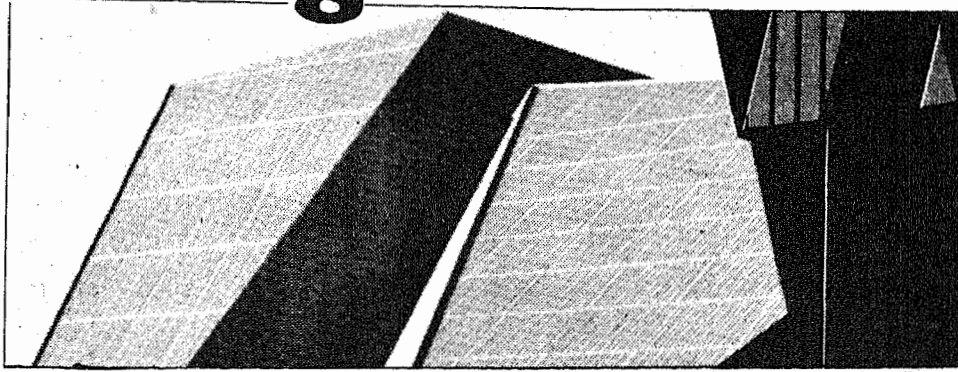
Architects get a bad Press

Bernard Levin put it bluntly. He was forwarned, he said in the Advertiser, that there was no outstanding public architecture in Adelaide.

Managing to praise the functionality of the Festival Theatre he referred to the rest of Adelaide's recent architecture as curiously banal; stunted skyscrapers.

But at Festival Time this year, when Mr Levin (whose prose is normally to be found decently interred in the *Times*) visited Adelaide, we had temporarily shed our cultural cringe. Our reverence for O.S. was lowered by wounded pride. Christopher Hunt, martyred or otherwise, was a knocker. And we could even produce our own brand of them. Take Max Harris for example.

But criticism can get past our guard at the best of times, when it is disguised as praise. The editors of the prestigious *Architectural Review* delighted architectural Adelaidians with their fulsome praise of the (last century) parkland planning of our city. But the editors also reported that the human scale of Australia's cities was only maintained



The Festival Theatre

by the "few, remaining, often charming" older buildings; Sound teeth in a jawbone of decay. Apart from a few examples, modern Australian architecture as a whole gets little mention in a major report on Australia by the magazine. Damned we are, by faint praise and omissions.

And finally a local comment that is uncompromisingly critical. "Adelaide is a wonderful city, pity we don't seem to be able to put any exciting buildings into it". Neil Platten, chief design architect for the Housing Trust modestly said that to "Bill Peach's Australia" camera only a few

hundred yards from the Trusts new *Neals Place* housing scheme. Which was honest and at the same time, depressing.

A bad press, to some extent supported by local professional opinion, is the judgement that Adelaide architecture bears. In the face of such unanimity there must be some truth. One erstwhile architecture student found a five month tour of Europe showed that the drawing boards are not greener over there. Adelaide Uni's Union building rates with what he found encouraging over there. Which is only surprising to us, if our

cultural cringe is operating. Perhaps we should approach architecture as a prospector; looking for nuggets amongst a lot of worthless mullock. There are nuggets in Adelaide. Union House and the Festival Theatre are on my list, what about yours?

Hard bitten practitioners scare naive architecture students like this reviewer (haunted enough by the spectre of unemployment) by claiming clients only want the cheapest, simplest and easiest design. Which takes the problem well beyond aesthetic sensibility and exhortations. Profit maximization as an absolute goal leaves little room for architecture at all. Dull non architecture is the inevitable result. There are very few short cuts in architecture - you get what you pay for (at best) only occasionally any more. Less is more, as a wise man once said. Less delight, more profit.

Is boredom inevitable? What a question to ask in the eighties! The pundits say punk boredom came to architecture a long time ago. Out on the architectural gold fields the metal detector has not yet been invented. *John Sandeman*

National student financing petition

One of the demands of the National Student Financing Petition, which is currently being circulated is that "a comprehensive loans scheme be not introduced".

The last loans proposal presented to the Government was contained in the 1977 Butcher Committee Report. This report proposed two schemes:

Scheme One

This scheme was intended to provide short term *emergency* loans to students of up to \$500. Many campuses, including Adelaide University, already operate such schemes. Provision for money to finance these loans is necessary, but the report contained no recommendations of the terms of repayment or whether interest will be charged.

Scheme Two

This scheme is a comprehensive loans system that threatens the existence of TEAS. It is this scheme that AUS objects to, and is campaigning against. It provides for a supplementary loans scheme, providing loans of up to \$8000 at 10.4%

The most obvious assumption is that a graduate will receive highly paid employment within a year of graduation. Today this assumption is obviously absurd. Graduate unemployment is widespread, and repayment of a loan in this situation would be impossible.

A loans scheme of this type accepts the Friedmanite premise that professional tertiary education largely benefits the individual receiving it. This user pays principle ignores the benefits the community receives from the skills of graduates.

Loans will be administered by profit seeking institutions such as banks. The criteria they will use to determine who gets loans is not financial need, but the ability to pay the debt. Therefore, if you are intending to undertake a course with high graduate unemployment, such as teaching, you could be seen as a risky proposition and be refused a loan. Such a system would tend to discriminate against groups, such as mature age students, homosexual students, women, migrants, overseas' students and blacks.

If a system of loans is instituted, in the long term it will no doubt completely replace TEAS. Inflation will soon make TEAS meaningless. The government could then argue that the ineffectual TEAS system should be abolished and a loans scheme instituted. The effective-

As students compete for loans they will tend to choose shorter degrees. This will leave the professional courses to students from wealthy backgrounds. A self-perpetuating social elite will result.

To avoid a loans scheme being introduced *Sign the National Student Financing Petition* currently being circulated at lectures and tutorials. It is also available in the Student Activities Office. Explain to friends what loans would mean to *them*, and voice your objections to a loans scheme. While the issue of loans seems dormant at the moment, support for the system is still being expressed by the Liberal Party, the Tertiary Education Commission and by the Australian Vice Chancellor's Committee. Introduction of a comprehensive loans scheme is much more than a remote possibility. *Julia Gillard Education Officer*

THE HISTORY OF MAYDAY

May Day has traditionally represented a celebration day for Western people.

Originally this was in the context of spring festivals, fertility rites and welcoming the new, and hopefully bountiful, season. Today the 1st of May also represents Workers' Day - a day when the working class in all countries demonstrate their solidarity and unity to fight for their rights.

Perhaps the first attempt to identify May 1st with the working class was made by Robert Owen, when in 1833 he rather optimistically proclaimed May 1 as the day for the commencement of the millenium. The first example of May Day being used in a battle for workers' rights occurred in Melbourne, where in 1855-56 stonemasons and other craft unions successfully fought for an eight hour day. Similarly in 1866 the National Labour Union of America came out with 200,000 members and demanded the eight hour day; a month later the First International Working Men's Association led by Karl Marx adopted the same demand.

The demand for an eight hour day developed simultaneously throughout Western Europe and America.

The birth of Workers' May Day occurred through this necessity to legally limit the working day. We should remember that men, women and children in the economically 'advanced' countries during this period were working 12-16 hours a day in the most disgusting conditions imaginable; their miserable existence in the "factory towns", graphically documented by social historians of

the time (anyone read Dickens lately?) remains an indictment of 'laissez-faire'.

This movement culminated in the decision of the Second International to adopt May Day as Workers' Day, and this was followed in 1980 by an international strike of labour. Basically the workers were fighting for the right to organize into unions, to fight for better living conditions and for a transformation of the economic relationship between work and social existence free of exploitation. This was encapsulated at this time in the struggle for the eight hour day. However this struggle has not been an easy or a peaceful one. Police and legal harassment were the tools used by the employer class to destroy the workers' movement: in Chicago in 1886 the police deliberately fired on a group of demonstrating workers killing

four and wounding many others; furthermore, at a public demonstration against this act the next day, following the explosion of a bomb in the crowd, the police again opened fire killing several people and wounding two hundred! The history of the working class' fight for its rights is filled with countless incidents.

In 1893 the meaning of May Day was extended to include socialist objectives and by the turn of the century May Day had broadened far beyond the demands for an eight hour day. For example, the 1908 Melbourne May Day demonstration demanded not only the eight hour day but also

- the opposition of Militarism and Imperialism
- the abolition of Capitalism and Wage-Slavery

- one vote, one value
- a tax upon land values, and
- a 'just and adequate' wage.

It is interesting to note the demands (then regarded as extremely radical) which have been implemented: a Commonwealth Bank; age, invalid and unemployment pensions; an end to child labour. Also the eight hour day; the repeal of laws preventing the distribution of literature on Sundays and many other reforms, which we today regard as 'natural' and commonplace, are a direct result of working class agitation.

These reforms were won by workers' groups, prepared to stand up for their rights, for the benefit of us all. Today under the present economic conditions of rising inflation and unemployment, with the concomitant attack on workers' rights, it is more necessary than ever for people to inform themselves about where they are headed; particularly which economic policies should be adopted for the future. The last edition of *On dit* carried a timely destruction of the "our economy has concealed intrinsic strength" fallacy propagated by the present power structure and its lackeys. Similarly in that edition the example at Lucas Aerospace demonstrated the viability of worker control in industry. Real democracy demands that policy decisions are taken on a popular franchise; decisions which affect the lives of the vast majority of people in our society should be taken by them. May Day symbolises the struggle of the working class - and that includes practically all of us - to achieve the capacity to decide its own destiny.

Tony Nagy - Left Coalition



A GRAVE OCCASION

On the night of April 15th, Jean Paul Sartre, the noted French writer, philosopher and political activist, died in Paris. He had been hospitalized on March 20th for lung oedema. This is a revised version of a talk given on Radio 5UV by Pat Flanagan of the Politics Department.

Essentially for Sartre, a man is his life, his work - what he does. Critics and commentators normally attempt to describe, explain and evaluate the characteristics of Sartre's prodigious work in philosophy, psychology, literature and politics, in terms internal to and derived from that work.

To me, however, Sartre's life and work can best be comprehended in terms of four closely inter-related categories

RATIONALISM.

Sartre is, in the first place, a man of Reason, a Rationalist, and this in at least three senses. First, in the sense in which we think of Kant, Voltaire, Humboldt, Mill, Freud or Russell, as members of the secular rationalist Enlightenment tradition, with its dominant insistence that Reason should govern the emotions in the lives of men, and not conversely.

Second, Sartre belongs to a distinctive sub-tradition of the Enlightenment typified above all by Hegel, Einstein and Marx. This sub-tradition places special emphasis on the power of the rational intellect to comprehend or appropriate reality; and, in the case of Marx, to change it.

The third sense in which, throughout all the phases and stages of his diverse work, Sartre is a Rationalist, is the sense in which he remains indebted to the Cartesian Rationalism of French Philosopher and Mathematician, Rene Descartes. As Sartre stated in 1944, "... there's only one of our people (i.e. French thinkers) who has had any profound effect on my mind, and that's Descartes. I consider myself a descendent of his and appeal to the old Cartesian tradition ..."

In a more recent 1969 interview in *New Left Review*, Sartre accurately described his major work on Existentialism, *Being and Nothingness*, as "a rationalist philosophy of consciousness":

"It was all very well for me to dabble in apparently non-rational processes of the individual, the fact remains that *L'Être et Le Néant* is a monument of rationality."

Reading Freud shocked him:

"I was incapable of understanding him because I was a Frenchman with a good Cartesian tradition behind me, imbued with a certain rationalism, and I was therefore deeply shocked by the idea of the unconscious."

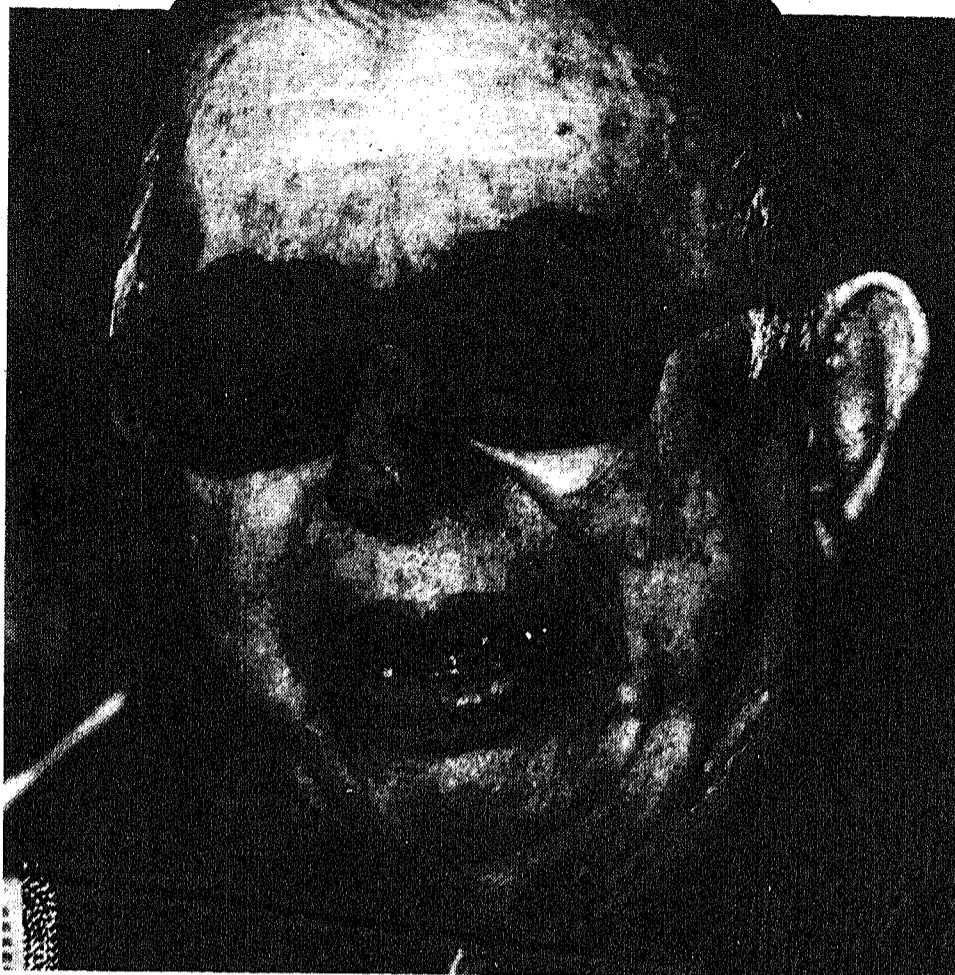
Despite Sartre's subsequent efforts to do justice to Freud's insights, in what a French psychoanalytic friend has termed his 30 year love/hate relationship with psychoanalysis, and notwithstanding his efforts in *Saint Genet*, the *Critique* and his Flaubert to go beyond Descartes, there remains a profound sense in which he has been unwilling or unable to liberate himself from the conceptual framework (fetters, if you prefer) of the rational Cartesian individual.

RADICALISM.

The second essential characteristic of Sartre and his work, is his Radicalism. By this I mean a fierce determination to get to the roots of the problem (or theory or practice) in question.

Sartre gives clear expression to the point of his radical humanism in the *New Left Review* interview mentioned earlier. The point is

"... to provide a philosophical foundation for realism. Which in my opinion is possible today, and which I have tried to do all my life. In other words, how to give man both his autonomy and his reality among real objects, avoiding idealism without lapsing into a mechanistic materialism."



Jean Paul Sartre - AP

"I am not therefore I don't exist"

This simply means that man first is and only subsequently is this or that. In a word, man must create his own essence: it is in throwing himself into the world, suffering there, struggling there, that he gradually defines himself. And the definition always remains open ended: we cannot say what this man is before he dies or what mankind is before it has disappeared ... existentialism is nothing but a certain way of envisaging human questions by refusing to grant man an externally established nature ..."

(*A More Precise Characterization of Existentialism*, 1944)

I haven't time to discuss the details of the remaining radical features in Sartre's Existentialist theory of human nature: his view of situated men as *always free* to choose and act; his theory of the mind as essentially conscious, à la Descartes; his account of relations between persons, and specifically between the sexes; or his radical theory of responsibility: we are not only causally and morally responsible for all our acts. Whenever we choose and act, as we continuously must, we choose a whole world, for the whole world, for everyone.

Sartre's denial of biological constraints or internal conditions, and his emphasis on the external conditions of our situation, follows from his radical view that men produce their own natures as a product of their free (undetermined) choices and actions. (Deciding or

choosing what to do - choosing silence or deciding to do nothing, for example - is itself a mode of acting, for Sartre.)

All his errors, personal and political, 'pure' and 'applied' derive from his failure to be as radical as he could - hence should - have been:

"In general, it always comes back to not having gone as far as possible in my radicalism. Naturally in the course of my life I have made lots of mistakes, large and small, for one reason or another. But at the heart of it all, every time I made a mistake it was because I was not radical enough."

LIBERTARIANISM

By Sartre's libertarianism, I mean first, his insistence that human thought, experience and behaviour is free - i.e. undetermined, by either internal-biological or external-social causes. All men have - hence should be free to exercise - the capacity for free thought and action. Even in his most extreme, almost comical efforts to do the impossible and turn himself into what he thought was a good orthodox Marxist, Sartre never abandoned this libertarian conception of human nature.

However, even in *Being and Nothingness*, Sartre recognized that the social and natural conditions in which men are situated, more or less severely limit our freedom of action. (The "Marxist" Sartre will attempt to characterize these conditions in terms of class relations and relations of material scarcity.) The essential point is that for Sartre a theory of human freedom must have human liberation not merely as its subject, but as its object or aim: "a theory of freedom (must) explain what the forms of alienation are - to what extent freedom can be manipulated, distorted, turned against itself ..." (*Self-Portrait at Seventy*).

ANARCHISM.

Sartre's Anarchism has passed through various phases and forms of expression, underlying and uniting all his efforts to criticise and change society has been an unconditional opposition to all forms of centralized or even unequal possession and exercise of power. This is the source of Sartre's opposition to authoritarian State "socialism", and in particular, to Stalinist Ideology and practices, no less than to the forms of "bourgeois democracy" and the institution of capitalist society.

Throughout, Sartre has been an anarchist in the sense specified by Adolph Fischer: "every anarchist is a socialist but not every socialist is necessarily an anarchist." Clearly, Sartre's *libertarian* socialism is intimately related to his radical egalitarian and democratic views, views which are expressed in his plays no less than (for example) his role as Executive President of the Russell International War Crimes' Tribunal on "allied" conduct in Indochina. In Sartre's own words,

"... I have never allowed anyone to hold power over me, and I have always thought that anarchy - which is to say, a society without powers - must be brought about."

(*Self-Portrait at Seventy*)

True, Sartre has vehemently criticized apolitical "anarchists" who invoke the ideal of Purity "as an excuse for doing nothing" (recall Hoederer's bitter denunciation in the 1948 play, *Dirty Hands*), perhaps because as a young man his own anarchistic thought and behaviour was initially of this kind (compare the second volume of Simone de Beauvoir's memoirs). The young Sartre feared that socialism might be incompatible with individual freedom and his radical egalitarian and democratic views. In the course of his intellectual and political development, however, he soon convinced himself that socialism - i.e. libertarian, not authoritarian - State "socialism" - was rather the condition for individual (hence collective) freedom and equality.

These, then are the four essential attributes or determinants of Sartre's life and work: his Rationalism, his Radicalism, his Libertarianism and his Anarchism. They are also what make him, for me, one of the few great men of our time.

Pat Flanagan - Politics

Jean Paul, the liberator

"I refuse to let death hamper life"

he died to be released to live
all rebels die to be replaced
other mortals die too
and so they damn well should
he lived to die and died to live
not like a tired god

or idolised
meaningless
experience of seeking man
to dust his bones
cool mind trapped in hope's vision
man is free

caring liberation his horizon
the agony of grief resolved
in muted peace
passing experience

I am
brief illusion
of I-thou life of action

his brief being was
and is
no illusion

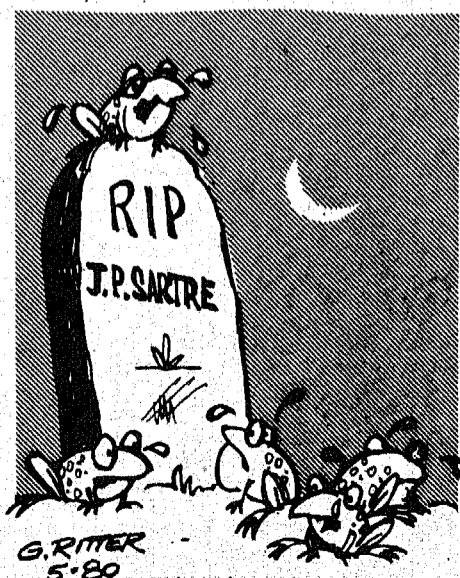
silence shares nothingness
conscience of consciousness
atomised

lives on till ultimate escape
into the all embracing void
space full of silenced time
time pregnant with expanding space
stage of august being
precious grains of nothingness filling
emptiness

till then rejoice - make free
life is as j.p. was and is
I am because I am

full of life
tender and anguished care
life is there
waiting to be lived
and loved and lived
and ... loved

Albert Gillisen - Archi



Food; Growing Profits

Continued from page 1:

The final section of the line I think is easiest to call 'post harvest' because it can be subdivided a great deal into storage, processing, distribution - distribution itself and the food supermarkets, or 'institutional feeding'. This now amounts to about a quarter of all food consumed in the US, plus fast food restaurants etc.

What you see is a system whose production segment employs about 4% of the population involved in farming, but over the whole engages fully a third of the population of the United States. Now to examine the various categories a little more in detail.

In the 'input' area the American farmer, who before the Second World War was spending about 50% of his income on inputs, is now spending 80%. The inputs are growing more costly. There is an oligopoly situation in the production of most of them. Economists generally agree that if 55% or more of a given market is controlled by four or fewer companies then an oligopoly exists.

For example, in the farm machinery industry two companies, John Deere and International Harvester - are estimated to control over 60% of the market. The Federal Trade Commission (FTC) considers there have been annual monopoly overcharges of at least \$200 million. In fertilisers the situation is not quite so concentrated but it is becoming so because of the increasing control of the oil industry over fertiliser production. Animal feed is another extremely concentrated sector - animal feeds are now controlled by about three companies including Cargill and Raiston-Purina. Such companies are considered, again by the FTC, to overcharge farmers by about \$250 million annually.

Cartels

There has been substantial agreement; I won't say *entente*, between companies. I don't think that they ring each other up every morning at nine and say 'where shall we put the price'. But, *de facto* there is price fixing. If one company puts up its price and the others follow then, fine, everyone stays happily at that level. But, if one company puts up its price and the others do not follow then the first one will bring down its price. So that, in effect, there is an oligopoly situation and there is no longer any competition in the area of price. Competition operates for market shares, it operates for lowering costs, but the free enterprise system, in the Adam Smith sense, is not functioning. There is no price competition.

The seed industry is a particularly interesting and dangerous example of concentration. The multinational corporations (MNC's) have been buying up seed companies in the last 10 years. This is a new phenomenon - seed production used to be a small, family operation in the United States. But, since about 1970, chemical companies like Upjohn, Pfizer and Ciba-Geigy have been buying seed companies. This is because hybrid seeds also require a lot of chemicals. You can see the tie ups in these areas. The amount of genetic variety we now have in seeds is becoming extra-ordinarily reduced because of the concentration in the industry. I shall return to this when we go on to the Third World food system.

Research

Now to research. I consider this a very important input because the research establishment and university system in the US at least is very much tied to both companies and the USDA.

This means that the kind of research which is funded relates to greater use of physical products. It is not research into better methods. For example there is almost nothing being done on biological methods of farming; simply because such methods do not lead to greater use of

fertiliser or the development of new kinds of pesticides or mechanical harvesting etc. In other words, research is very much tied to the whole commercialisation of agriculture and this is the only kind of research which is funded.

Companies control at least half of the agricultural research establishment. Here again the seed companies are very important. What they are looking for is a uniform product which will appeal to the processors. They are looking for products which can be easily mechanically harvested. This is why you now have a square tomato with a very tough skin. Not because it is particularly nutritious or good but simply because it is well adapted to the needs of mechanical harvesters and does not get bruised and crushed.

Production

There are about 2.7 million farm families in the US but these farms are fast going out of business; in 1977 it was at the rate of 400 per week. This rate will probably go higher due simply to the level of capitalisation necessary to keep a farm competitive - to keep buying more and more expensive machinery, to keep up higher and higher levels of fertilisation.

This means that only the larger farmers are able to stay competitive. As *Time* magazine put it not so long ago, the watchword is 'get big or get out'.

So, by 1985 there will be just over a million farms in the US, 1.2 or 1.3 million. All of them are going to be millionaires in terms of capital and land owned. This destruction of the farm sector seems to me not only a social problem but a moral one. For it seems that there is something wrong with a country which loses its historical roots and land was the historical root of America.

Post harvest sector

When the food leaves the farm gate it, for the most part, falls into the hands of the large corporations once again. Already large corporations downstream from the farm have made contracts with farmers, not yet for grain which is almost excluded from these contracts, but for fruits and vegetables, sugar, poultry and hog production. This kind of production is almost totally under contract now. Sugar is 100%, fruits and vegetables about 65-70%. In other words there is already a company, a processor, who has contracted the farmer and tells him what sort of seeds to plant, what sort of inputs to use. This same company is sometimes furnishing credit itself, contracting with the farmer who must furnish to specifications, certain products, at a certain time of the year.

Just as we found an oligopoly situation in the inputs section we find another in post harvest. Large companies control most of the food that is eaten in the United States. You can take any sector of the kinds of foods eaten in the US; bakery products, tinned fruits and vegetables and all of these areas are controlled by four or fewer companies for at least 55% of the market.

One example which is particularly concentrated is the breakfast food industry. Four companies control over 90% of the market. It is obvious that companies of that size have the cash necessary for privileged relationships with suppliers.

We are moving towards an extremely integrated kind of food system where a very few actors are able to dictate not only the price but the content of our food and the way it will be produced. People are losing more and more the control over their own food supply.

Waste

In order to stay competitive you have got to have the newest and biggest machinery. In order to use that machinery at the proper economy of scale you have to have a bigger land base. Therefore, you have to compete with your neighbours. Therefore people get eliminated. It's a jungle world - here we have capitalism in the raw.

In the area of production the land itself is being wasted. People who have made dramatic comparisons have said that it takes two bushels of top soil in Iowa to produce one bushel of corn. In other words what we are doing is mining our land.

The animal feed industry by its processing is wasting the substance of what used to be a cyclical system on the farms. Farms in the US and elsewhere used to be multi-crop, multi-animal operations - animals were fed with the farm's own crops, not with processed, purchased feed. Several standard crops, several different kinds of animals and the integrations between them helped out each one of the crops. But now when you have homogenised the land, when you have homogenised the crops, you do not have natural protection. So, what do you need? You need more pesticides, more chemicals - and another kind of waste is added to the list.

One example of a processed food is *Pringles*. These are supposed to be a potato chip. But actually what it is a potato that has been de-hydrated, then re-hydrated, then had chemical additives put in it, then been made into a perfect shape which has been calculated by engineers to be unbreakable, then it has been vacuum-sealed in a tennis-ball can because in that way it can sustain national distribution and a shelf life of at least a year. This, at a cost, of course, dozens of times that of the ordinary potato.

Part 2: HIGH TECHNOLOGY FOOD SYSTEMS IN THE THIRD WORLD

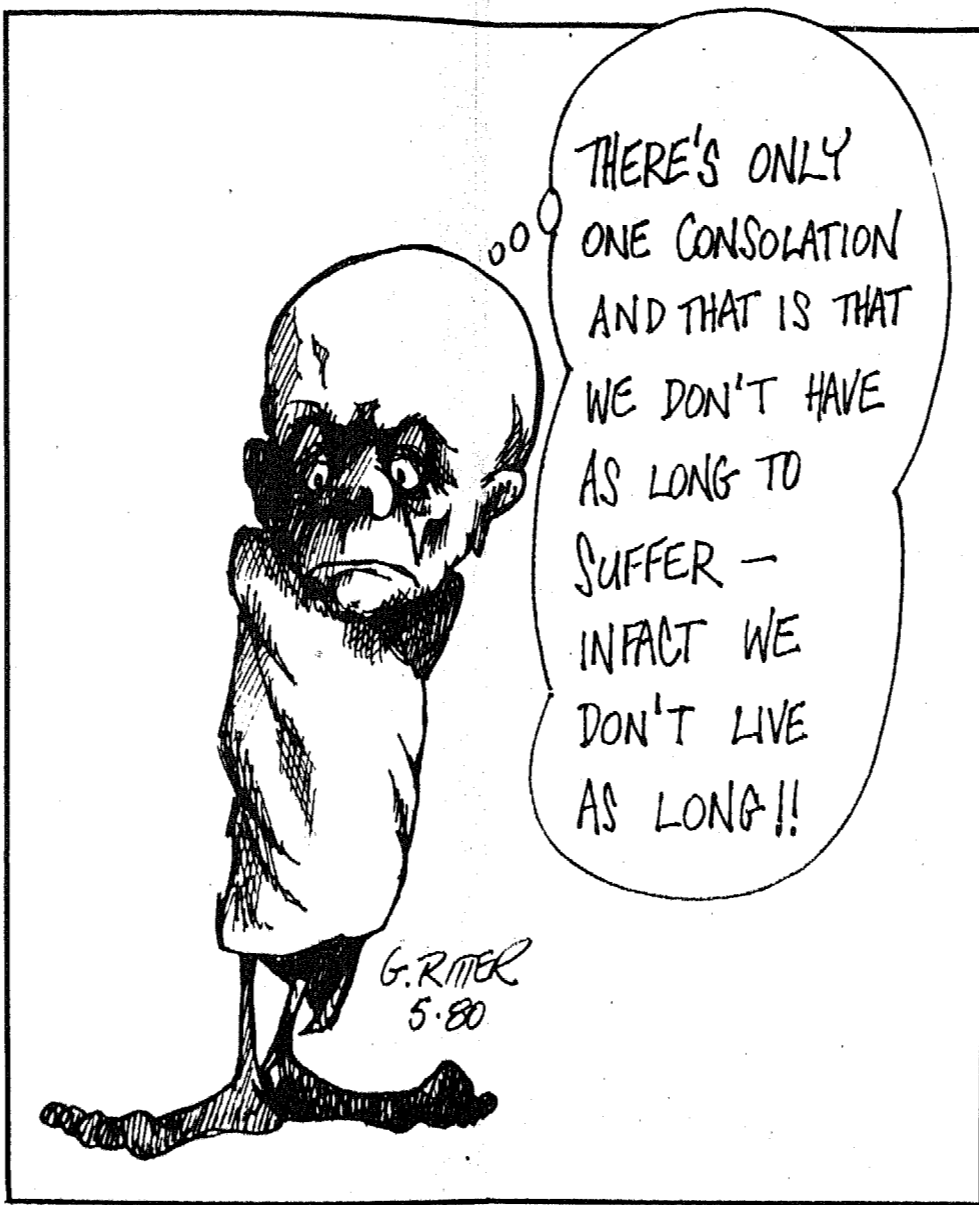
This high technology food system is not at all irrelevant to the Third World. Taking what was a typical Third World food system - we would have found a very short inputs end, often reduced to a natural inputs like rain, hard work and very simple tools. We would have found a very large section of production. In contrast to high technology types this section would employ anything from 50-90% of the people. Ninety percent is typical in many parts of Africa. In Latin America it is now down to around 50%. In any case the condition of rural people is extremely important; something that is not always recognised in development plans. In the Third World the consumers and the producers are the same people.

Green Revolution

This was a system invented by research coming from the Rockefeller and Ford Foundations creating so called high yielding varieties of wheat and rice seeds which would, under ideal conditions, produce more. This is true. But very often these ideal conditions are not to be found in the Third World. People do not have superior and controlled irrigation systems. They do not have the money to buy fertilisers. They do not have the wherewithal to chemically protect their crops. Therefore some of these seeds will often produce less than traditional varieties if any of these inputs are lacking.

This research, because it was coming from our part of the world was only really concerned with maximum yields. But what a peasant in the Third World needs is not a maximum yield. What he needs is a dependable yield, a stable yield, a yield which will go on even if there is a drought, even if there is some kind of natural calamity. What he needs is not research from the Rockefeller and Ford Foundations which will give him the highest yields if he is one of the very few who have the cash to invest in the Green Revolution inputs. This is not his problem. His problem is to get from one year to the next with a dependable yield with the minimum number of inputs.

This kind of research may not have been of relevance to the Third World peasant but it has been economically relevant in creating greater dependency of the Third World on the industrialised world, who for example produce most of the fertilisers needed for the Green Revolution. It has also created an agrarian bourgeoisie, taken to be a politically stabilising factor.



"Once a project has passed the pilot stage ... market forces tend to take over, drawing all the benefits to the richer more powerful people in the society."

I think that greed exists in all parts of the world and among all human beings and the first reaction of the people who can afford the Green Revolution is to get rid of other producers. And this is what has, in fact, happened.

In India between 1961 and 1971 the number of landless labourers increased from 25 to 45 million. Now you may say that this is due to the growth of the Indian population and this is perhaps so. But it does not explain the fact that the number of cultivators decreased from 93 to 78 million - and, I may add, the number of women cultivators decreased from 27 to 9 million. In other words the most vulnerable people in a system - women and small farmers, will be the first to be eliminated when agriculture becomes commercialised.

In the industrialised world there are, perhaps, nearly enough jobs in the industrial sector provided for these people. Some of



them are working in industries that have to do with food. But in the Third World no arrangements have been made for people who have been thrown off the land.

You all know about the traditional cash crops like coffee, tea and sugar but what is more significant is that people in the Third World are now producing luxury crops for us - and this was not the case some ten years ago. Air freight and better communication techniques mean that producers of coffee and sugar or maybe 100 years standing are also now producing fruits and vegetables and flowers, meat and fish. These are going straight north to consumers in the industrialised countries -

Fat Cats

The case of a mackerel cannery in Ghana is a good example of the way in which food systems are transformed to suit our needs. Mackerel is a pretty cheap fish and I expect

that some Ghanians were able to eat mackerel fairly frequently. But through the agency of the Heinz company and its subsidiary Star-Kist Tuna Fish, using a loan from the US government, they were able to transform this mackerel canning factory in Ghana into a tuna fish cannery. Well, now the fish is caught with modern vessels, equipped with the latest Japanese technology; also paid for by a US government loan. It goes straight into the tuna cannery and from there are exported not only cans of tuna to the US but 67,000 cartons of tuna cat food every year. The whole production goes straight to the US. Logical, because an American cat is richer than a West African person. It is perfectly evident that tuna cat food is going to be produced so long as there is money to pay for it - not mackerel as food for local people.

There are many examples of new projects of fruit and vegetables - particularly in the poorest countries like the Sahel. There is a green bean project in Upper Volta, considered to be one of the poorest countries in the world. This may bring in some foreign exchange but this goes much more to governments than peasant producers. In Ghana it is estimated that of cocoa revenues levied the producer may get 16% - he gets no more than that.

In the post-harvest sector, you are probably aware of the contributions of companies like Nestle in the merchandising and commercialisation of food, indeed in developing a processed-food culture. These companies produce useless products: milk in tiny little tins, ritz crackers sold individually, "prestigious" soft drinks etc.

Companies in the 'post harvest' sector are setting up in the Third World, contracting with farmers just the way they do in the US. They get their tomatoes, fruits and vegetables at a tremendous cost and create enormous waste. Ray Goldberg, Harvard Professor of Agribusiness, describes a lot of fruit and vegetables producing schemes in Central America. He never adds up the figures, but I did. For three products you find that the waste level is 85-90%. These vegetables are either lost in the fields, or lost in packing, or they are not refrigerated, or they do not get to Florida, or when they get to Florida the broker does not want them. The waste levels are enormous.

Conclusion

If this model of food production is allowed to continue we will go towards a universal world food system. In the most apocalyptic vision of it that I can give we would have, say, one company producing each kind of input. We would have one universal seed company which would have narrowed our genetic base down to five or six varieties; wiping ourselves out the next time a blight comes along. The Irish potato blight was a very good example of what could happen. Irish potatoes were clones which were identical genetically to one another so that when the blight came along the entire crop was wiped out. This has also been happening with Green Revolution varieties.

We would have one superstate agribusiness research organisation. We'd have one planetary bank. We would still have a certain number of peasants or farmers, but far fewer than we have today. More and more people are going to be eliminated from production. In the Third World when you are eliminated from production, you are eliminated from consumption - you are going to go hungry.

Susan George

Susan George is an American, hence the predominance of American examples in this article. She is probably best known for her book "How the Other Half Dies" published by Penguin. This paper was given at "The Wastemakers" Conference held in Oxford last year. Susan is a graduate of Smith College USA, the Sorbonne-France and has recently completed her PhD at the University of Paris. She is internationally respected as a researcher and speaker on the causes of world poverty.



With thanks to Radio 5UV, here is an edited transcript of an interview with Susan George, conducted by John Pryzbilla. Susan's visited Adelaide in March this year as a visitor with the Freedom From Hunger Campaign.

JP: Susan, the book of yours which is probably most available to people is "How The Other Half Dies". What's that basically about?

SG: Well, the subtitle I think tries to explain it. It's "The Real Reasons for World Hunger" and what I attempted to do was to break down a few myths about hunger, those of over-population and climate, the fact that the poor are supposedly backwards, lazy and won't produce their own food. Then I attempted to say what were the real reasons. I find them more in the northern industrialized countries than in the third world itself. I examined "agra-business" which is just a new and rather fancy word for multi-national corporations, in the area of food. I examined US food policies, and then I tried to look at some of the agencies like the FAO and the World Bank which are supposedly in the battle for development, but which I think often have negative effects. I then closed the book with some suggestions for what concerned people try to do about hunger because I think a book should not be just a vehicle for information, but should also be an organizing tool.

"More and more of our food is coming from the third world."

JP: Has it been hard to research the things which you speak about?

SG: Well you know, companies and governments generally publish things. Most of the stuff I've found out isn't secret. Some of it has been communicated to me through people who don't wish to be named, but most of it is public information. I read a lot of business periodicals, and the things that people say in them are amazing. Recently, the Vice President for International Development of Kellogg's, the corn-flake people, said "the most compelling task is to change people's food habits". And he explained just how he goes about

trying to change people's food habits in the third world so that they'll eat cornflakes which are expensive, rather than eating local cereals which are cheap. Someone else said in the *Columbia Journal of World Business* "how often we see in the developing countries that the poorer people are, the more they're likely to spend for some small luxury". So he says to his people in his constituency in this journal: look how to market in the third world; this is what

JP: Are there any moves afoot to change American food aid policies?

SG: Well there was a change made by the Congress in 1974 I believe, perhaps '75, because it became so obvious that food aid was being used for political clients. This was particularly scandalous during the Vietnam war. This became so obvious that it was stated in the law, that at least, I believe, half of the food aid that was given away, had to go to the countries that the United Nations listed as the most critically in need of food. This is one positive change. However, most food aid of the United States, and most aid in general, still goes to countries like Egypt, Israel, and Korea. Certain countries in Africa are now becoming more important. Where the US sees a political advantage, a geo-political strategy is also practiced through food aid.

Senator McGovern said "The Japanese school children who learn to like American bread and milk in the school lunch programs which are provided by our food aid, have now made Japan our best cash customer for food." That is one good example of a misunderstanding. Another one is that most people think food aid is given away, and that's not true. First of all, four-fifths of all American food aid is sold; only a fifth is given away through charitable agencies or the world food programme. But once it gets to the country, it's also sold. So when food is sold in Bangladesh, it's sold through Government shops, most of it goes to the military and the civilian bureaucracies. Only a very small proportion gets to the people out in the countryside who are actually hungry.

Footnotes

1. FAO: Food Agricultural Organisation, head office in Rome.
2. World bank: an organisation granting loans to



Folkies Day Out

It was an enjoyable Festival, with some unexpected highlights, though Alice Springs itself was exactly as imagined - mostly hot.

Whence this story that it's cold at night? At 2 am we were sitting around in shorts, and during the day, the sun was fierce, the trees were few and the beer tent a sauna. At least the humidity in there was easier on the instruments - outside everything from fiddles to whistles were exploding in the heat. Bodhrans sounded like xylophones.

The Festival was well organized, the atmosphere and attendance was good. A sour note was the appallingly authoritarian restaurant owners in the town. The folkies couldn't get in to a single restaurant due to the incredible dress rules - no work clothes, no sports clothes, no sports shoes, tailored slacks (tailored slacks yet! When was the last time you went to a tailor?) I learnt about the guard dog of a certain establishment; trained to bite only blacks. My friend was bawled out by the locals when she sat under a tree for a while. "Don't sit on the ground like that - that's what the blacks do."

THE MUSIC

The sort of music played at the Festival was a little different to usual - refreshingly so. There was still far too much 'one person with a guitar' tedium. This bored me in the sixties, and twenty years later I still feel the same unless the act is very good. Lots of people thought Vin Garbutt's was, though personally I prefer his whistle playing. Ever heard "Over the Rainbow" played like an Irish jig with slides like I thought you could only get on a trombone?

Eric Bogle was there too, singing (of course), "And the Band Played Waltzing Matilda" which was very brave of him, since Tony Miles had been pushing a glorious parody of it called "And the Band Played and the Band Played Waltzing Matilda". Bernard Bolam was catchier than ever, keeping the humour going, and making a religious contribution to Easter with "Drop Kick Me Jesus, Through the Goal Posts of Life."

HERO OF FESTIVAL

Hero of the Festival was (previously unknown to me at any rate) David O'Neill, a guitarist who did not, it should be noted, play on his own. He joined famous fiddler Bob McInnes and bit by bit revealed a virtuosity that was as stunning as it was musical. He can play more chords per bar than the previous land speed record, and picks a guitar as if it was a mandolin in the hands of - oh, I don't know; who's the fastest mandolin player you can think of? He had the audience gasping and screaming whilst guitarists cried either 'Shoot the bastard' or 'That's it, I'm going to burn my guitar and jump off a cliff'.

Other highlights included "The Magic Rissote", a Norfolk village green play (adapted) complete with dragon suffering from diarrhoea (see, Max Harris, some of us can spell), Napper Tandy doing "Tom of Bedlam", Ted Egan's workshop, and the fact that there was both soap and toilet paper at the schools we camped in. Ansett ANA was its usual grumpy inefficient self, but there were a lot of South Australians at this, the first National Folk Festival to be held outside the capitals, and they enjoyed it.

The next Festival is at Brisbane, if Bjelke lets us folkies in. Wonder what we'll have to wear in the restaurants there!

Paul Jewell

Referendum



Exec. Left Wing Front

The referendum being held this week regarding no confidence in the S.A.U.A. Executive has had a very chequered history.

It was presented and accepted on April 14. According to the Constitution the Referendum should've been put two weeks ago.

Have the Exec. done this to deny the students a right to voice their opinion on the matter? Do they think that if they wait long enough the issue will go away?

The main reasons for the petition include:-

1/ The writ which the SAUA took out against the Uni., and which the SAUA were going to try and use student money to pay for.

The printing bills for the left wing candidates in last years general election which the SAUA Exec wrote off in November while insisting that the Liberals pay their (the amount involved is between \$600 and \$800!)

Membership of the Exec. include the-

President of the Labor Club, three members of the Left Coalition, a member of the Communist Party and assorted left-wing lackeys.

3/ Howard Glenn, one of the Exec. also runs his little fiefdom, the C.S.C., with an iron fist - a real one-man show.

Recently, it appears the C.S.C. let a club run up \$350 debts and then go defunct without paying the money back. More abuse of student money.

4/ The list goes on, but one final point, a full audit of the SAUA's books has been done. The SAUA were supposed to publish it, earlier this term but have left it up to the Union secretary David Muir to do so now, in the last week of term. Why?

Probably because the report talks about all sorts of improper payments and mismanagement of funds.

Remember, if you want this misuse of our union fees to stop, and you want those accountable to students, support the Referendum.

J.B. Edwardson

Exec. Acted Properly

There is one unique aspect of this referendum; unique to both the petitioners and the SAUA Executive. More confusion and half truths have been spread than ever before. Before any question can be voted upon by students

the essential facts of the motion must be spelt out.

The purpose of a Referendum, General Student Meeting or Election is to ensure that your elected representatives are responsible for their action. At all times the Executive acts and has acted in response to student desires and the Executive believes, in a sincere and forthright manner.

A central point to the question is the aspect of payment of the legal fees associated with the writ. At no time has the Association committed any funds to overturn a "democratic student election". The University's own returning officer has commented upon the possibility of the election being tampered with. The Council of the University has begun to initiate electoral reforms to overcome the problem of irregularities. In having these reforms initiated, the Executive has not exceeded its power; in fact has acted on the obligations placed on us by our constitution.

What do the petitioners hope to achieve by this attack upon the Association? By reading the material produced by the petitioners it seems that they themselves don't know what the issues are all about. In the last issue of *On dit* all the relevant facts are laid out for every student to read their own opinion. All aspects of the "facts" within the motion are not accurate or a fair comment on the actions of the President or the Executive. Personal attacks, humorous slights, only cloud the issue, and are not worth countering.

The Executive believes that at all times it has acted in a principled and constitutional manner. We have kept students informed about the facts to protect and represent their interests.

We ask for your support - VOTE NO

Don Ray
on behalf of the
Students' Association Executive.

Barry Coburn and Williams and Cooper Productions present

THE
Boomtown
RATS

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Sat 7 June

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APOLLO STADIUM

Conductor Bemoans Avant-Garde

American-born Ezra Rachlin took up conducting after a distinguished career as a concert pianist, and, over the years, has conducted major European, British and American orchestras, including the London Symphony, the Philharmonic, the Halle, and the New York Philharmonic orchestras.

On dit talked to him about Mr Hunt's criticism that the orchestra didn't play in tune, about acoustics and venues, about avant-garde music, and about how to become a conductor.

On the Adelaide Symphony Orchestra

All orchestras play out of tune at one time or another. It depends on how much, and whether it's obvious, and why it should be so. There are a thousand reasons why it could happen, like humidity, for instance. Generally they don't play out of tune, but I would not like to become involved in criticising the people who've criticised the orchestra ... I'm very pleased with them; they play very well for me, that's all I care about.

How does the amount of time our orchestra spends rehearsing compare with that of overseas orchestras?

Quite normal. In fact a bit more than one generally has in England. A lot less than they have in Russia, where they do everything for hours because it doesn't matter - there's no money involved. But no, I would say it was about normal. Not too much, not too little - about optimum.

On Acoustics

The other thing I'd like to talk about is acoustics in general, and the Festival Theatre in particular. Have you conducted in the Festival Theatre?

Well, I've heard that it is not terribly good - it won't come as a surprise. It would be a surprise if they were good, considering it was designed as a multi-purpose auditorium - there's no such animal. It's that simple - if you design a hall for speech, it's no good for music; if you design it for music, it's no good for speech.

And if you design it for somewhere in between it's no good for either?

That's correct. The only multi-purpose auditorium that I know in the world was designed primarily for music, and can be adjusted somewhat for theatrical performance: you can change reflectors, and absorbent material, and so on.

If you had only one (bad) hall, acoustically, in town, you wouldn't even notice it. It's only because you've got a very splendid hall, acoustically, that it's so obvious. That's the problem. The Town Hall, here, happens to be one of the twelve loveliest halls in the world, in my view, acoustically. It's absolutely divine. It reminds me much more of some of the older European opera houses, 1600, 1700, something like that.

On the Avant-Garde

Do you have a favourite period or style of music?

Well I suppose I have to say that at heart I'm a classicist. I was brought up on Austro-Hungarian, German traditional music beginning with Bach, but I'm very fond of a great many Romantic composers as well. What I don't like very much is avant-garde music of today.

Is that because you don't like the sound of it?

I suppose because I don't approve of the language in which it's written, really.

A-tonal language.

Oh, I don't mind a-tonal music. I wouldn't pick particularly on a-tonal music or serial or pointillistic, or anything else, or for that matter, chord clusters, or any of the techniques. It's not the techniques that disturb me - it's the language that disturbs me because I think it obscures whatever meaning there might be behind it, and I strongly suspect that there's an awful lot of music being played which has absolutely nothing to say whatsoever. I think there are some very interesting

experiments, but I think experiments belong in the laboratory, not out in front of the public.

Do you think music at the moment is in a state of flux?

Not really. I think that if and when the next magnificent composer gets born, he'll use whatever language he pleases, and there won't be any question that such and such is important. I think that what's missing is people with the drive to communicate and to say things that move people emotionally. I think the problem is that music is a very volatile and a very emotional art, and if you take the emotions out of music, you sterilize it - all you've got is a beautiful corpse. This worries me a lot because a lot of the music depends entirely on aural effects and new sounds and sounds that have very little to do with humanity or feeling or emotion or anything else. I just don't think that the human ear is going to translate that kind of sound into an emotion. I think it's constructed, and that's all it is, and it's not constructed out of a powerful need to say something in music, but rather, the need to construct something ... I've seen too many gifted young composers who wrote themselves into a corner, if you like, and instead of writing themselves out of the corner they made friends with other people who were in the same box. They all pulled together and said, "I'll praise your music, and you praise my music" and that's why you can look at a score or listen to a piece by a composer of any nationality and it all sounds exactly the same because they're all using precisely the same techniques. This is unthinkable if you have something original to say.

On Conducting

How does one go about becoming a conductor?

That's a very difficult question. In the old days, first you became a good musician that goes without saying - preferably a pianist, because then you could make yourself useful around the opera house. You worked in an opera house, with the singers, conducted the chorus backstage, found out how the whole theatre worked, and eventually, if you were reasonably talented, you might be given a chance to conduct the orchestra. That's really how most conductors started. Also, there were some pretty famous conductors around who knew what it was all about.

But today, I just don't know where one goes to study conducting. There isn't a proper school of conducting anywhere in the world to my knowledge. It's very sad. But of course, people who have the talent, and it's just as much a talent as playing the piano, will find their way somehow. It's a pity they have to go about it the hard way because it's easier if you've got technique, and one really has to be taught. The conducting situation is really quite desperate.

Osman Minor



Ezra Rachlin

The Chieftans to Visit

Six middle-aged Irishmen, clad in their frumpy suits, platform soles and Aran sweaters, looking like they are dressed to go to church on Sunday, is hardly what you would imagine to be Ireland's premier musical group.

Yet that is exactly what they are. Six individual musical geniuses who collectively form the band called "The Chieftans". They are heading for Australia on their third trip, and we can be assured of a magnificent performance of traditional Irish music with all its grace, charm and wit.

Changing Times

The personnel of the band has changed somewhat over the years. We have seen and heard Paddy Maloney, Martin Faley, Sean King as far back as 1964, when they produced their first album, *Chieftains 1*. With the departure of Peadar Mearor, Sean Potts and Michael Tubridge over the years, one could have expected the stature of the band to diminish, but it is to the eternal credit of the Irish that they can

produce players with such wealth and depth of musical talent as Derek Bell, Kevin Connaught, and their latest addition, Mike Molloy.

CHIEFTAINS 5

There was five years between the production of the "Chieftains 1" and "Chieftains 2"; albums which gained the respect of the traditional music fraternity. However it wasn't until "Chieftains 4" that the band broke away from the traditional rendition of airs and tunes, giving Irish music the unique sound of the Chieftains. That was in no short measure due to the influence of that superb harpist Derek Bell. In "Chieftains 5" and subsequent albums, Bell, a classically trained harpist, develops and reflects the band's classical influence with his oboe and timpani, an ancient Irish instrument of the dulcimer family.

Not an Irish Joke

After "Chieftains 5", perhaps the best produced album, we saw "Bonaparte's Treat" which for the first time included a vocalist in the form of Debora Keen of De Danann fame. At the moment Kevin Hunt sings as well as playing the bodhran, a traditional Irish drum, and the bones.

Paddy Maloney, band leader, musical arranger, master piper and leprechaun personified, has delighted devoted followers and new fans alike. His influence in arranging and developing traditional tunes is only matched by his wit and personality on the stage.

While the violin may have been invented by the Italians, it is left to players like Martin Fahey and Sean Keen to find the instrument's true vocation as a fiddle.

A band of truly universal appeal. People of all age groups can delight in their unique brand of music. They even had the honour of being voted "Band of the Year" by Melody Maker in 1973.

Performance here

Adelaide won't be able to emulate the applause given by 1.3 million people to their tune "Carolans Welcome" in honour of the Papal visit to Ireland, but we are guaranteed a grand night to be had by all on May 20th, in the Adelaide Town Hall. See you there.

Aaron Synoty,
Paul Jewell

Direct from a triumphant world tour

THE GREATEST PERFORMERS OF TRADITIONAL IRISH MUSIC



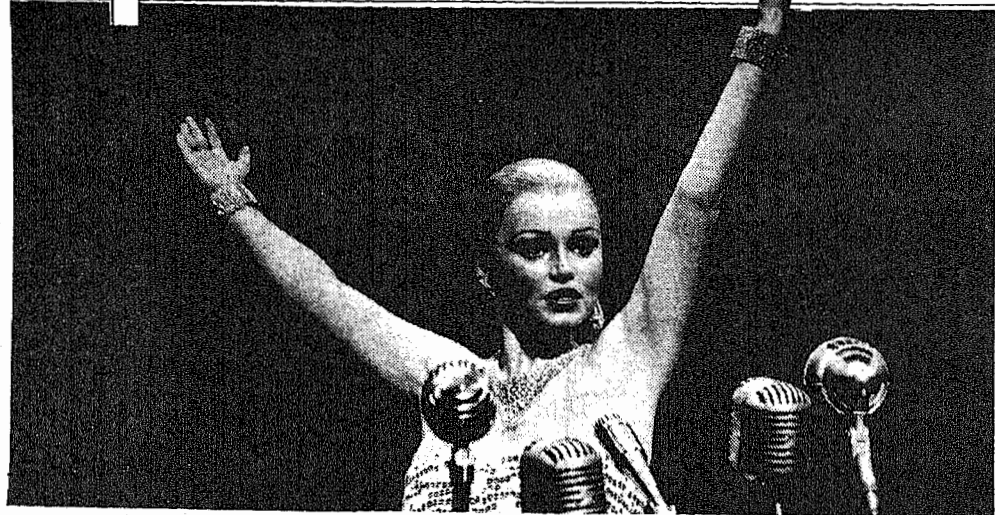



CLIFFORD HOCKING presents

the chieftains

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PERONITIS

Adelaide came to life last night to the tune of *Evita*. Everybody who is anybody in Adelaide was there. Interstate personalities also attended the Gala Australian Charity Premier of *Evita*.

Adelaide became the Hollywood of Australia, a military band played as the audience walked into the foyer, a foyer full of flashing cameras and raving reporters.

Of course *On dit* was there.

The ladies of the audience were given a rose and a sample of Pif Perfume as they entered the theatre. With all this grandeur, it is no wonder that the atmosphere was electric. Wherever you looked, you saw a face that you recognized, they included, Kamahl, Don Dunstan, Bart Cummings, John Michael (Hollywood) Haussen, Jaye Walton ('Touch of Elegance') just to mention a few. The question; was this musical going to be worthy of the pomp preceding it.

Evita is a musical that traces the life of Eva Peron. It tells of the way in which (by hopping in and out of various beds) she becomes a saint in the eyes of the Argentinian peasants.

Jennifer Murphy, a schoolteacher from Sydney, plays *Evita*. I don't believe she was as good as the publicity led us to believe. At times she was hard to understand, but her voice grew in clarity, and by the second half my opinion was changing. I feel she played her role convincingly.

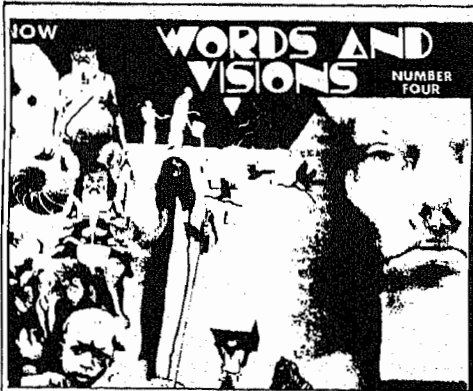
I, and the rest of the audience, judging from the applause, were enthralled with the performance of John O'May as One, the "narrator". He was brilliant. The others in the cast supported the lead performers well.

The show was well choreographed, and the set was simple but powerful. Orchestration was well directed, but at times drowned out Ms. Murphy. *Evita* will prove to be a box office success. It has something to say, it is comic, it is sad and it is emotionally appealing.

Robert Stigwood has done it again and he has also brought a little bit of Hollywood back with him to his home town.

The only hesitation I have in recommending that you see *Evita* is the price. However, if you can afford it, go.

Teresa Crichton.



WORDS AND VISIONS is an Adelaide based magazine for the written and visual arts. It is a non-profit venture produced by unemployed people interested in promoting the arts and providing a venue for works which otherwise might not be published. Contributions and subscriptions may be made through:

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Wall magnificent in first appearance

L'ORMINDO

'L'Ormino' (164)
Cavalli (1644)

Opera Theatre
May 2

One can only rejoice at the return of Anthony Besch and John Stoddart as director and designer. What Colin George and Hugh Coleman might have done with 'L'Ormino', is a horrifying speculation. The opera, set in the City of Fez in North Africa in the 16th Century, has nothing remarkable about its plot today, although it would have created a stir at the time of its appearance. It is about two men's love for the same woman. One however falls in love with another princess leaving the first woman free for Ormino. At the end of each scene, one or other of their servants sings a moralistic song, while the scene is changed.

Graeme Wall as Ormino was making his first appearance with the State Opera, and his performance was magnificent, lending life to an otherwise static role. The same can be said for Roger Howell, whose performance, as usual, was excellent. Heather Ross as Nurillo, Amida's page, had a rather shaky beginning at the end of scene one which was not helped by some extraneous notes from the orchestra, but

she improved during the performance. Elizabeth Tippet also making her first appearance with the company as Erice, seemed to have, in many places, too much vibrato for the period and at times was inarticulate. This detracted from her otherwise good performance. Judith Henley gave the best performance of the evening in her role as Erisbe, Queen of Morocco and Fez. Her singing and acting were effortless. Unfortunately the same cannot be said for Ruth Gurner, whose performance was marred by breathiness. Indeed, at the end of scene three she was gasping as though her last hour had come.

The sets and costumes were, as can be expected, excellent, but the stage hands clattered and banged the scenery as never before. The orchestra, under Myer Fredman, was not quite what was required, most of the players obviously being accustomed to playing eighteenth and nineteenth century music.

As a performance, it is probably one of the better ones the State Opera have given, but the work itself is static, tedious and even boring. It has one advantage however. The continuity of the performance leaves no time for the usual applause during acts which constantly ruins operative performances.

Michael Burden

The Dugites

Uni Bar
May 9th

The "Dugites" (pronounced Dew-gites) are a rock'n'roll band from Perth, and are visiting Adelaide as part of a three month Australian national tour. They will be in Adelaide from May 8 to 11 inclusive, and will be appearing at Adelaide Uni. on Friday May 9 at 8 p.m. in the Union Bar.

Having not seen the band makes writing this preview difficult, but the following information from their press kit is interesting.

The Dugites are:

Lynda Nutter - vocals & percussion
Clarence Bailey - drums and vocals
Paul Noonan - bass & vocals
Gunther Berghoves - guitar & vocals
Peter Crosbie - Keyboards & vocals

"Their predominantly original material centres on an individual style which couples a punchy front line, with a powerful

rock/funk rhythm section - all channelled through short snappy vocally orientated songs".

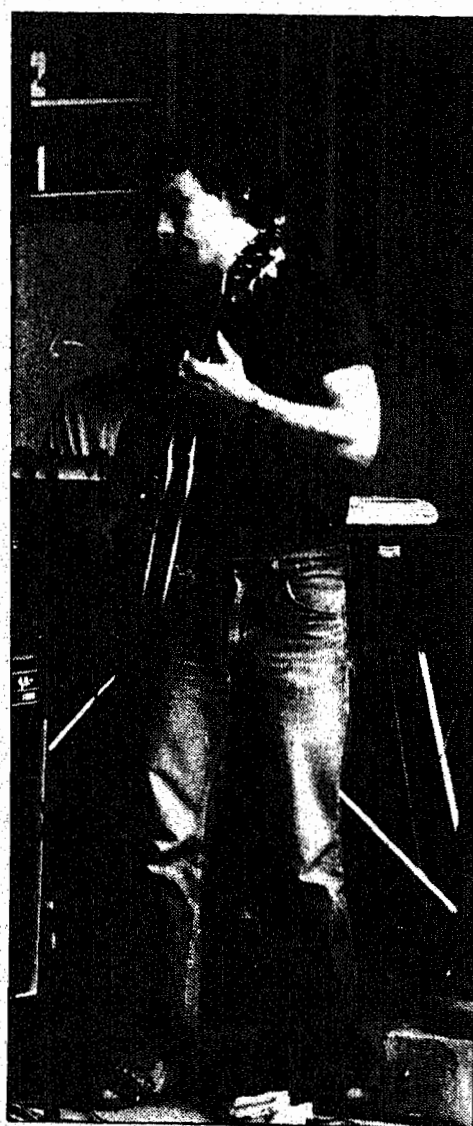
"In March 1980 they completed their first self titled album with English producer, Bob Andrews (keyboard player with Graham Parker & the Rumour) which should be released in May".

A quote from Roadrunner magazines reads as follows, "The most promising new band for the coming year. Watch them".

From all reports, the live performance of the Dugites is an exciting rage. Don't miss them. The Dugites will be on first at 8 p.m. Also playing at the "End of Term" show will be one of Adelaide's best rock'n'roll bands "The Innocents", whom I have seen. See you there. It's free for students.

Barry Salter
Union Activities Director

The Young and the Wrestlers



On dit interviewed Carl Orr, guitarist for Adelaide jazz-rock band "The Young And the Wrestlers" who attracted quite a crowd when they played in the cloisters on Fri. April 18th.

On dit: How did you come up with the name?

Carl: Ah, well *the Young and the Restless* has always been a favourite programme of mine, we're all avid soap-opera fans. *The Young And The Restless* is my own personal favorite. I felt that the spiritual message of *The Young And The Restless* had quite a lot of similarities to what we were trying to express in our music, something that could relate to the average person on the street. We got the "wrestlers" bit as opposed to restless by the fact that our keyboard player, Phil, is quite a keen wrestling fan and we thought we'd try and express the interests and the motives of the band through the name.

On dit: How does this music compare with "Off The Cuff"?

Carl: Well Phil and I were in "Off the Cuff" until about 6 months ago when it broke up. We felt under an enormous pressure from audiences to play "danceable" music which meant we had to keep to a regular beat so that people could jump around and we had to cut the length of the solos down to cater for the audiences who generally don't go in for great long improvisational wanderings.

We also found straight ahead jazz equally limiting in terms of beat and sound level so we branched out into a jazz-rock sort of vein which had the volume that we're used to, having a background in rock, plus the improvisational scope of jazz.

On dit: Is there a big audience for Jazz-rock?

Carl: I don't think that any significant amount of the population actually go out and buy jazz-rock records, at least not the type of stuff we're doing, but I've found that if you present the material properly and joke around with the audience a bit, playing one or two things that may be familiar to them you can play almost anything. It may sound like we're taking advantage of the audience or something but we want to get our music heard.

On dit: Is there a permanent venue for this type of music?

Carl: At "Sprouts" we were attempting to get that sort of thing happening. We wanted it to be a place where people could jam and sit in. I guess what we'll end up doing is approaching a restaurant and asking them to set up the place as a jazz club for one night a week. I think half the appeal of jazz based music is that people don't get to hear it a lot, or don't know where to find it or what the quality will be like.

On dit: What directions will your music take?

Carl: Well my own number one priority is to get as much original material as we can. It's the only way to get an identifiable sound. Otherwise you almost feel like a cabaret band doing, you know Neil Diamond tunes and stuff, only you're doing jazz tunes instead of Neil Diamond tunes. As for the direction of the original material I think it's tending toward a fairly modern jazz-rock sound, like John McLaughlin's groups, "Weather Report" - "Brand-X" perhaps. My biggest influence as far as guitar playing goes would have to be John McLaughlin, so that would have to come out in the music. I was glad that "Off The Cuff" broke up after a while. We were all very lazy, didn't rehearse seriously and we just kept on doing the same shit all the time and the people got sick of it. I really don't want that to happen with this band. The only way to avoid that is enthusiasm and you can't force that. But I feel that "the Young And The Wrestlers" will be around in one form or another for quite a while.

The Young and the Wrestlers are:

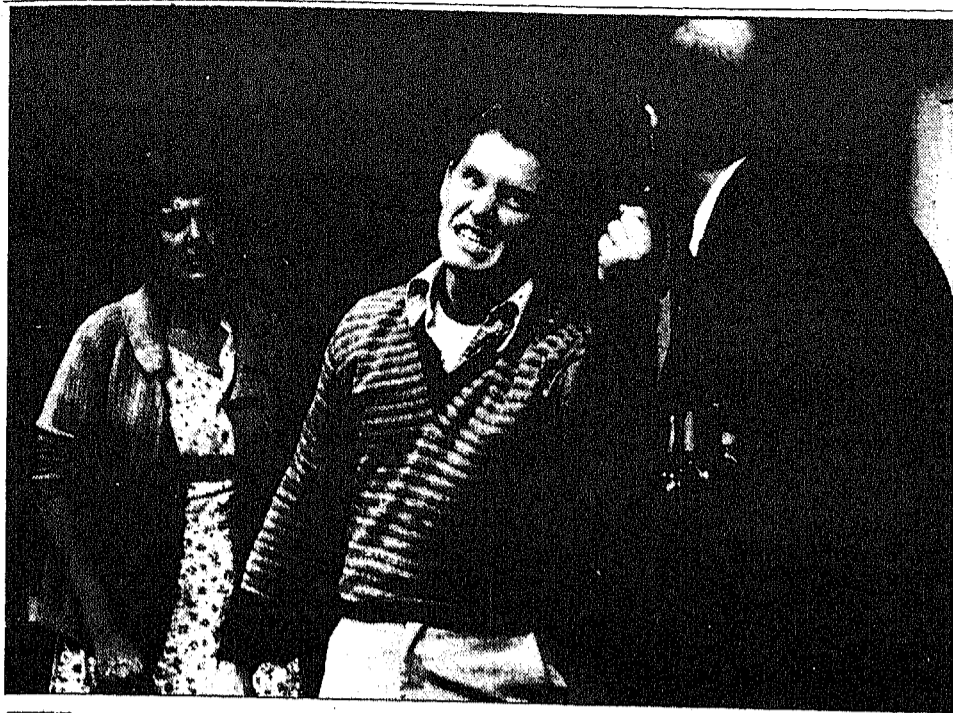
Carl (Crusher) Orr: Guitar, accordion (Ph 258 5166)

Phil Maphista: Electric piano, moog, voltage controlled krummhorn.

Vitorio Portolesi: Electric bass, indigestion.

Frank (Mangler) Marino: drums and obscene gesticulations.

Garry Coombs: questions, tape recorder.



The one day of the year

The Playhouse

The play *'The One Day of the Year'* was written by Alan Seymour and is now on at the Playhouse till May 10. The play is about the relationship within a working class family, and how their views on celebrating Anzac Day brings them into conflict with each other.

The basis of the conflict is between Alf Cook (played by Peter Cummins) and his son Hughie (Tom Burlinson). Hughie believes that the celebration of Anzac Day is a celebration of a defeat and the festivities themselves are nothing more than a barbaric ritual. Dot Cook (Maggie Kirkpatrick) is the helpless mother whose solution to every problem is a cup of tea.

The Cooks' friend Wacka Dawson (Bill Austin) refuses to talk about the war. His life ended when the war ended; it now seems to have no purpose. In contrast, Hughie's young friend, Jan Castle, has a lot to say about the relevance of Anzac Day. An interesting case of experience versus innocence.

Alf uses Anzac Day as a crutch to help him through the 'ups and downs' of everyday life, and the victim of the conflict; he becomes

while his son Hughie is both the protagonist alienated from his parents. He has to overcome bouts of guilt. Hughie in the end realizes that while he considers his point of view is correct, his parents' view may not be necessarily wrong.

Things seem to be going smoothly at the Cooks' household, until Anzac Day arrives. Hughie for the first time refuses to go to the dawn service and march. He instead observes the boozing which follows, and is both disgusted and repelled by the scenes. Alf comes home drunk, and Hughie tells him what he thinks of him and Anzac Day. The battle is brought into the open. Who is right and who is wrong?

Tom Burlinson and Peter Cummins put in excellent performances as the son and the father, while Maggie Kirkpatrick and Bill Austin play good supporting roles. Ms B.J. Cole's performance was a little suspect, but I suppose she can be forgiven since this is her first professional role.

The sets accurately reflect the dullness and tiredness of working class Australia in the 1960s. All in all it is a good production.

Tony Piccolo - Economics

Interview with Tom Burlinson

This is an interview with Tom Burlinson (Hughie in the play *'The One Day of the Year'*).

On dit: In *'The One Day of the Year'* you play the part of Hughie, a person who has no respect for Anzac Day. What are your personal views about Anzac Day and Hughie?

Burlinson: I am 24 years old and Hughie is 19 years old, and I think that with most people there is a lot of development during those years, that enables you to see a broader outlook on things than when you are 19. I must admit that I never have been a radical student (laughter) and my own views on it are that I can see both points of view that are presented in the play, and that I can see Hughie's point, not forgetting that Hughie is a product of his conditioning. He has been dragged along to this Anzac service and it has been made out to be the great day. As he becomes a man he finds that his own values are different to those of his father. That is what the conflict in the play is all about. But I can see personally, as Alf says, that it is the One Day that an ordinary man can ever feel more than nothing - the one day he feels worthwhile. I think there is value in that. I don't particularly see Anzac Day as a glorification of war. But in the times of the first and second world wars, the men had to respond to the challenge of their time whether it was right or wrong. That challenge was war. They responded with a lot of courage and integrity. I just hope that the challenge of our generation's time is not something as futile as war.

On Dit: Do you think the characters are living in the past and not using the past to avoid a future crisis?

Burlinson: Who are you talking about? Alf Cook or the older generation or what?

On dit: Well, Alf Cook, who we will take as a proxy of his generation.

Burlinson: That is the point of the play, as Hughie himself says. I would have thought that as soon as it is over you would want to forget it (the war); be ashamed of it.

On dit: As Wacka does!

Burlinson: Right! I can see that point of view. But the important thing is to learn from the past. It was Henry Ford who said "history is bunk". I don't think that's quite true. I do think we have things to learn from history. It has always been one of my favourite subjects ... I also think it is important for an actor to study history.

On dit: At the end of the play you, as Hughie, are about to walk out, but return. I saw that as a compromise, or realization that while you consider yourself right, they (his parents) may not necessarily be wrong. Is that a fair interpretation?

Burlinson: In the last scene of the play, Hughie's dad has had his breakdown, and has admitted he is nothing and never has been anything, and that he knew it. But Hughie's responsibility prevents him from leaving. While there is a lot of anger in Hughie there is also a great deal of love. He is the one who goes back in the kitchen and makes an attempt to have them both know now where they stand with him. He says he doesn't respect what they do on that day, and never will, but now he respects the way they feel about it. So we come to a point where nobody is right or wrong, but there are elements of truth in how both "sides" feel. Hughie goes back in an attempt to reconcile things but his father begins to repeat things he said all before. Hughie at that point realizes that there is no use; goes to leave. At the last moment, it's not a thought (as far as I can see in the script); it's a feeling that he can't break away from the family that he loves. He has got to stay at least for a while and resolve the relationships, before he can really become a man. So he stops at the doorway, turns back, and, the way I play it, looks around and says that this is where I come from and it is time for me to come to terms with it.

Tony Piccolo

The interview was held at the Playhouse on April 29. I found Tom pleasant and down to earth. He was obviously under a great deal of pressure; Burlinson chain smoked his way through the interview.

The aim of the interview was to explore his personal views and compare them with the role he played. I also asked him about his interpretation of his role and the play generally.

Best of the Scorpions



SCORPIONS
RCA VPL 1 7322

This album begins with the sound of a jack hammer. The music builds up from there into a

simulated introduction to a gig, a pseudo-live recording, complete with crowd sounds and appropriate lyrics about how the band would like to introduce us tonight to a brand new style: Steamrock. This first track is very theatrical, and the excitement is contagious.

The Scorpions, a European band, have been around since the early '70s, and all the work on this album dates from between '74 and '77. Why they should call their music 'steamrock' is a bit of a mystery - perhaps they just don't like the label 'heavy-metal'.

The lyrics - sung with, predictably, an American accent - don't always make a great deal of sense, and the words aren't going to be shaken by their philosophical depth. But, as in a great deal of heavy-metal, what really matters is the guitar-work. This is excellent.

The album is not innovative - remember the dates? And the band is not outstanding. But I enjoyed it.

Catherine Cawood - AF

Together again

MEL TORME & BUDDY RICH



MEL TORME
BUDDY RICH

Traditional jazz fans, this is the album you have been longing to hear. Two jazz greats - Mel

Torme and Buddy Rich combine their immense talents on this album. Everything is right for a great sound - good material, fine production and, most importantly, great musicians. Both Mel and Buddy are elder statesmen of jazz, but that certainly does not inhibit their performances. Material is drawn from such diverse composers as Stevie Wonder, Paul Williams and George and Ira Gershwin.

For those who don't know, Buddy Rich is a drummer and Mel Torme a vocalist and arranger. They are joined by Buddy Rich's Band of trumpeters, trombonists, saxophonists, a tuba player and two rhythm players. *Here's That Rainy Day*, one of the many high spots of the set, features alto saxophonist Phil Woods who plays against Torme's vocals. The result is superb music.

The playing by all those concerned is absolutely excellent. For those who are jazz musicians, this is a perfect standard to aim for. Listeners will find it a beauty to behold. It is, of course, difficult to convey to readers the quality, precision and beauty of musicianship but here it must be emphasised.

Alan Moyle



Tom Petty

Damn the torpedoes

Tom Petty and the Heartbreakers
Astor MCA 5105

The fact that *'Damn the Torpedoes'* reached No. 2 on the US album charts a few weeks ago must be gratifying to Tom Petty. This time last year Petty was bankrupt and his once-promising career was hamstrung by an inferior second album, conflict within his band and a series of lawsuits that left him unable to record. Poverty must be wonderfully inspiring because Captain Petty and his crew have somehow overcome all these obstacles to regain lost time and credibility in a most impressive way. *Damn the Torpedoes* indeed!! The combination of a wall of guitars and organ, American harmonies and Petty's songwriting sensibilities has produced an album whose instant appeal leaves no doubt as to why it is selling by the bucketload overseas.

Side 1 consists of five short uptempo

numbers, the best of which are the opening track 'Refugee' and the autobiographical 'Even the Losers (get lucky sometimes)'. My preference, however, is for the second side where the songs are longer, more developed and instrumentally sparser; 'You Tell Me' is particularly well organized and atmospheric. Much credit is due to the Heartbreakers, who play with a unity that makes each track a powerful group effort rather than a

string of ego-tripping solos. Although Petty's lyrical preoccupation with the deteriorating relationship between himself and his girlfriend sometimes borders on the cliché, his energy and commitment cannot be denied. If Tom Petty and the Heartbreakers can live up to the promise of this album on stage, their concert at Apollo Stadium on May 3 should be well worth going to.

Mark Jenner

INAUGURAL UNIVERSITY MEETING

On Monday April 21st at 1 pm the Vice-Chancellor Don Stranks addressed the Inaugural University Meeting in Union Hall.

The audience of 300 consisted predominantly of staff members, the student community being conspicuous by their absence.

The Vice-Chancellor is planning to hold one of these meetings each term so hopefully the student response to the next meeting will be better.

There have been cuts within the University such as the axing of the Diploma of Library Studies due to a lack of funds. The Urban and Regional planning programme could not be restarted due to the freezing of staff positions. Intakes have been cut in dentistry and second and third options in various faculties have been axed. *Library Hours are Continually Under Pressure.*

Lack of government assistance to students is also causing falling enrolments. This is not due to a lesser demand

for tertiary education by the community as is commonly believed. The VC stated that the standard of entry is higher in 1980 than formerly, and the intensity of demand for entry is increasing. This sets a vicious circle in motion - as education spending is cut and assistance to students decreases, less students are able to attend tertiary institutions, so funding to these institutions, which is based on the number of students attending, is cut. Therefore, an initial decrease in education funding leads to a decrease in the availability of education and the quality of education. Adelaide University in its triennium funding plan is attempting to break away from student numbers as the basis for funding.

In 1982-84 triennium, Adelaide University is seeking:

- (i) a substantially increased Special Research Grant,
- (ii) recurrent funds restored to a level consistent with its 1976 staffing complement,
- (iii) restoration of cost supplementation for all non-salary items in its recurrent

grants, (iv) substantially increased equipment funds to achieve its academic objectives, and

(v) funds sufficient to support a realistic, but minimal building programme."

Unfortunately it appears from the Vice Chancellor's talk that instead of attacking the government on the issue of education funding, tertiary institutions are going to fight each other for a larger slice of the ever decreasing education cake.

The VC disparaged the role of Colleges of Advanced Education. He attempted to justify a university's priority to funding on the grounds that a university provides "an environment where research and scholarship is actively pursued; the standards of that education should be those set at truly contemporary international standards and excellence should be promoted." To suggest that CAEs are not providing an environment for scholarship and excellence simply because a university is a research institution is not sufficient reason to suggest it should receive a priority funding.

The VC even suggested that those who do a degree at a university and then a Diploma of Education are better teachers than those who undertake a teaching training course at a CAE. Is he suggesting that in these days of teacher unemployment university graduate teachers should be given priority to employment over CAE trained teachers? Rather than propagate the myth of teacher oversupply and suggesting priority be given to university trained teachers, the VC and other tertiary institution administrators should pressure the government to spend more on education and employ more teachers who are desperately needed.

Julia Gillard
Education Officer

Footnotes

1. Submission to the Universities' Council for the 1982-84 Triennium, p. 9.
2. as above, p. 4.

WHEN GOD DOES NOT EXIST

Regular readers of *On dit* will have been somewhat amazed by the appearance in recent issues of a running battle between the atheist and the Christian factions of the student population. The curious debates have been over such subjects as the existence of God, the validity of the Scriptures, and the meaning of Easter. Not that this phenomenon is confined to our University, if *Time* magazine is to be believed at any rate. In a recent (April 7) issue, *Time* ran a story entitled "Modernizing the Case for God", which described a worldwide revival of interest amongst academic philosophers in the age-old question of the existence of God.

So what else is new? Not very much, I'm afraid. It seems as if our philosophical friends are resuming their debates in their familiar atmosphere of abstraction, seemingly oblivious to the practical consequences of the conclusions they reach. As I said to my beer-drinking buddies last Friday, didn't the bloke who gave Pol Pot a distinction for his thesis at the Sorbonne get a jolt when he heard about the genocide in Kampuchea.

Whether you believe in God or not may be your own business, but when you get a lot of us either believing or disbelieving, you get some pretty serious consequences. The Spanish novelist and philosopher Miguel de Unamuno saw the choice as not between believing and not believing in God, but as between wanting or not wanting God to exist. And so for those to whom the chasm between faith and reason is too great, in the light of the

consequences of mass disbelief it might at least be prudent to agree that God is a good idea, and to go along with the religious folk as far as ethics and morals are concerned.

According to one view, such a course of conduct would be an abdication of one's responsibility to oneself in arriving at an honest understanding of the world, and would be nothing but a self-deceiving sham. In Unamuno's terms, however, it would be having a "small" faith in God, because he has reformulated the psychology of faith in terms of wanting God to exist. Once we have gone so far as to accept that God is "a good idea" and that living by "His" precepts is better than nothing, then we are already believing. It is our reason which blocks us from faith, and so we must trick it with this logic of pragmatism. Even if this is all a bit hard to swallow, yet it remains true for a great many non-believers that the wider consequences of mass disbelief are unattractive.

One of the more serious consequences of non-theism, within our own culture at least, is the idea that morality is a subjective thing, rather than something objectively imposed by God or whatever. (For an exposition of this argument, see J.L. Mackie's book "Ethics", available as a paperback published by Penguin.) By this it is meant that morality is an artificial institution, and a human invention. So, if in fifty years' time a majority of people think that polygamy is no longer immoral then it isn't, at least not in any significant sense. It might still offend the individual

sense of morality of many people, whatever their spiritual beliefs, but on the wider plane of society as a whole it has become an acceptable thing. To a Christian, polygamy will always be immoral because it contravenes his religion. To a non-theist, without any frame of reference other than his empirical observations of his fellows, polygamy cannot be immoral per se. So

"Even if this is all a bit hard to swallow, yet it remains true for a great many non-believers that the wider consequences of mass disbelief are unattractive."

while forty-thousand Frenchmen can be wrong, they can never be absolutely right.

Now, the consequences of this subjective approach to morality need not in theory differ significantly from the consequences of believing that morals are prescribed by God. Just as the Pope would condemn murder as immoral so, I imagine, would Professor Mackie. The outcome in reality has been, however, that religious morality and non-religious morality have tended in recent times to diverge rather than to coincide. In our society, as a secular morality has replaced the religious morality, there has been a corresponding lessening of restraints upon the behaviour of people. That has, at any rate, been the trend. What the end result of this will be is difficult to

predict. Perhaps secular morality will be like a pendulum, swinging between extremes of licentiousness and repressiveness. Perhaps it will reach a certain point and thereafter remain static. Worst of all, it might just keep getting more and more licentious to the point where society will simply fall apart. In this case, the sooner God is brought out of retirement the better.

J.N. Irving - Law IV

YOU'RE INSURED

Every member of the Union and Sports Association is covered for medical and dental expenses up to a maximum of \$500.00.

If you have an accident while participating in any organised activity - sporting or not, or travelling to or from those activities, you can claim for any out-of-pocket expenses you may incur related to treatment received.

The claim only relates to costs that you end up having to pay after refunds have been met through the usual health insurances - Mutual Hospitals, Medibank etc.

If you have an accident that may result in a claim being made you should lodge a 'Notification of Claim' with the General Secretary of the Sports Association who administers the Scheme on the Union's behalf.

'Notification of Claim' forms are available from the Sports Association Office, all sports clubs and Students' Association Office.

Notification forms should be lodged within 48 hours of occurrence of accident (or as soon as possible thereafter).

After completion of treatment a claim form is completed and sent, together with all receipts related to treatment, to AUS Friendly Society, to recover expenses not met by your health insurances.

For further information contact Colin Pickering, General Secretary, Sports Association; Barry Heath, Welfare Co-ordinator; or Don Ray, Students' Association.

Whats on

CINEMA

UNION HALL - ADELAIDE UNI. FILM GROUP.

Tues 12.10 "Up in Smoke" - Cheech & Chong's amazingly successful Counter Culture Comedy. \$1.20 & 60c.

Weds 12.10 "The Champ". Say no more. \$1.20 & 60c.

Tues-Sun 8pm, **Sat & Sun** 5pm - "The Second Awakening of Christa Klages" - highly acclaimed feature from German feminist Margarethe von Trotta.

UNION HALL NFTA

Mon 7.30pm - "Hustle" & "Posse" - two contemporary American films.

SAMRC THEATRE 1 UNION STREET

Tues - Free films for members - "British Documentaries of the 1930's" - includes the brilliant "Night Mail".

VALHALLA AT THE CAPRI

Mon-Weds "Films of Jacques Tati" - Five flicks by the man some call "the funniest man alive", others being not so impressed.

Thurs-Sun - all the Marx Bros films, yes all. See programmes for sessions etc.

LITTLE CINEMA - AUFG

Thurs "Movie Marathon" 10.30pm

to 6am - includes Taxi Driver, Rocky Horror, Carnal Knowledge, and And Now for Something ... (Monty P.) \$3 members, \$5 non-members.

CHELSEA CINEMA

Sun May 11th 7.30pm "The Ritz" & "Clockwork Orange"

MUSIC

ANGAS HOTEL

Weds "Tropical Gin" 8-12 Blues & Rock. Free.

Thurs "The Units" & "Private Eyes" 8-12. \$2.

Fri "The Sensational Bodgies" 8-12. Goodtime Rhythm & Blues \$1.50.

Sat "Full Moon Howlers" 8-12 \$1.50.

ALMA HOTEL, MAGILL RD

Sat "Emperor Fuji and the Zenos" \$2.00.

TIVOLI HOTEL

Thurs 5MMM-FM "The Sensational Bodgies" (Goodtime Rhythm & Blues) & "The Dubious Brothers" (more of same) 8.30-12, \$2.50.

Tues "Bertie Cox" 8.30-12.

Weds "The Innocents" 8.30-12.

THE BASEMENT, PORT RD.

HINDMARSH

Fri 8.30-Late "Tropical Gin" \$1.50 & \$1.00.

DRAMA

FESTIVAL THEATRE

Mon-Sat 8.00 "Evita". Students cheap (\$6.90) at Sat 2pm Matinees

PLAYHOUSE

Mon-Sat 8pm "The One Day of the Year". \$6.50, Students \$3.75.

THEATRE 62

Mon-Thurs 8.30; **Fri-Sat** 9.00 "Bodies". The Stage Company's

latest production. \$5.90, Students \$3.90.

RED SHED

Tues-Sat "Barbarians". Troupe in "a tough play about life on the streets, with music by The Clash, The Jam and The Sex Pistols" \$4 & \$2.

DANCE

SPACE - AUSTRALIAN DANCE THEATRE

Fri & Sat 7.30 "Give Us Time" \$3.50, Students \$1.20.

OPERA

OPERA THEATRE

Tues, Thurs, Sat 8pm "L'ormindo" State Opera. Includes Student Rush of \$2.50 from 7.30.

Animal desire (objective)

there are
 eating birds
 by reedy inlets
 watching us.
 and wild
 moons thrashing
 our heart in the
 black cradle.
 your wings are wet.
 fly past the moon!
 i watch the sky for you.
Simon Robb



poem for J.M. Barrie

the children play park games
 i played,
 run their hands past gates
 for music,
 and see me
 not knowing how i
 clutch the waste of knowledge
 how we
 use the skirt,
 how we
 lock the gate.
 little girl and boy meet,
 talk about
 good music from the bars,
 and oh
 sore hands too.
 and later that day
 two lovers meet,
 she
 angles to kiss,
 he
 clutches to poke.
Simon Robb

Catharsis

I
 Many voices gentle
 laughter
 like the flutter of book pages
 fingered
 by the breeze, and every
 one of them an open book
 fluttering.
 My cover is shut and my spine
 against the wall
 while they sing
 I listen
 but am silent

II
 Smooth and supple in arching
 her neck, and every sinew there-in reaching,
 gentle guiding
 through the soft, fragile tissue of her throat,
 and, with a lilting of her hair,
 the vibrant note
 a clear, ever bell-like ripple
 in the air

III
 With the rising of the sun I am here
 and here remain
 for the memory of melody
 lingering lonely through the dark
 hangs ethereal and gentle by my ear;
 And though deep, and dark the night
 is ageing
 still my vigil I maintain
 though neither melody nor Jennifer
 are here

F.L. Arts I

Mudgit v. Drabble (a monster)

Mary Milltoe McHeather-Glen-Mudgit
 Pushed on the Drabble but couldn't budge it.
 She dratted and peevd and knit her brows;
 The Drabble there stood and wouldn't rouse.
 Petulant she kicked it and brust her toe;
 She chanted, she spelled: it wouldn't go.
 'Curst you; foul Drabble, you're not worth a hen'.
 Mary sprunted to village to fetch up some men.
 The cry of 'Drabble/' set bowels-a-loose.
 'By Peter', asked Mudgit, 'where is your juice?'
 'We'll not', they said, 'be blodged by that Drabble.'
 'Ye Gods,' yelled she, 'what a spineless rabble!'
 She marched from the place and squat on a can
 'I'll do it myself, I'll work out a plan'.
 So sat she in thought; a year went the round;
 (The Drabble was sly; the plan must be sound)
 But then up she stert: 'I have it!', she cried;
 'Ye Drabble, foul slug, ye'll wish 'ye had died'.
 She went to her lawyers 'McGuffry and Tit'.
 To Drabble came copper with Notice to Quit.
 'You blodge me,' said copper, 'and you'll get the chair'.
 The Drabble 'quiesced but thought it unfair
 That Mary should stoop to budge him with Law,
 (Its graceless with monsters; he thought it a bore.)
 But he took up a pen, sent memos and notes,
 Petitions, long papers, stuck buttons on coats.

'I'll show that Mudgit, she'll see how it works!'
 He purchased a press and hired ten clerks.
 Armies of lawyers worked on through the night;
 A city was built to handle their plight.
 Evidence, when weighed, was sixty ton;
 A frightened pile, it blotted the sun.
 The case dragged on a hundred years:
 Mountains of dollars, lakes of tears.
 To Mudgit and Drabble it was not as planned;
 The business had clearly got out of hand.
 To lawyers they cried 'Please cease that prattle!'
 But couldn't be heard for typewriter rattle.
 'Enough! enough! - we no longer care.'
 But paper, it seemed, had choked the air.
 The lawyers were angry: 'You'll not obstruct us.
 This is a matter between us and Justice;
 Now don't stand about; there isn't room.'
 (The monster and Mary were sent to the moon.)
 They sat and watched the madness in courts;
 The Oceans filled with Law reports.
 And soon all was still, for no-one got fed;
 A triplicate fluttered, the earth was dead.
 The Drabble and Mary had a common law marriage
 (A modest affair without a carriage.)
 To their children they'd speak of a strange legal case:
 How Mudgit v. Drabble had killed off the race.

Richard Smith

Fie on the Hypocrisy of Vegetarians!

Such people are not worthy of their birth
 Who cry: 'Cruelty to cattle!'
 And some such empty rattle
 Then, savage, rip a carrot from the earth.
 This question I ask with sacred breath:
 Shall we not live on air
 To show sweet nature love and care
 And save the plants and beasts from vile death?



The Survivors Three political plays

Simon Raven
Granada \$3.25

My previous and unknowing acquaintance with the author Simon Raven was as the writer who remodelled Anthony Trollope for the BBC television serial "The Pallisers". He also scripted the series "Edward and Mrs Simpson". But these more widely consumed works give little hint of the Raven novel style.

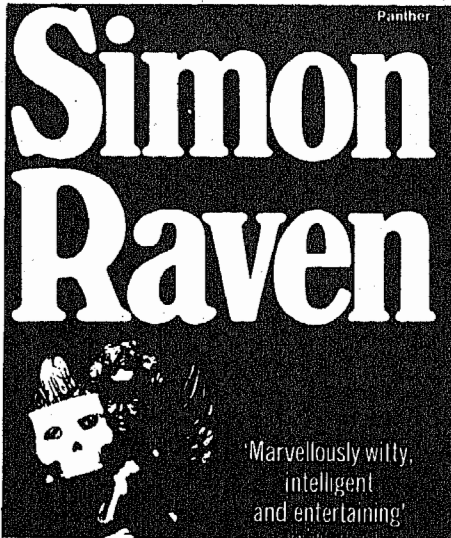
Simon Raven has published a series of ten cultivated racy novels which he has collectively named "Alms for Oblivion". They tell of comfortably well off Britons making their sleazy way through politics and parliament, academia, the Army and Civil Service in the period between World War Two and the present.

"The Survivors", which is the last of the series, is set in Venice in 1973. Venice is used as a metaphor for decay and death, not a wholly original device since Thomas Mann did the same in "Death in Venice". Raven, I think, is a writer of sufficient stature to be able to parry the charge of plagiarism one would level at lesser authors. It wouldn't do to reveal the plot, but the metaphor extends further than mere death and decay. The endless fascination of the city is also emphasised, and Raven becomes cynical as the gross materialism of people and nations is suggested as the reason why Venice is not saved and restored.

The novel is far more than a contemporary morality play. It explores ancient superstition and mystery. A story of eighteenth century Venice appears which, it transpires, has direct relevance to the modern part of the book. Even then Venice captivates her admirers, moving inhabitants and visitors to abandon conventional mores, and to perform acts of

grotesque strangeness to defend themselves. There is a mystic element in the novel; Venice casting her spell in the same way that a Greek god would heap disaster upon a hero.

The predominant theme is the loss of ideals. Venice and men both sink into the morass, abandon themselves, and are in turn abandoned because of overwhelming cynicism. Raven surely means this message to be applicable to the whole world.



But throw off this philosophy and cheer up. After all, I am just writing another laudatory review! It's a smashing book and more than a cut above the paper back stand. Let the clichés roll! The characters are finely drawn. The plot is tight and credible. It is subdued but compelling. A magnificent work of fiction.

Tim Dodd, Maths - Physics 3

Ed. Arlene Sykes (UQP \$9.95 paperback)

- 'King Richard' by Steve J. Spears
- 'The Father we Loved on a Beach by the Sea' by Stephen Sewell.
- 'Irish Stew' by John Bradley.

These works were first performed in Brisbane's Repertory Theatre between July, 1978 and February, 1979. Steve Spears, a name familiar to many people, is overshadowed in this collection by two unknown writers.

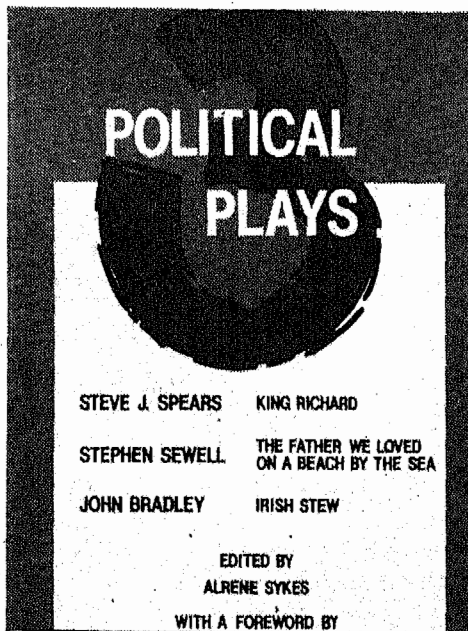
Various political subjects are incorporated into the plays, for instance, unionism, corrupt politicians, communism, right-wing domination, the police/military organisation, hi-jacking as a means to achieve ideological aims and so on. These individual elements are related to a common theme of power - who has it, what are they doing with it, who wants it, and the means they have at their disposal to gain it.

For Spears, it is a contest between the leader of a mythical convicts' union on strike for award wages and the corrupt, fictitious, Premier of Victoria whose financial plans are dependent on using the prisoners as a cheap labour force. Although the least interesting of the plays, it is highlighted by fast-moving sequences and some clever dialogue.

Stephen Sewell deals with more than some of the above-mentioned topics. Clashes within families, the breakdown of marriages and subsequent human isolation are well detailed.

Joe's sons despise his conservatism and, more importantly, his blind adherence to his beliefs. On the other hand, Joe cannot comprehend the radicalness of his sons and their disgust with the 'system'. The realism of these scenes is still relevant to the society of today and certainly portrays a different image of the '50's' than that dished up on programmes such as 'Happy Days'.

The third play concerns three Irish gentlemen who hi-jack a ferry, with 3,000 people aboard, in the Irish Sea. They find that their demands will not be met because all on board are said to be Irish (including the English sea-captain who very promptly recalls that he is only "one generation out of step"). The absurdities and language of this play suggest that Bradley has been heavily influenced by Aristophanes and the Milligan/Python/Goon type of humour. In fact, the parallels between the Pythoneers' bumbling revolutionary groups in 'Brian' and the three Irishmen are uncanny. These connections can be stretched too far - one must give Bradley due credit for writing an amusing and witty play that succeeds in getting its message across.



A virtue of the three plays is that the political content, although overtly expressed, does not detract from one's enjoyment of the plays. Recommended, especially for a quiet Sunday afternoon's reading.

Bernie O'Neill

Superwoman

Shirley Conran - Penguin

I am always wary of books that profess in their publicity blurb to tell you how to run your life with optimum efficiency and do anything/get anything you want out of it. Certainly at first glance Shirley Conran's "Superwoman in Action" (published in England as Superwoman 2), would seem to be just such a book. Actually, it is far from it - in fact I found it slightly disjointed, being divided into three parts.

The first part deals with the the work world-how to get a job, how to develop a career, how to get educated, even how to run your own business. This was particularly interesting and quite useful; it gives you ideas about what to do with your life that you may never have even thought of. Even if (especially if!) you're entrenched in one of the more vocational courses at this 'ere 'institution, the range of ideas presented in this section for back-yard multi-nationals is mind-blowing, and not just for the girls, either.

The second part is "the home", and how to renovate it, heat it, and live in it without furniture. Far from being an instant guide to your dream-home a la Burnside it gives useful ideas for decorating, not just on a budget, but with no money at all. Splendid stuff for all students trying to survive on TEAS, in a flat.

Part Three I found the least useful for my own situation, containing mostly information on holidays, what to do with the kids in the car/on a rainy day etc. Mostly boring, but it does contain some childishly amusing little games, which (if you're anything like me) can amuse you for hours on end. Of course for anyone with families, it is undoubtedly well worth a read.

Once again Shirley Conran has produced a very enjoyable and readable book, however, beware of the warning 'Australian Edition'. Not only have the addresses, and places to go been Australianized (which one would expect), but every reference to anyone and anything English has been Antipodized - Bass Strait oil just doesn't have the same ring about it as its North Sea equivalent. Utterly patronizing, and obviously Gay Scales who did all this slaughtering, doesn't have a terribly high opinion of Australian women's intelligence. If it's Shirley Conran you're buying, then it's not Gay Scales that you want to read; much of Ms Conran's inimitable and entertaining style has been ruined or completely submerged. However, I still found it an enjoyable and fitting follow-up to her original 'Superwoman'.

'Superwoman in Action' is available at the Union Book-shop at 4.95.

Tracey Korsten

Good as Gold

Joseph Heller
Simon and Schuster N.Y. 1979

This is the third novel from the man who wrote *Catch-22*. Unlike *Catch-22* and *Something Happened* (Heller's second novel) which took fourteen and twelve years, respectively to complete, *Good as Gold* was written in comparative haste; it only took him five years! Like Heller's first two books *Good as Gold* is a commentary on a particular aspect of Western and in particular, American life. *Catch-22* deals with the American involvement in World War II and its consequences to the men fighting it. *Something Happened* delves into the ills of the American business world.

Good as Gold is a specific critique of the American political system; how ambitious men rise to influential positions such as Presidential advisors, and how they interact with one another. Bruce Gold, a Professor of Sociology, is given such an opportunity by a prominent Presidential advisor and former school mate Ralph Newsome. The prime reason Gold is chosen is that he is Jewish, which gives the Presidential advisors the opportunity to show to the powerful American Jewish community that the President is as liberal minded as the last administration which appointed Henry Kissinger, a German-Jew as Secretary of State. Gold is confused, as he is a very reluctant Jew, and is about to follow in the footsteps of Kissinger, the man he despises most on the entire planet.

In order to further his political career, Gold has to make vast changes in his life to gain what Newsome calls "public acceptance". He makes plans to leave his job, move house and reluctantly changes his title to "Doctor". Most importantly he makes plans to divorce his wife, Belle, for the tall, slender daughter of a rich Texan. Belle is too short and dumpy and doesn't suit Gold's campaign image!

The further Gold commits himself to his new political career, the more his conscience pricks him; especially as his daughter has already come to the conclusion that divorce is in the offing. Finally, a personal tragedy jolts him into withdrawing from political life, reneging on his plans to leave Belle and returning to his

academic career. This in spite of the fact that Newsome offers him the position of Secretary of Stage.

Good as Gold contains many of the characteristics of the other two novels. As in *Catch-22* and *Something Happened* the main character of *Good as Gold* goes through a complete cycle of revelation to approach the truth. Yossarian in *Catch-22* realizes that both the Germans and Americans are trying to kill him and that desertion is the only means by which he can escape death; Bob Slocum in *Something Happened* realizes that he is insignificant and will never be anything else, while Gold comes to realize that his political career is not worth the harm it causes to other aspects of his life.

It also has the heavy deliberate style of the other two works. One technique characteristic of all three Heller books, is the tendency to repeat incidents from different view points in a subtle unnoticeable way to enable the reader to gain a greater insight into the significance of the event. However, in all three works this heavy style is interspersed with segments of brilliant, fast-moving and realistic dialogue which not only serves to keep the plot moving, but also provides insight into the leading character and those immediately around him.

Good as Gold, however, also features new techniques not previously used by Heller (or other authors for that matter). Heller discusses with the reader his difficulty in deciding Gold's fate. Heller does this after Gold has gone to Mexico on a holiday. He begins the chapter by stating that he was uncertain whether to have Gold meet and fall in love with a beautiful Mexican girl or to have him have an uneventful trip. Heller decides on the latter. On another occasion he runs through a list of the names of celebrities who subscribe to a special course in speech making. The second last name on the list is Joseph Heller.

Generally, one can say that, like *Something Happened*, *Good as Gold* is an excellent, sensitive novel that will probably suffer because of the inevitable comparisons that will be made with *Catch-22*. It is neither like, nor as instantly likeable as that classic, but stands on its own as a very good novel. Heller continues to entertain the reader with his brilliant use of dialogue while continuing to provide insight into aspects of society previously unexplored.

Bill Cornish

Bush Week

Christopher Lee
Angus and Robertson



A self consciously Australian novel about a self consciously Australian topic - ANU in the sixties, Vietnam, and parties. Despite the poorly executed cover, the book has some

appeal. This lies in the relaxed, indeed laconic way in which it touches the fragile heart of the sixties. The aura of the times is shattered by the author's excruciating account of student life. Anti violence and Vietnam contrasted with the semi barbaric character of their behaviour. The book is not a moral tale, so those who look for the good and the bad to be identified will find themselves unsatisfied. Rather the book is a sketch of the times: a connected group of short stories that dive into the past and capture a moment, a ritual or an incident.

Christopher Lee, an ex ANU dropout writes in a style reminiscent of Morris Lurie, but with much less gush. Sometimes the prose is so tight and hard that Richard Beckett springs to mind. Lee even starts sentences with "And", a favourite trick of Beckett's.

Bush Week tries to look at what Australian society does and how it operates. Lee observes with care the social ritual enacted by students at the top and bottom of their peer groups. Student society is shown at its most cohesive - male dominated, chauvinistic, energetic, destructive. When it was still possible to be President of the Rowing Club organising stag nights, and President of the Students' Association, and politically aware.

Why A & R wasted money on such a poorly designed process colour cover is beyond me.

Martin Neville

Harlequin

Hindley Cinemas

Harlequin, Australia's latest psychic thriller, is not one of the world's best examples of the genre.

The action begins when Robert Powell, as the harlequin, cures a boy of leukemia. As the child's father is a politician, politics plays a considerable role in the film; and, though obviously exaggerated for dramatic purposes, the portrayal of political corruption is coherent and credible.

The harlequin, as a type of omniscient spiritual mentor of supernatural powers, provides the film's quota of philosophy with such remarks as "the deep end is always with you. All you have to do is fall". Nothing he says

is very original, but he does make quite a plea for self-knowledge.

The acting is excellent. David Hemmings as the politician deserves special mention, as does — despite some weak areas — the boy who plays his son, Alex. Unfortunately Brian May's corny, Hollywood-at-its-worst music seriously damages the tension that the actors work so hard to create. Silence was much more effective in the rare moments that it was used.

I wouldn't recommend *Harlequin* to anyone who particularly disliked psychic thrillers. But if you're interested in this type of cinema, do go to *Harlequin* if only for the costumes and special effects.

Catherine Cawood - AF



Kramer Vs Kramer

Regent 1

"Kramer vs. Kramer" was the major success at the recent 1980 Academy Awards, winning in five of its nine nominated categories. These five successes included awards for Best Film, Best Actor (Dustin Hoffman) and Best Supporting Actress (Meryl Streep). It could also very easily be this year's most commercially successful film. It has reportedly grossed over two hundred million dollars in America and seems to be doing very well in Australia; for most films the audience at a working day session is very small, but the eleven o'clock session of "Kramer vs. Kramer" that I went to was packed.

Basically, the story is quite simple. Ted Kramer (Hoffman) is an ambitious workaholic advertising executive with little time for his wife and son. The film opens with Joanna Kramer (Streep) leaving her son with Ted because she feels stifled and limited and going to California to "find herself". Once she has left, the film concentrates on the relationship that develops between Kramer and his six year old son, Billy (Justin Henry). At first there is an awkwardness due largely to Ted's lack of experience as a practicing parent, but this soon vanishes as the two get to know each other. The real 'drama' begins when Joanna returns from California, determined to gain legal custody of Billy. Her chances are strong, especially when Ted loses his job because of parental commitments and is forced to take up a lower paid position with another company.

Despite the fact that Dustin Hoffman won the Best Actor Academy Award for his role as Ted

Kramer, he doesn't quite reach the level of his performances in movies such as "The Graduate" and "Midnight Cowboy". Even so, his portrayal of Ted Kramer is very intelligently controlled, sympathetic and believable. Eight year old Justin Henry gives a movingly natural performance, without being overly precocious.

Because the film concentrates on the relationship between father and son it was almost inevitable that the appearances of Meryl Streep would be quite limited. In spite of this she makes the most of her restricted screen time and does very well in the role that won her an Academy Award; a role that Kate Jackson had to reluctantly turn down because of contractual obligations to "Charlie's Angels". Streep's best scenes come in the courtroom sequence, and at the very end of the film. Jan Alexander was nominated in the same category as Streep and makes a strong impression as the Kramers' divorced friend and neighbour, Margaret. Howard Duff as Ted's lawyer, Shaunessy, is also good.

The ending is something of a surprise, considering the determination of both Ted and Joanna to keep their son. "Kramer vs. Kramer" might not break any new ground on the question of child custody in divorce cases, but it would be very unfair to classify it as just another Hollywood tearjerker - its been far too well made and enacted for such a label. The only sour note is that since its release, director Robert Benton is being sued by a Hollywood writer for alleged plagiarism of the story.

Peter Rummel

Reel Women

Little Cinema
April 18

I would have to describe my feelings toward the collection of films "Reel Women" by the Melbourne Women's Film group, as ambivalent.

The themes were a representation of women in metamorphosis, shedding traditional roles for some nebulous happiness that was never practically defined.

The first film, "Woman in the House" depicted suburban isolation, the conventional arms-in-the-sink with psychoanalysis in union. The creative being comes to life within the psyche, escaping into fantasy. Nakedness reflected a full possession of self; release from an onerous covering which further symbolized the domestic trappings. Nakedness is associated with the egg, symbolic of the creativeness of new feminine freedom. In the final scene her body lying on the beach, sand swept and half buried, triumphantly signalled the final escape.

"Fresh Ruins" was a statement about the unreconcilable perspectives of male and female lives. A mixed group, conversation circular and nonsensical, pressure exerted upon the female to redirect her life to comply with that of a prospective suitor, all produced an atmosphere of oppression. The final scene showed the female symbolically redirecting the male - which made me wonder if the cycle hadn't completed a 180 degree turn, with the female as oppressor!

"Take the Plunge" presented a sensitive insight into class structure and its debilitating effects upon sisterhood. Two women from two different economic classes, one employed by the other, finally saw their own trapped position within their respective environments. The major forms of capitalist oppression of women were examined side by side; the parlour doll from the upper social strata finds herself to be merely an obsolete possession, while at the same time partaking in the oppression of the working class woman. The working class woman is victimized by the devious double talk of a male employer, her thwarted effort to gain work which corresponds to her intellectual capacity.

"Woman Seen" was basically a documentary on wife bashing and the obsolescence of

marriage. Cynically, I requote a friend who suggested that perhaps it was designed as an advertisement for legacy aid to Women's Shelter. Perhaps its appeal lay in the initial struggle of two women against male odds.

I was disappointed to see male characters portrayed as universally insensitive and deficient in reason, altogether a sexist depreciation of men.

"Farewell to Charms" attempted to portray the different goals in love and romance between hetero- and homosexual women, seen from their own perspectives. The bias was obvious. Emma and Stretch who 'made it' in a homosexual relationship, were clearly happier, more fulfilled, wholesome personalities. Cecily was insipid, uncertain and trapped by male imposed convention. Finally, we saw two women ride off into the sunlight, immersed in the satisfaction of their relationship, leaving Cecily waiting for her man; a depleted personality because she could not find sexual fulfillment with another woman.

The following film clips were of interviews with three women, each formally married, now divorced or widowed, who had ventured out to follow their own will, and now recalled the development of their experience.

The women were sensitive, satisfied and each contributed to an impression of the feminine or strong exceedingly creative and confident in her own self-sufficiency. I felt glad to be a woman. There was something more honest in the attitudes of these women. One particularly expressed the dilemma of solitary living, that it was not the final release, but perhaps necessary to some extent in every woman's life, of self.

It became evident to me that each woman was saying that we need to rediscover our own natural female design. Looking back over this collection of films, I was disappointed that the freedom to discover one's own medium was not being offered. The recurrent themes of the inevitable tangential relationship of male and female, of lesbianism as the only workable relationship, does not allow such freedom but merely imposes new straight-jackets.

Heather Gibb

The wild duck

Little Cinema
April 24-27

The Wild Duck was originally a play by Henrik Ibsen, studying the destruction of a relatively happy family by a muddling and obsessive idealist. Geissendorfer's unique interpretation successfully portrays the profound idea of the drama - the dangerous intervention of personalities on the life of others without an understanding of their 'own spirit' - without sticking too closely to the action of the play. He had probably read Ibsen's own explanation of the working idea of the play: "Liberty consists of giving the individual the right to liberate himself, each according to his personal need."

Although the film is basically a comedy, the serious overtones have not been forgotten. The Ekdal family is well portrayed in the subtle and objective manner that Ibsen considered necessary to achieve the comic purpose of the play. Hjalmar's vain self satisfaction and his deluded chatter about his invention are funny to the extreme and throw light upon the stupidity of Greger's judgement in considering his friend capable of any lofty ideal. Greger is treated with a bitter and sardonic humour throughout, as we are continually shown the perversity of his ideals and his complete estrangement from those selfless and honest moral values that are a part of Hedwig. At the heart of Geissendorfer's interpretation is the conflict of ideals that lie

between Gregers and the cynical Dr Relling. The film makes it clear that this conflict is a battle for the domination of other's souls.

It is Hedwig in her death who provides the human dignity and emotional honesty that are so obviously lacking in these two 'doctors of the soul'. She is, after all, the only true idealist in the film. This is the tragedy that Geissendorfer is trying to present.

Geissendorfer's interpretation of Ibsen is no definitive one even though the play acting was of a general high standard. I found his omissions and lack of adherence to the original play most disturbing. Especially disappointing was the ending of the film where Geissendorfer seems to have misconstrued Ibsen's intentions and assumed an ending of his own. The original play does not end with an awareness of tragedy on the part of Hjalmar and Gregers but rather a dispute between Relling and Gregers over the efficacy of their ideals. To have Hedwig's dead body before us while the two argue openly suggests that Ibsen's original ending merely implies the tragedy that is obvious to the audience and bolsters the comic element in the play. A reading of the play would establish this point more clearly. Nevertheless Geissendorfer's interpretation of *The Wild Duck*, though it would not satisfy the purist, is interesting and bold.

Michael Logie

Smile, it isn't all laughs

AN ANTHOLOGY OF WAR POETRY

Theatre Guild Acting Co.
Unley Town Hall
April 22 - May 3

With Anzac Day just past and well publicised too, with its page lift outs - smiling faces with a gaggle of medals and a grandchild dandled on one knee; with President Carter deciding what's best for all the world and the seats of power getting very hot indeed, it would seem to be a good time to start reminding people of the reality of war, rather than its glorification.

The glorification of war is an answer to the justification sought by all for the futile bunglings of governments, from the soldier's who see so little point in what they did. They find no justification so they must glorify war and make national feeling the rationale behind the idiotic institution.

The Theatre Guild Acting Company has produced an anthology of war writing - called "Smile, Smile, Smile" - a compilation of war poetry and song spanning from Second World War to Tom Lehrer's parody on the nuclear holocaust yet to come.

It is difficult to present a large collection of work containing many of the ideas of the most competent, intellectual writers of the Period. The portrayal of 'Fighting for Peace' and all the paradoxical connotations of such a phrase, is achieved remarkably well by the Company, the actors maintaining interest by providing a diversity of staging techniques, with recitals, singing and action.

The Political Manipulation of masses of people in the name of a national cause comes strongly through the works; the inane quality of the actions men must take, the horror in the aftermath of war, coupled with the Joviality in ballads to make men forget the horror combine to make the show quite a cataclysmic experience.



To be confronted with the strength of the War poets works is often upsetting - but necessarily so; in the light of the turmoil in the world at present, it is an experience worth going through.

Malcolm Fraser may tell us that the only way we could really feel the essence behind a Russian invasion would be to have an invasion in New Guinea or another close neighbor. Perhaps the Acting company will help people see the reality and dispel the ignorance and irresponsibility of many people towards war.

Catherine Farger

PESSIMISM ABOUT TEAS



Mark Burford

There's no need for it

AUS President Mark Burford appeared in Adelaide last week to teas diners in the Helen Mayo Refec. with the declining state of student financing.

Mark was originally a student at Flinders University before becoming the South Australian Regional Organiser for AUS in 1978. He then moved to Melbourne as AUS Education Vice President in 1979 and was elected unopposed to his current position at Annual Council earlier this year.

Mark, today you spoke with Don Hopgood and Harold Allison, (the state shadow minister and minister of Education, respectively). What happened there and what did you talk about?

The main issue that we raised was the question of student unions and legislation, of course. Hopgood took a position of opposition to any further legislation which damages student unions. He said that so far, the government has had too much on its plate to worry about it, to legislate on student unions. They are small fry compared to other issues at present. He feels however, that this may change over the next few months, now that the government's got a few things sorted out and is expanding its horizons. Allison didn't know a lot about how student unions function. He said he gets a lot of input from phone calls from students and from parents who complain about paying the unions fees and believe they don't get anything in return. We put it to him that he shouldn't form opinions on the basis of that input alone, but should come down to the campuses, talk to the people involved in the student associations and student unions, look at the offices, look at the things they do, look at the services they provide and then make his mind up on that basis. He generally seemed to think that that was a fairly good idea, and I expect that he will accept invitations if people want to get him down here and show him round the place. I think it's really important that be done. I think it's very important that we offset some of the input that he's undoubtedly getting from the Liberal students.

What is AUS doing for students this year, do students really get value for their money?

That's very complex. Much of AUS's work isn't seen from day to day by students. The kind of work that AUS does, involves research, collation of information on the student situation, preparation of submissions, presentation of that information to governments and the Education Department. For example in two weeks, myself and the Education vice President, will be presenting our major submission on student financing, to the government.

Of course we already have things like the Friendly Society, which provides insurance for students at fairly cheap rates, we already accredit Student Travel Australia, a travel

company which provides very cheap travel for students, but we hope to expand those sorts of services as well.

Lastly, AUS provides information to students directly through leaflets, on such issues as student financing, education funding, discrimination against women in education, discrimination against women in the workforce, or whatever.

How effective has AUS lobbying been in Canberra?

Well, the effectiveness really does depend on the amount of support given from the student body and the community as a whole. For example in the early seventies, AUS, or NAUS as it was then called, lobbied for the abolition of fees and the introduction of TEAS. It was very successful because it did the research, but also because they had general community support. If you look to the period of 1976, 1977, when AUS led a campaign to increase the allowances available under TEAS, it was successful because, at the same time the lobbying was being done, there was considerable activity going on on campuses. There were mass demonstrations, around the country in the capital city, about the same issues that AUS was working on. If you take that on to 1978 or 1979, for example, AUS did the research and put in the submissions, but wasn't nearly as successful, because the student body nationally wasn't organised, it was divided, it didn't get together on those issues in an effective national way and I think unless we do that, we can't be fully successful.

Do you see a mass mobilisation of student opinion on TEAS this year?

Depends on what you mean by a mass mobilisation. I see that we are going to be able to get students to express their opinions in a mass way, by using various tactics. Those tactics range from the petition which we've got circulating already which is going very well, to localised lobbying of politicians, to organising meetings on campus.

The best way to win a campaign is to make sure you mobilise your troops in the way that they're willing to be mobilised. Now, that varies from place to place.

What have you had to do with Wal Fife, the new Federal Education minister and what do you think of him?

The past president, Chris Hobson, myself and the Education Vice President, Graham McCulloch, met with Fife, soon after AUS council this year. The issues we discussed of course, were student financing, postgraduate student financing, research funding and general funding of education. Since then, we've had considerable correspondence with Fife. I've exchanged a number of letters with him on details of TEAS. In two weeks time we will have another meeting discussing details of student financing. We've also had a lot of contact with the Liberal Party Education committee,

through its chair person, Chris Pullpick, whose a back bench Liberal senator. My view is that Wal Fife is not as well informed about education as the previous minister, Senator Carrick was. I basically view him as a weak minister, one who's very dependent on information from the department. What that means for us is that firstly we have to do a lot of work with the Education Department, to ensure that he gets a good input from his advisers. It means also that we have to go to other people rather than just the minister, people like Puplick, who is a very significant figure in Education decision making in the government now. We have to go to places like the Department of Finance, the Treasury, to sympathetic backbenchers, and we have to continue to work with people like Carrick. I don't think we can depend on Fife at all - I don't think he's going to really represent our interests very well or very effectively. His main interest is maintaining a position within the ministry, rather than pushing Education.

How did you feel about the response to today's meeting at Adelaide Uni?

I don't think it was very positive - its very complex - students aren't expecting to be talked at in the middle of their lunch. There are some individual students who may feel that they don't need increased levels of TEAS. They may be very lucky students, who have the finances to get them through, but I think most students would agree that there needs to be increases, particularly if they're trying to live on TEAS, or if they've missed out because of the means test. I think there's disagreement about the chances we've got of getting them. Five years of Fraser government which hasn't been very good for students - its really knocked the stuffing out of a lot of people.

We do have a real chance of success in this budget, if only we put a bit of effort into it. Students at Adelaide Uni have become involved in TEAS' campaigns in the past and I see no reason why they won't in the future, but for the last few years, here and everywhere else, there's been a reign of pessimism, a feeling that we can't really win.

Having been quite successful academically, why did you interrupt your study to become involved in student politics?

I feel there's more to University life than just study, I think historically, students have had a lot to say on how society functions and how things are set up. So, I think its important that students get involved in things like student unions, in order that they represent their views.

I think also that student unions have a very important part to play in developing concepts of unionism, amongst students firstly but also in the community generally. In the long run I want to see and hear socialist strategy strengthening the society and I think that's going to happen through the strengthening of unionism. From that sort of basis, of commitment to unionism that I've first got involved.

What have you got out of your time in AUS?

I've got negative input and positive input. The positive has been that I've met a hell of a lot of people, involved at all levels of student organisation. Even now, particularly now when I'm getting pretty tired of having worked in AUS all this time - I do feel particularly inspired, if you like, by certain campuses. Recently I went to Armidale CAE and I saw students working very hard in the Students Association there, for no wages, on all kinds of activities. When I see people dedicated to serving their fellows, in that way, I really get quite a buzz. Other positive input is that I've learnt a lot about how decisions are made, in Australian society today. I've learnt a lot about education, about politics and how a political struggle has to be carried out.

Having looked from the vantage point of Melbourne for the past one and a half years, what do you think of the South Australian Student scene?

Student politics here and in W.A., although there are divisions and all kinds of fights that go on, in general is operated very much in a consensus way and there's been a real attempt to involve students from varying political view points, in student organisations. I think if unions are truly going to work for the broad membership, its essential that that happen. It hasn't always happened in AUS, it hasn't always happened in N.S.W. and Victorian regions of AUS. Now, I've tried to take those lessons that I think I've learned in South Australia, to AUS. I think, I and other people have done that fairly successfully - that's the reason that AUS is looking healthier at the moment.

Could you describe the way your style has changed over the years?

I've been involved in student politics at various levels since about 1971 and I suppose I've learnt a great sense of strategy and tactics. Before you decide on any action, before you decide on the posters you're going to put out, the line that's going to be taken in leaflets, the way you're going to speak to a meeting, you've got to work out what things students are interested in, what sorts of things are affecting them, to what extent they're going to become involved, to what extent they're going to become active. This means that there is a whole variety of tactics and action that you have to be involved in - you can't quite simply like we used to - like I used to, say well we want to have a rally, we want to have a meeting. We'll bung up a few posters and the students will come along. It doesn't work that way. You can't just get them out to a rally on the basis of a few slogans, you have to ensure that you've done the background work - that you know what you're talking about. You have to give students the confidence that they're coming out for something worthwhile. You don't win political struggle by fighting head-on, all the time. Look what Chairman Mao taught us - I suppose if I'd read Chairman Mao properly in 1974, I would have learnt it there, but I didn't, I had to learn it through my own personal mistakes. I see students' at some campuses engaged in activities that I see to be isolated from the mass of students now. I try and tell them about the mistakes I think we made in the past and many of them don't want to listen. That means they're going to have to learn through their own mistakes as well, so be it, that's the way its going to happen.

The Saturday Advertiser had an editorial where it described Uni students as being increasingly more conservative. With a large proportion of Australian students middle class do you think that you're representative of the majority of Australian students?

I don't think I could claim that my personal politics is representative of the majority of students, no. I think I could claim that myself and AUS is working on issues that concern the majority of Australian students. There's a difference there. Quite simply, in my role as AUS president, I'm working on for the union on union issues. On the question of students becoming more conservative, that's an analysis I've always backed away from. Sure, students are affected by political currents in the community, I think students have assessed their situation on an individual basis. It's not a really bright future they've got, so they've said, well look I'm going to try and solve that problem by working harder, by not being involved in as many activities, by concentrating on study and getting myself a job. I can understand them making that response. At an individual level that's a very sensible sort of response. The big problem is that it doesn't work for every student. The effect upon student activities and politics has been to conservatise it if you like, but that's a dangerous word. I think student politics more than any other kind of politics, can fluctuate so quickly depending on the issues. We could find those supposedly conservative students engaging in non conservative activities in a years time. We could find that happening in a few months.