

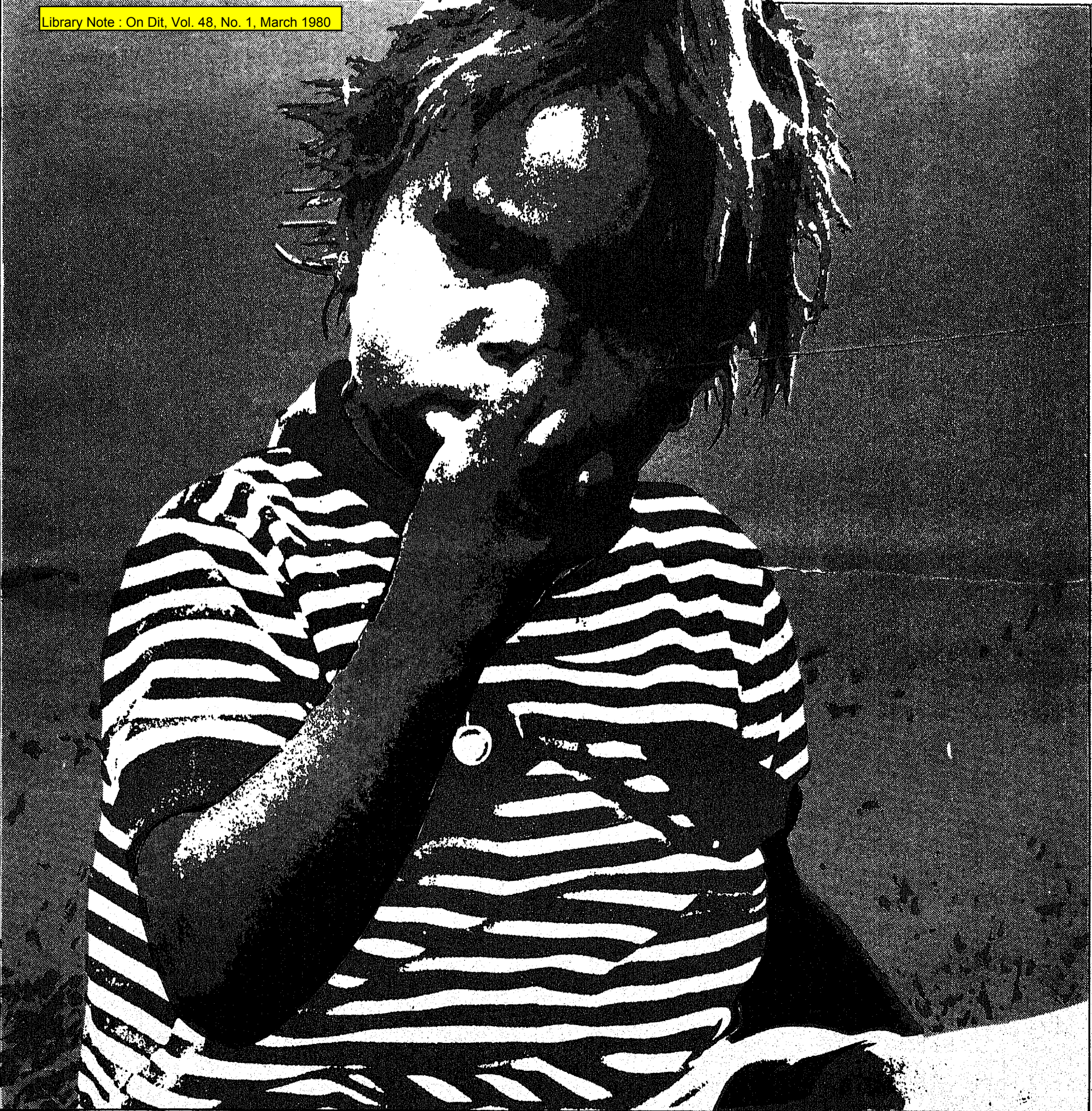
378.05
05
C.2
48.1

Library Note : Users are advised that this issue of On Dit may contain names and photographs of Aboriginal people who have since died. This may cause distress to their relatives and discretion should be used when viewing them.

On dit

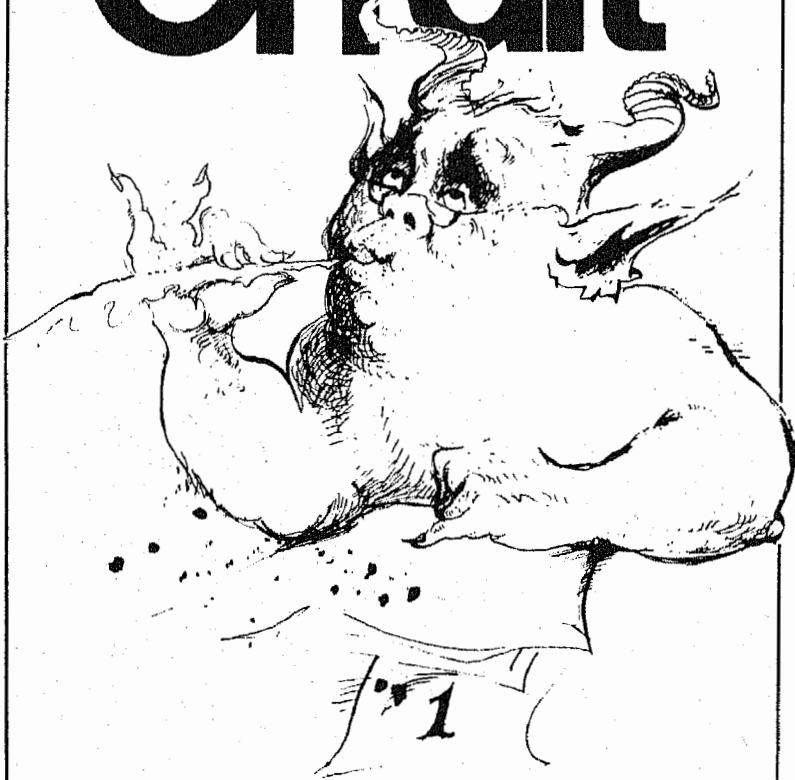
Students Association of University of Adelaide

Library Note : On Dit, Vol. 48, No. 1, March 1980



THE PITJANJATJARA a promised land?

On dit



Welcome to On Dit for 1980,

You will see from the production notes that a lot of people have helped out in this issue. Because no two people are the same our belief is that when **many** are involved in writing and putting this paper together, a greater variety of interests and styles are sure to be represented with On Dit ascending to unheard of heights of relevancy and general appeal. Contributors and production crew for this issue still number less than 1% of the total campus population so don't be backward. There's plenty of room for more.

In writing for On Dit, remember our typists will **not** accept anything unless it is:

- either typed or printed in lower case,
- double spaced
- on one side of a paper only
- is in blue or black ink only
- abbreviations aren't used unless previously explained
- and has no other marks or lines on it

All mark up is done by us. You may unwittingly use some of our symbols (such as lines) to communicate the wrong message to the typist so consult with **us** if you wish to emphasize anything.

For your own good, please leave your name and phone number at the bottom of your article so that you can be consulted on editorial questions.

Deadlines for reviews and features will be Monday 10.00 a.m. Deadline for News, Letters and articles written in reply will be Wednesday at 10.00 a.m.

For anything that occurs later than the deadline for the week consult us and we may still be able to work it in.

Letters

STUDENT CRITICS RAISE STORM

COUNTER CALENDAR

The idea of publishing a *Counter Calendar* with subject reviews by students is obviously a good one. The standard of these reviews, however, is generally inconsistent.

The Applied mathematics reviews, in particular, demonstrate the need for an improved standard of critical assessment and accuracy if the reviews are to serve any useful purpose.

A uniform and objective set of criteria is an obvious prerequisite. The Applied Maths. reviewers in contrast seem to have based their opinions on

- (i) how early they had to get out of bed
- (ii) how entertaining were the lecturers; and
- (iii) how easy was the exam.

This is obviously a far from satisfactory basis for an informed and balanced review.

It is hard to take seriously any reviewer who hasn't bothered to attend tutorials and who, after a full year's study, cannot even spell the name of the text-book author - no wonder the exam seemed so hard! It is difficult to imagine any exam which wouldn't be 'too hard' for a reviewer of this calibre.

Also, the inclusion of criticism of individual lecturers, some of whom have never taught the course in question and others whose names are misspelt, sets an indefensible standard of negligent inaccuracy.

We hope that future reviews will be more directed to an accurate and balanced guide for intending students rather than vehicles for the release of the frustrations of failures and grudges against staff members.

If these reviewers had been subjected to the same kind of arbitrary, anonymous, and self-indulgent assessment they apply to others, they might indeed have grounds for complaint.

The ultimate responsibility, of course, rests with the editors, and despite the usual lame disclaimer that the writers views are published and not their own, we hope that they will take the trouble to ensure a better standard of review in future.

J.R. COLEBY & T.C. HEARN
(Post-graduate Applied Maths)

PERSONAL STATEMENT

The anonymous author of the entry on course p702 in the *Counter Calendar*, recently published by the Students' Association, asserts that I am "a lifelong member of the Communist Party of Australia".

While in the past I have been a member of the Young Liberals and of the A.L.P., I am not and have never been a member of the Communist Party of Australia or of any other communist party.

Criticism of lecturers by students is a legitimate activity. However, gross misstatements of the past and present political affiliations of teaching staff is, in my view, both improper and an attack on academic freedom.

Dr. John Playford
(Senior lecturer in Politics)

PUBLISHERS STATEMENT

When the 1980 *Counter Calendar* was published and distributed on campus there was immediate reaction from various sections of the University. These ranged from outright opposition and threats to total approval of the concept. courses by students in a publication like the *Counter Calendar* will hopefully encourage a more informed education environment.

It is important therefore to answer many questions which arise; that is, what is the *Counter Calendar*, who does it serve, of what use is it, and why is it published?

The concept of the *Counter Calendar* is simple. When students are enrolling they should be provided with as much information as possible on the subjects they are interested in studying. The *University Calendar* provides information which is brief and efficacious. Faculty advisers also provide information, but once again it is by staff members. The *Counter Calendar* offers the impressions of students who have done the course previously. Though these views express one individual's opinion they service the pre-enrolled student with valuable information.

This however, is not the sole purpose of a *Counter Calendar*. It also provides a medium for students to criticise lecturers, tutors, assessment, course content and work loads. Academics are not always right in deciding what is best for students. Open discussion of the

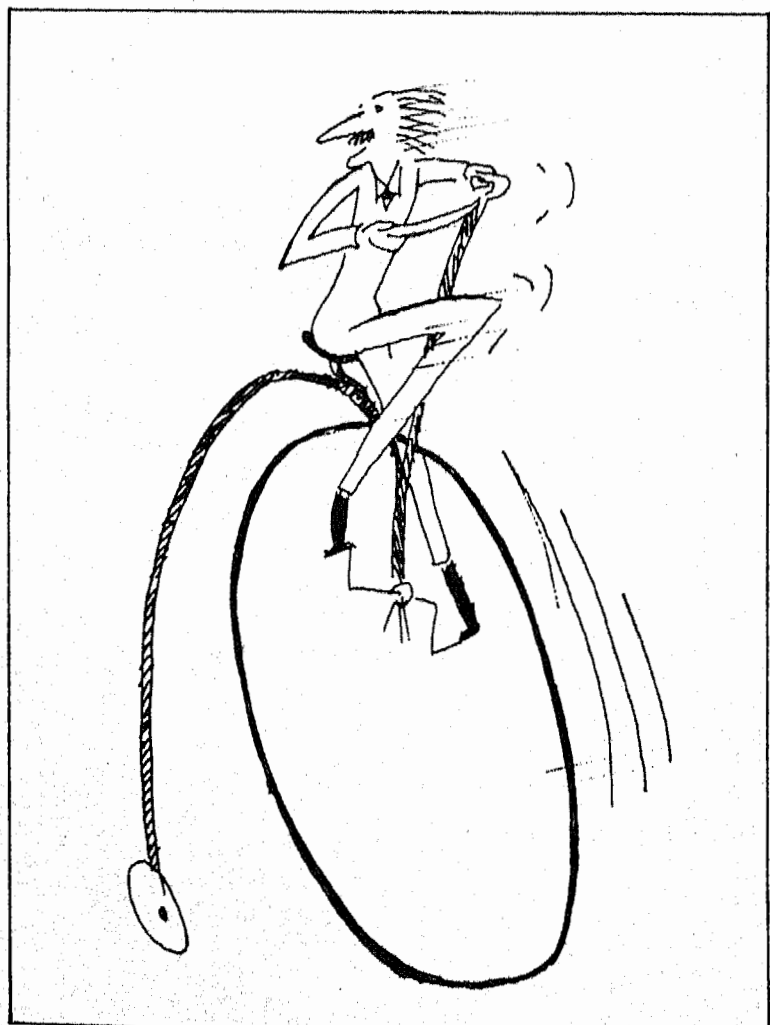
It appears from the 1980 *Counter Calendar* that not many students are in fact accustomed to questioning what they are being taught and how it is being presented. This is illustrated not merely by the fact that many courses were not covered but also in the tone of many articles. Most articles provided a fairly bland description of the course with no suggestions to academics or prospective students on how it might be improved or altered. We feel this illustrates complacency on the part of most students, rather than satisfaction, with their courses.

Complaints from staff members have been concerning the nature and accuracy of statements in some articles have been noted. It is hoped that with more articles being submitted and more people on the editorial team such inaccuracies will be avoided in future publications.

We do have a policy of keeping editing to a minimum. Any particular article invariably expresses a personal view however it is up to students to ensure that there is a representative cross-section of opinion provided.

The obvious success of this project means it will continue in the future. With feedback from students and staff the 1981 *Counter Calendar* will be bigger, better and more comprehensive.

AMANDA CORNWALL
(Counter Calendar Editor - 1980)
DON RAY
(Counter Calendar Publisher - 1980)



Edited and published by Andrew Fagan for the Students Association of the University of Adelaide (Geoff will be back on March 8th)

Printed by Bridge Press, Murray Bridge.

Thanks to Jo and Karin on the typesetter, Mrs O and Don Ray (for moral support), John Sandeman, Ele Beard, Andrea Olsen, James Williamson, Chester Schulz, Frank Ahlin, Howard Glenn, Andrew Frost, Judy Cabrera, Steve Rogerson, Richard Smith, Graham Brideson, Clay Wohling, Liz Moncrieff, Jill Williams, Andrew Bills, Mark Fagan, Dieter Engler, Elisabeth Fagan and Suzy.

Production

Vol 48 No 1 March 3rd 1980

- Page 2 Letters
- Page 3 News
- Page 4 Lanza del Vasto
- Page 5 AUS Council
- Page 6 Officers
- Page 7 Coverstory
- Page 11 Opera
- Page 14 Theatre and Poetry
- Page 14 Theatre and Poetry
- Page 15 Apocalypse Now
- Page 16 Entertainment

Orientation Camps not orgiastic

Orientation camps, traditionally devoted to the worship of the god Bacchus have taken a turn for the better/worse. Thanks to the orgiastic behaviour of first years in times previous, Kurasa at Aldinga is the only youth camp who has not banned Adelaide University from their site. Thus in order to retain a valuable resource, first years were "strongly advised" to obey camp rules (i.e. no booze, no drugs).

However, a more important stricture was the weather, temperatures reaching at least 40°C every day (just when there was no hope of a cold tinny in sight). This meant that much time was spent down at the beach, as at Kurasa, there is no cool spot in the entire campsite. Other times were spent listening to representatives from various organisations, clubs and societies, such as A.U.S., women on campus and the left coalition

or being entertained by a "Footlights" cabaret and watching late night movie sessions which gave us, among other things the opportunity to do the time warp again, with the "Rocky Horror Show". Showing great foresight, the organisers booked the "Bodgies" at the Aldinga Hotel. They played a great set and had much of the larger, enthusiastic (if not drunk) crowd on the miniscule dance floor.

All this went into creating an unstructured, relaxed atmosphere in which to meet people, as well as introducing us to some thing of Uni life, which is really what "O" camps are all about. The lack of booze didn't make any difference to its success. If nothing else it showed that becoming drinking mates isn't the only way to make friends.

James Williamson, Arts I



No U-Rocks From Roxby

Uranium was the dominant subject discussed at the South Australian Labour Party's public seminar -- Minerals and Energy .. 2000, held at the Adelaide University on 10th February this year. Mr. Charles Kerr spoke on the topic "Nuclear Energy: Saviour of Fool's Gold". Mr. Kerr is a notable authority on nuclear energy and helped compile the Fox report used in determining Labor's policy on uranium last year.

He began by pointing out the controversy which still rages over the question - "Nuclear Energy: Good or Bad?" This question is still far from settled and opinions are split even in such institutions as the U.S. Academy of Science. This conflict stems from the lack of evidence that low level radiation is harmful after long exposure. The evidence suggests this but is by no means conclusive. Nuclear Energy has now become a socio-political problem involving not only scientists using advanced technology but everyone.

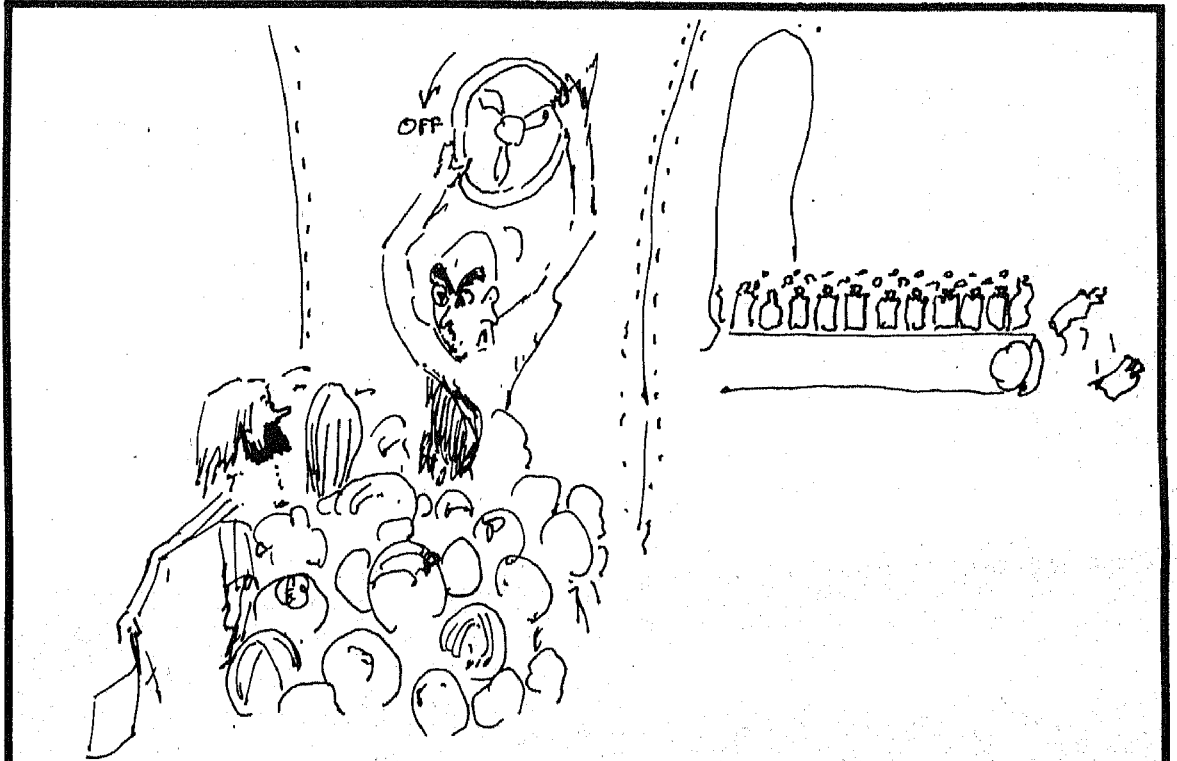
The Leader of the Opposition, Mr. Bannon in his speech, introduced Labor's "play-it-safe" policy towards uranium, aimed at balancing -- "the health and safety of the individual against the promise of national economic gain". Both speakers pointed out the present inadequacies in safeguard agreements, waste disposal and accident precautions. Safeguards are inadequate and ineffective both speakers said, mainly because of the lack of power the administering authorities have when trying to enforce these safeguards. There are enormous problems in checking that uranium doesn't go astray and in preventing the transfer of nuclear technology from power production to weapons production. Finally, as stated in the Fox report, it is very easy for states to withdraw from the Nuclear Non-Proliferation treaty and from most Non-N.P.T. safeguards agreements. Mr. Kerr quoted the

Ranger Commissioner who concluded that international safeguards arrangements gave only an illusion of safety against the risk. Mr. Bannon emphasized safeguard inadequacies using the atomic bomb test in India in 1974. This bomb was believed to be made from plutonium extracted from a test reactor against safeguard agreements.

On the question of waste disposal Mr. Bannon pointed out that there is still no truly effective method of storage and as stockpiles of waste grows bigger problems must increase. Both the Fox Inquiry and Britain's Flower Commission pointed to the unsatisfactory nature of the technology for the final and safe disposal of highly radioactive waste.

Mr. Bannon went on to mention the mineral wealth of the Cooper Basin: a vast area containing deposits of gold, coal, copper at Roxby Downs, natural gas, reserves of oil and LPG gas. Mr. S.G. Huddleston, Chairman of the South Australian Energy Council revealed that known reserves in the Cooper Basin amount to about 7 million tonnes equivalent to something like 8-9 years supply of petrol in South Australia. Mr. Huddleston emphasised the need for increased exploration and more efficient use of our present resources. He did state however that uranium is potentially the most profitable exportable mineral in this state. Mr. Bannon in reference to Roxby Downs said - "By adhering to our policy of play-it-safe we are not wasting that resource, we are simply using our position as a potential supplier to try to influence the movement to more adequate safeguards arrangements and workable waste disposal. In conclusion Mr. Kerr remarked that nuclear power has a uniquely hazardous potential and has been allowed to develop in a way that disqualifies it as a prime saviour of anything people cherish.

Clay Wohling, Arts I



Union Council backs down

Adelaide Uni Union Council has reversed a decision to replace casual catering staff with students, following a warning of action by the Liquor and Allied Trades Union (LATU).

A Uni Union rep. told *On Dit* "a strong inference was made that the Union beer would be turned off..." at a meeting of Uni and LATU delegates.

Catering staff received notice that they could not be rehired, following a Uni Union decision to phase out non-student casual labour over a four-year period. The decision, made at December's Union Council meeting, meant 25% of the casual staff would have no jobs in 1980.

The new "hardline" policy, superseding a policy of hiring

students following natural attrition of old staff, was in effect, retrenchment. Union policy to lay off casual staff, some of whom have been at the Union for up to 7 years, besides saving holiday pay, deprives staff of long service leave entitlements, and made them vulnerable to the student move.

Before the LATU deadline of February 7th, the notices to staff were withdrawn and the LATU's candidates were accepted. The "natural attrition" policy, with new guarantees of job security has been reinstated. The policy enacted in December was rescinded by the February Union Council meeting; however, council emphasized it will be students who replace staff who leave from now on.

Movers of the sack motion say they were prompted by the failure of the natural attrition policy to produce student employment. Union Chair, Kerry Hinton, says the move was "hasty". A senior union staff member told *On Dit* the

move "came out of the blue" and the Trades Union was not consulted. Students Association President, Don Ray, the mover of the motion and himself an LATU member, blames the confrontation on how the motion was handled by "the letterwriters." Seconder, SAUA vice-president, Andrew Frost, regrets the move "...in retrospect a bad decision". He wouldn't do it again.

Council members remain firm in their original aim: to give students jobs. The rights of existing staff have been brought home to them by the trade union action. Criticism of the union move has been trenchant from some quarters. To put it succinctly:- Sacking middle-aged women, to replace them by students seemed an odd way to tackle unemployment. Certainly, the Student's Association majority on Union Council has hardly lived up to its "left wing" image. Anyone previously worried by radical control of the Student's Association can have their minds set at rest.

Peace Leader to visit

78 year old Lanza del Vasto is the first major figure of the non violent movement to come to Australia.

With Yvette Noel, a Companions of the Ark he founded, he will spend two months here, in March and April, 1980, visiting Adelaide, Hobart, Melbourne, Canberra, Sydney, Brisbane and Darwin.

Lanza del Vasto grew up in Florence and Genoa and studied philosophy at the University of Pisa. Funding study of philosophy unsatisfying, he eventually went on a pilgrimage to the Holy Land and then to India. The chronicle he wrote of that journey; 'Return to the Source' has, since that time been published in hundreds of thousands of copies.

During his year in India, he became a friend and co-worker of Gandhi. Gandhi gave him the name Shantidas, meaning "servant of peace", and urged him to found a community of non-violence in Europe. Just after World War II, the endeavour began the Community of the Ark, an inter-religious order of men and women who have since established communities in the south of France, near the Lavzac, in Morocco, in Latin America, Canada and other parts of the world.

While in Adelaide Lanza del Vasto and Yvette Noel will address a public meeting and give two live in seminars. The details of these are as follows:

PUBLIC MEETING, ADELAIDE
8 p.m., THURSDAY, 13th MARCH
Loreto Senoir School Hall, Talbot Grove off Portrush Road Parking in School Grounds.

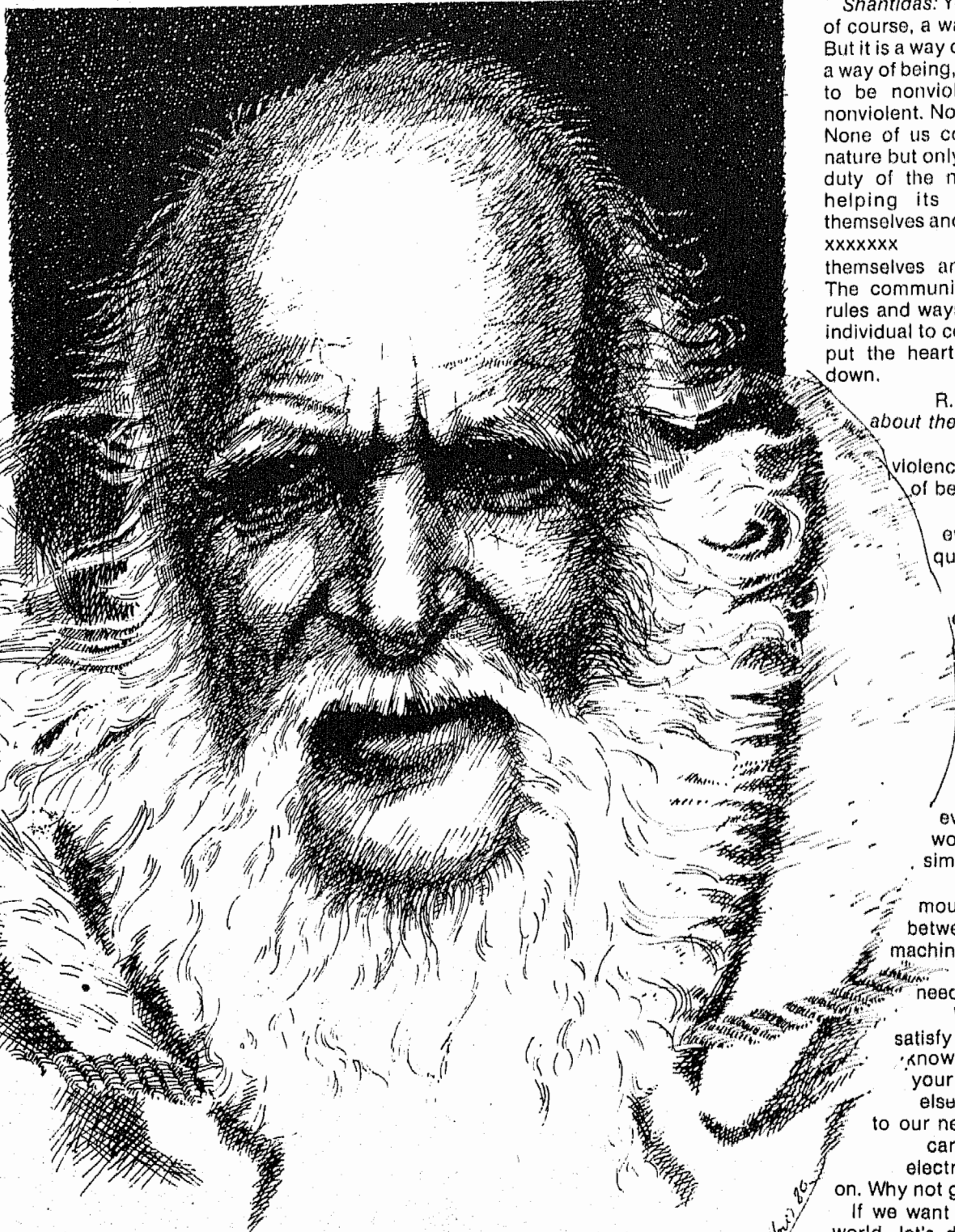
WEEKEND LIVE-IN SEMINARS
No.1 from Friday, 7th March (evening) to Sunday, 9th March, 1980 at Clarendon.
No.2 from Friday, 14th March (evening) to Sunday, 16th March, 1980 at Victor Harbour.

COST - for each Seminar \$20.00

Enquiries and applications for the weekend Seminars should be addressed to - The Co-ordinator, Lanza del Vasto Visit, 82 Fourth Ave., St. Peters, 5069.

The following are excerpts from a conversion taped by Richard Deats, in America and published in the September 1975 magazine of the Fellowship of Reconciliation.

R.D.: What did you learn from Gandhi?
Shantidas: The principle of the unity



of life. This was the basis of nonviolence. Not that we don't find the same principle and the way of nonviolence in our own tradition. Indeed, Gandhi himself took it from the Gospel. But you know how poorly it was understood in our society. Besides, Gandhi was able to give man who believed, thought, felt and acted in the same unity - precisely what is so lacking in our own culture. I tried to

bring back this unity of life and to make a framework for it within the communities I founded.

R.D.: Do you see nonviolence as more than a technique?

nonviolence quite another meaning, new applications which only rarely had been thought of in other times. In Gandhi was a unity of life. Here was a

Shantidas: Yes. It has a technical side, of course, a way of making it work out. But it is a way of acting that derives from a way of being, and the first thing is to try to be nonviolent. Nobody was born nonviolent. No one was born charitable. None of us comes to these things by nature but only by conversion. The first duty of the nonviolent community is helping its members work upon themselves and come to conversion. the xxxxxxx themselves and come to conversion. The community provides a system of rules and ways of living that oblige the individual to convert - to turn around, to put the heart inside-out and up-side down.

R.D.: Could you tell a little about the Community of the Ark?

Shantidas: Non violence, as you know, is a way of being and living. There is a nonviolent solution to every problem and every quarrel. But what is the nonviolent solution to the problem of economics? Well, Gandhi found it. Remember that the symbol of his movement was the spinning wheel. That is: Work with your hands. Don't force others to work for you. Don't make other into slaves, even if you call them paid workers. Find the shortest, simplest way between the earth, the hands and the mouth. Don't put anything in between - no money, no heavy machinery. Then you know at once what are the true needs and what are fantasies.

When you have to sweat to satisfy your needs, you soon know whether or not it's worth your while. but if it's someone else's sweat, there is not end to our needs. We need cigarettes, cars, soft drinks, appliances, electronic devices, and on and on. Why not go the other way instead? If we want a more fraternal and just world, let's do it! Let's not wait until others do it. Do it yourself. Show that it is possible to live this way.

Tolstoy said it well. You want to have a chair? Make one. But then perhaps you find you don't need it. You can sit on the floor - it's all right. You learn to do a thing and find it's very interesting, very instructive, something they didn't teach you in the university. Or you learn to do without - another thing they didn't teach you!

Peter Otto, Honours English

STUDENTS APPPOINT EDUCATION RESEARCH OFFICER

Students can expect more forceful presentation of their claims to the University following the appointment of the unions Education Research Officer, (ERO).

Anne Gooley, last years National Trainee Teacher Organiser for AUS was announced as ERO during February.

She will be responsible for researching Students concerns about education and writing submissions to university and government bodies. The appointment of an ERO will give students well researched arguments - and a stronger voice. Cuts in library funding

proposals mooted to shut the library earlier in the evening is one obvious area that Anne will work on.

Adelaide Uni Union is the latest in a long line of student groups appointing ERO's. Queensland Uni acted late last year, Melbourne and Monash Uni students will make appointments shortly.

In addition to preparing background material the ERO will initiate and lead student activity and campaigns in the area of education. Reform of assessment procedures on campus has slowed to a stop.

Anne has had experience in this campaign. The use of



to the students association. Its the first fruits, perhaps of the more political active ticket which swept to power in the union at last August elections. Whatever the origins of the move, an ERO will enable student representatives on university committees to speak more authoritatively to achieve much more. Now thats a good thing.

Anne brings an informed and realistic attitude to her new job. Observers say her work for AUS revitalised education activity on some campuses, and an eagerness to work with all students regardless of political persuasion despite (even

reinforced by her) strong personal beliefs.

Employment of an ERO is a new point of departure for the Union, content to leave education (a "political" matter) professional campaign officers is growing across Australia. Times are tough, students need all the help they can get.

Prior to working for AUS - a position that involved campaign work and a submission to a national enquiry, Anne was a teacher, an unemployed graduate, and a student (activist) at Flinders University.

John Sandeman

Officers

Local AUS

This is the first in a series of articles by Nick Runjajic, our local Australian Union of Students (AUS) secretary in which he will report events and information relating to AUS.

Welcome compatriots!

The Australian Union of Students (AUS) our national union represents tertiary students at a national level on issues of student concern in the areas of Student financing, housing, graduate (un)employment as well as liaising and making representations to and with Educational and Governmental bodies. AUS also provides Services; low priced Student Travel (office on the 4th Level Union House) and insurance (forms available at Students Office), and sponsorship of cultural, political and social activities, as well as catering for the needs and interests of specific groups such as trainee teachers, parttime and external students and overseas students.



Secretary

Adelaide (SAUA) as a member of the SAUA executive

MAKING DECISIONS IN AUS — STUDENT PARTICIPATION.

Because of the wide scope and size of AUS as a federation of student campuses throughout Australia the problem of participatory democracy comes up. This dilemma is resolved through the existence of structural mechanisms which allow some measure of involvement of the student membership in the decision and policy making process. This involvement is mainly through General Student Meetings (GSM)

*There are Extraordinary Resolutions (ER) which are motions, passed at GSM on one campus within AUS, Seconded by GSM by another campus. The motion is then sent to all campuses for their GSM's

to decide whether it is to be AUS policy. Any 20 students can call for a GSM by presenting the motion in writing with their signatures attached to the SAUA president.

*Secondly there are Constitution Ratifications (CR), which arise when 10% of campuses (constitu-

DUTIES

For those who don't know my purpose for existence as AUS local secretary, it can be put in a nutshell as raising the level of student understanding and knowledge about AUS and its policy on this campus.

*Publicising AUS related activity e.g. conferences and meetings.

*Disseminating important information (i.e. leaflets, posters) distributing the AUS paper, *National Student*.

*Taking proposed AUS policy to General Student Meetings (GSM) on the Barr Smith Lawns.

*Working with the Students Association of the University of

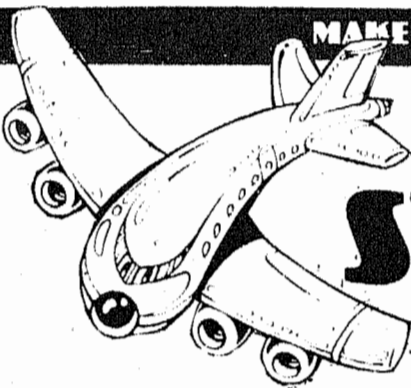
ents) represented at Annual Council (the supreme decision making body of AUS, held annually in January) wish to have particular policy, which has been passed by Council, ratified by the constituent campuses at GSM.

*Lawn meetings may be held due to factors arising during the year like public addresses by visiting AUS national officers or debate on referenda on SAUA membership in AUS (three of which have occurred in the past four years and on all three occasions students on this campus voted to remain in AUS).

I urge you all to attend the GSM's held during the year to play a role in the formation of our national policy. This participatory process is aided if you become informed on the matters to be discussed at GSM's by reading this column, all relevant literature distributed, and the pro and con cases if presented in *On Dit* and *National Student*.

OTHER MATTERS

The Constituent mail the Students' Association receives from AUS is filed away in the Student Activities Office and if you wish to pursue it we work on an open file system. The only stipulation is that no material may be removed from the files except with the permission of myself or the SAUA president, Don Ray.



MAKE THE MOST OF YOUR LEAVES

STUDENT TRAVEL AUSTRALIA

CHEAP AIRFARES

Students have had this advantage for more than 10 years. As we're Australia's premier overseas charter flight organisers, you have the advantage of charter flights in the peak vacation periods as well as the advantages of all the new cheap airfares. We want you to have the cheapest combination of fares to suit you. Your Student Travel Advisor can help you make the comparison — Remember, the advantages of our ideas are in your pocket!

There are Student discounts on Trains or Planes in Europe, flights around Asia, and Tours and Overlands in five continents. With your International Student Identity Card you're part of the International Student Way, with services available from more than 300 offices in over 50 countries. Don't forget Australian Student Card holders under 26 get 25% TAA concession, and there are bus concessions too!

When you come to look at travel, do your sums with our numbers. We're accredited by the Australian Union of Students, YOUR UNION, one of the largest and most active unions in Australia.

Level 4, The Arcade,
Union House,
Adelaide University,
Adelaide 5000.
Tel: 223 6628.

STUDENT TRAVEL OFFICES

Accredited by Australian Union of Students

- MELBOURNE • 347 6911
- SYDNEY • 212 1255
- BRISBANE • 370 9486
- ADELAIDE • 223 6628
- PERTH • 380 2302
- CANBERRA • 48 6591

..the advantages of our ideas are in YOUR pocket.

AUS Regional Organiser



This is my first report on A.U.S. since starting as Regional Organiser so I'd like to write briefly about the recent A.U.S. Annual Council and activities in the South Australian region for 1980

ANNUAL COUNCIL

The Annual Council was held over eight days from 26th January to 2nd February this year in Melbourne. It took a different form to previous councils due to changes adopted at Special Council in June last year that were intended to cut down the number of "Paper motions" and relate all principle motions to a form of action. Although this procedure was confusing at the beginning of Council, it worked reasonably well and will continue. It *did* reduce the number of motions and the amount of policy adopted by A.U.S. For example, due to a combination of reasons, A.U.S. only passed two policy motions in the sometimes controversial International section. One of these relates to campaigning the Federal Government to use its influence to help a black South African student, Ken Matine, to come to Australia to study. The other motion related to affiliation with the Asian Students Association - a non-aligned international student organisation. A.U.S. *did not* adopt policy on Afghanistan or Iran because, although there were motions on notice, time-wasting by some Liberal delegates meant that there was not enough time to consider them. The Council also decided not to have policy on the Middle East.

BUDGET

The Council allocated the budget with a primary orientation towards education campaigns. There is funding for an Education Research Officer, a Part-time and External Students Organisation (PESO) research officer and a post-graduate students research officer.

There will be conferences for and on trainee teachers; part-time, mature-age and external students; education unemployment and the economy; and small and isolated campuses. The Council also decided to fund Regional Organisers, including me, which is why I'm writing this interesting article.

The Council adopted Education policy on a number of areas including student financing, assessment, education funding, library hours and part-time and post-graduate students. There will also be a campaign to

questionnaire politicians about their policy, attitudes and promises on education in this Federal election year.

NATIONAL OFFICERS

Elections for national officers occurred at the Council. **Mark Burford** formerly a student at Tasmanian Education Vice-president in 1979 and formerly a Flinders University Student. He has shown a skill at conciliation which has been invaluable in rebuilding the national union in 1979 and will be useful this year. The new Education Vice-president is **Graham McCulloch**, formerly an ex-student at Tasmanian University and Tasmania C.A.E. **Barbara Weimar**, an architecture student from the West Australian Institute of Technology is Women's Officer and **Greg Day** 1979 editor of *Lot's Wife* Monash University is the 1980 Media Officer. Two South Australians, **Sue Aujard** (Flinders) and **Vala Profos** (ex. S.A. Regional Organiser and University of Adelaide) were elected to the new executive to take office in April.

SOUTH AUSTRALIA

The South Australian region will work in a number of areas this year, including increasing the co-operation and communication between campuses and on the Federal election. There will be a forward planner which will be available in the SAUA office and a concessions booklet should be ready by the beginning of second term. The Women's Officer, **Barbara Weimar**, will be visiting South Australia from Feb. 28th to March 6th and she will be speaking at the University of Adelaide on Tuesday 4th March. Mark Burford should be able to visit by about May and the Education Vice-president, **Graham McCulloch** may be here before that. The Media Officer will produce *National Student*, so we might not see him face-to-face.

I will be located at the Underdale campus of Adelaide College of the Arts and Education of 352 0011. I should be able to answer most questions on A.U.S. (gulp). Leave a message if I'm not there. I'd appreciate almost all communication - I'll use the bricks for bookshelves.

Larry O'Loughlin



LEFT IN DISGUST

As has been my practice for all previous AUS conferences, I present here the latest summary of the Australian Union of Students January 1980 event. I do this in the capacity of delegate from the University of Adelaide. I was intending to go through the agenda, plenary by plenary, but space permits of only a broad impressionistic portrayal.

On Saturday 26th January the Council was opened and within half an hour the original agenda was abandoned in favour of one put forward by Democratic (NCC) students which "put education first", specifically four education plenaries (sessions) within the first four days. This was because education, student allowances, fees and related issues affecting students as students had to have first priority in the Union. It seemed that a measure of sanity had come to AUS - the liberals, NCC and Centre Unity groupings were ecstatic. However the excitement was to be short lived.

The Council floor at University High consisted of about 150 delegates plus up to 50 observers, press etc. Of the delegates, nearly 100 were members of the so-called Broad Left (capitulationists) comprising left-wing ALP, Communist Party of Australia and

Trotskyite personalities; about 22 were members of the Radical Left (totally anti the system, vive le Revolution) half of these were feminists, there were about 14 NCC democratic students, 7 Liberal Students 6 centre Unity, 1 centre ALP student and a couple of anomalies. Clearly the Broad Left (leader Mark Burford) could dictate whatever they wanted - legally at Council. Instead a continuing array of illegal rulings from the chair and flagrant breakings of the AUS Constitution were to occur. In particular the admission of new campuses who had not given the required notice and in many cases had held "elections" in the long vacations, were no students were on campus were illegally allowed. This provoked many Liberal and other dissent motions and points of order which were dismissed as "obstructionist tactics".

Another worrying occurrence was the cover up regarding the report to Council by senior Administrative Officers, Dennis Lehman. This was found and circulated to the Council by Liberal Students who censured the President and Executive over its strange "loss". Dennis who was dismissed by the Executive was widely critical of the Executive's breach of staff conditions, constitution, ER and CR

representativeness and many other aspects. This undoubtedly was why it was suppressed.

Council sessions invariably commenced late and large amounts of time were wasted. On one night an entire session was given over to the radical left fighting and broad left on the procedural motion that no motions on the middle east be debated - a three hour farce. At the end of this session a Liberal motion. That AUS take adequate security precautions to stop air piracy on Student Travel Flights was massively defeated. This hearkened back to 1978 when speakers actually advocated hijacking as a political weapon.

Education issues of course were not put first. By Monday only the AUS officers had given reports and no motions had been discussed. The second plenary had been dissolved and remaining two were put back to the end of the Council - if indeed they would come up at all.

The Liberals and other moderate students protested vehemently at this situation. On Tuesday evening I moved a procedural motion that Education II and III be debated then, saying that if they were not, I would leave the Council which was a waste of time. The motion was



Sue Aujard and Vaia Proios - the two S.A. exec members for 1980

RESTRAINED POLICY

Contrary to what you could be forgiven for thinking, AUS council this year was no smokefilled den of political wheeling and dealing. Smoking was forbidden.

No Smoking but plenty of speeches, votes, recounts, interjections, uproar and ejection of various delegates from the chamber. And somewhere in the middle of all this, phlegmatic and commonsensical delegates were trying to deal with it.

Out of it this year came some of the more restrained, and sensible policies AUS has ever passed. As a general trend AUS addressed itself to matters directly relevant to students such as - a WEL-type education questionnaire for candidates in this year's federal election.

- A research officer to research (and defend) part-time students.

Delegates voted overwhelmingly to make no stand on the Middle East. Unaccountably (it seems) Afghanistan motions disappeared off the bottom of the notice paper. This buried a left-wing sponsored motion which was devoid of any criticism of the Soviet Union (which motion a number of Adelaide Uni students presently supported).

The "centre unity" student group made its peace with AUS at council; provision made for strict conduct of elections. 1980 Council was the first to many of the campus defectors from AUS pledged to return. The reforms of 1979 were consolidated and a

attract a majority of delegates elected at a *contested* poll. But in contrast to the focus on union structure of 1979, consensus policy - "that a wide base of students can support" was passed. AUS, the cliché goes, is a Union not a political party. At last a cliché; it used to be heresy.

Like almost any other union, AUS has a leadership to the left of the ranks and file. Radicals can be depended upon to work hard. And AUS moderates, having assured that the ground rules are democratic seem happy enough just to ensure that the Union leadership retains its consensus politics. Although drawn from CPA / ALP Socialist Left backgrounds the new officers are a realist if not revisionist lot.

The AUS executive, elected by proportional representation is rather more representative.

The real danger is that AUS, no longer a political body, will become boring. Some would say it already is - it can't afford to be. It can't afford to be ignored.

Attracting support from students with pragmatic, dull but popular policies is AUS's new task. Deep down students don't want a national student union to be as boring as ourselves. Having reformed in response to criticism, AUS must escape the peril of boredom. Radical tinsel is no longer on, but perhaps hard work and results will suffice.

John Sandeman

defeated overwhelmingly by the left. Instead women's motions were debated including, inter alia, motions condemning the society's orientation to heterosexual penis-vagina sexuality and condemning all men as rapists, or for being 'as good as' rapists. In disgust I left Council the next (Wednesday) morning for Adelaide.

Throughout Council I spoke and debated often and at length more than 30 times. This was in marked contrast to the level of other Adelaide delegates which averaged twice for the week (some not speaking at all - great representation). As the senior Liberal delegate at Council I am sure this performance embarrassed and annoyed the weaker members of the group. Accordingly I expect to receive personal attacks on my role in the chamber. In conclusion, I will be more than pleased to discuss with students points raised in the report or any other events at council (the staff strike, new AUS Executive etc., etc.) This after all is a major role of a delegate. I was not impressed with AUS - if followed in the mould of previous debacles.

Kym Bills, BA(Hons)
National Treasurer for the Australian Liberal Students Federation.

THE PITJANTJATJARA a promised land?

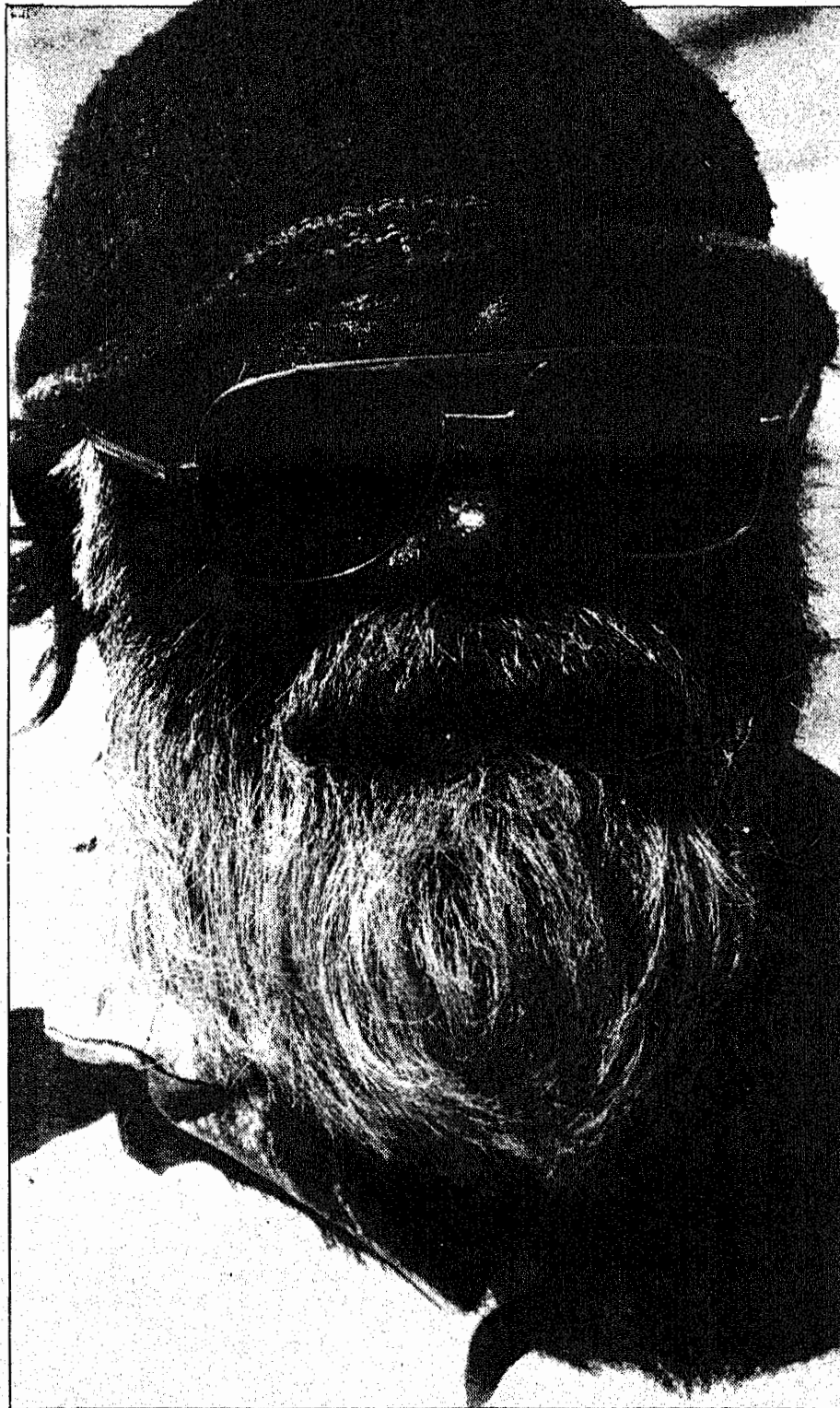
Spiritual rest, enjoyment of their heritage, being where they belong and doing what they know they should be doing - these basic issues of identity and lifestyle have never before been fundamentally threatened for the Pitjantjatjara, since their proprietorship of their land was never in question.

But now that the white man has decided that he is interested in their land, there is a vital and pervasive tension for them: the land is legally no longer theirs but only "promised", under the good graces of the white powers. To the Pitjantjatjara, the importance of the land issue is ultimate, infinite and final.

The Pitjantjatjara are one of the last remaining aboriginal groups in Australia whose tribal culture remains relatively intact. Their land extends across the boundaries of S.A., N.T., and W.A. Numbering 5,000 or so they have found their desert remoteness a defence against some of the inroads of settlement and mission culture. Store food, education and Christian influences notwithstanding, they retain vital links with the land through ceremony, song and law. When they look at their land, they see their own spiritual history, the living relics of the stories which tell them how to live, the home to which they forever belong, their own spirit, their meaning, their hope. From the earth they were made, and to the earth they return. Their relationship is to the whole of the land and not just the sacred sites; it is alive, it is their mother. Trees, rocks, waterholes, animals and the rest, make up a totality which as the Mother, draws the people together in a spiritual family, very much in the way that sacraments and acts of worship unite Christian believers. The people and the land are "relations", they are one. The particular area to which they relate is irreplaceable; they cannot move and live somewhere else. All of this is implied when they speak of their "Law". When the land is destroyed, or they are permanently separated from it, their Law is killed - their reason for living, the mainspring of all their daily actions and relationships. They go into limbo, as confused outcasts on the fringes of a prejudiced white society, as people without power or hope.

In the 1970's, several developments occurred: federal policies of "self-determination"; the handing over of much decision-making capacity to Pitjantjatjara communities; and some long-wishing-for moves out of artificial white-dominated settlements into small decentralized communities or "homelands". All these encouraged the Pitjantjatjara to consider ways of achieving white recognition of their ownership of their tribal lands. In 1976, the Pitjantjatjara Council, an incorporation of Pitjantjatjara, Yankunyatjara and Ngaanyatjara peoples, was formed, and proceeded to make land rights its principal concern.

Until recently, Land Rights for Aboriginals have only been an issue in far away States such as Qld. or W.A., however this year in February events occurred which brought the plight of Aboriginals in our own State of S.A. out into the open.



The Council, very much a grassroots movement with close and continuous links with all the communities through open representation, rejected the idea of any non-Pitjantjatjara group, even the S.A. Aboriginal Land Trust, holding the land in trust for them. They put their cast to Dunstan, whose government undertook to give the Pitjantjatjara freehold title to their land, and set up a Working Party to implement this. The Working Party consulted the Council and communities extensively, took much evidence and presented its Report in 1978.

THE LAND RIGHTS BILL

The Working Party's recommendations (more 'progressive' and representative of aboriginal views than even Woodward's Aboriginal Land Rights Commission Report of 1974) were then embodied in the Pitjantjatjara Land Rights Bill. In outline, this Bill proposed to -

- incorporate the Pitjantjatjara people (defined as any persons who have "in accordance with aboriginal tradition, an interest in the Nucleus Land");
- grant freehold inalienable title to them over the Nucleus Lands (Northwest

Reserve, Mimili, Ernabella, Kenmore Park and Indulkana);

- set up a tribunal to hear evidence for claims to other lands (non-nucleus), in a manner similar to the N.T. Aboriginal Lands Commission;
- grant to the Pitjantjatjara people control of access and mining on any of their lands;
- and pay all royalties from such mining (at a rate fixed by the government) to the Pitjantjatjara people.

The Bill passed the Lower House, was blocked by the Upper House, and referred to an all-party Select Committee. This Committee took more evidence from interested parties (including mining and pastoral interests) and produced a Report which supported the Bill with only slight amendments. One of the signatories to this report was Mr. Allison (now Minister for Aboriginal Affairs).

THE TONKIN GOVERNMENT

Before the Bill could be debated again, the Labor Government was replaced by Tonkin's government, firmly believing that its election was a mandate to "get the economy moving" by means of maximum economic development as quickly as possible. In particular, this seems to mean full steam ahead for mining.

It rapidly became clear that this primary commitment to big investment and mining was giving the new Cabinet serious doubts about those parts of the Bill which left open the possibility of limitations being placed by aborigines on mining development. Mr. Tonkin spoke frequently about "treating Aboriginals exactly the same as all other South Australians." - that is, not granting them the right to decide whether mining or exploration may go ahead on their land.

Under legislation passed by the Dunstan Government mineral rights are not granted to freehold land owners but are rested in the crown. This also applies federally. The content of the announcement on 3rd Feb. 1980 was predictable - announcing a go-ahead for mineral exploration on a large area of the non-nucleus lands - but surprising for its quite unexpected tactlessness and singlemindedness in:

- disclaiming all need to consult the Pitjantjatjara before hand,
- in disclaiming land rights on non nucleus lands,
- and in setting up a committee to find and gazette sacred sites in 3 months, an impossible task.

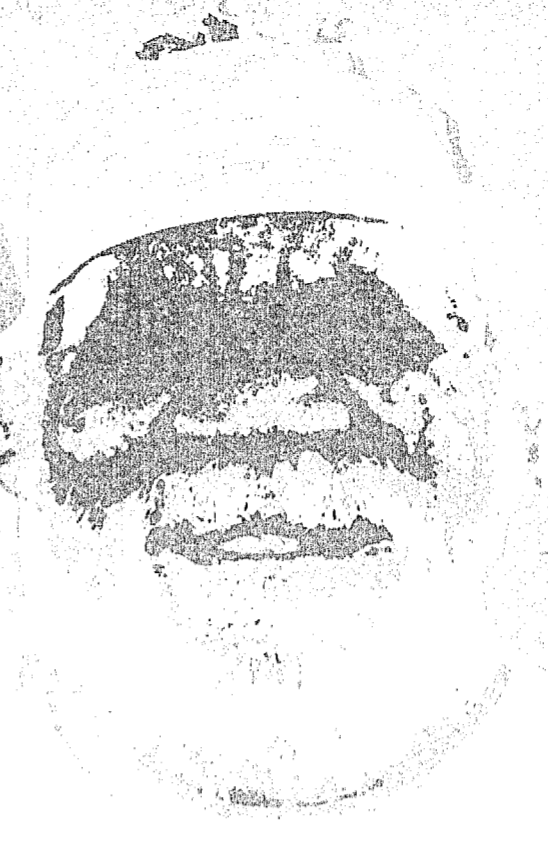
The announcement was made without consulting Allison, and 2 out of the 3 proposed committee members had not been told about it.

THE CLAIMS

It seems that the whole announcement arose from a submission made by the Mines Department to the Minister for Mines and Energy, Mr. Goldsworthy; as Tonkin's press release dated 3/2/80 said, "there has been mounting pressure for more than 10 years to allow mineral and petroleum exploration in the northwest of S.A." Opals have now been mined at Mintabi near Indulkana, over what used to be a major sacred site, for several years and prospectors are keen to have the surrounding areas declared open for gems. In July 1979, the Mines

THE PITJANTJARA

a promised land?



Department announced a finding which significantly upgraded the potential of the Officer Basin for oil, gas and base metals, and since then, 26 applications for exploration have been received. In July also the S.A. government announced plans for a new major feeder-town called Marla, a few miles away from Mintabi - The new railway to Alice Springs will also pass close by. In Jan. 1980, Amieco and Dampier were each granted an exploration lease in areas not far from the nucleus lands. The area declared open on 3rd Feb consists of 14 applications for exploration, covering an area of 30,000 square kilometres right next to Mimili, and

"It became clear that despite Tonkin's talk... the government is taking a firm stance against granting any kind of title to non nucleus lands."

including most of the land sacred to the people of Indulkana. The Officer Basin in general (extending over 85,000 square kilometres of nucleus and non-nucleus land) is now S.A.'s big new mineral and oil frontier, and of course the pressure is on from the mining companies, through the Mines Dept. and the Minister of Mines, to prevent land rights negotiations from holding up development.

THE COUNCIL

The Pitjantjara Council announced at once that they viewed "the communication by the Premier, Dr. Tonkin, about their land as the start of a government sell-out over the Land Rights Bill; that they rejected the Committee for Sacred Sites as "simply window-dressing prior to unrestricted mining activities taking place"; and they hastened their plans to travel en masse to intentions face to face before the full Council. A surprising and encouraging amount of public support emerged for this venture, channelled through the Aboriginal Land Rights Support Group, the Adelaide base for the Pitjantjara struggle. Huge quantities of food, clothing and blankets flowed in for the 200-odd tribal people who came. It seems that the ordinary people of S.A. were glad of an opportunity to show their concerns for a fair go for aborigines.

THE ADELAIDE VISIT

The story of the week of Feb 12th - 15th was well covered in the media. The camp on Victoria Park Racecourse was a massive and dramatic demonstration of the growing solidarity between many groups of aboriginal people - the Yalata people, the Kukatha, the Adnjamathanha (of the Flinders Ranges) the Andagarinja some from the southern reserves, and many urban aborigines, as well as about 140 members of the Pitjantjara Council itself. The full sessions of the Council and their meeting with the Cabinet were a revelation in real democracy, with each speaker receiving absolute attention until he finished. (Jim Lester even moved a vote of thanks to the Cabinet for coming down to speak with them). But the real intentions of the government were not revealed until the Council Executive met behind closed door with the Cabinet and a couple of Mines Dept. officials, on the Thursday afternoon. At

that meeting it became clear that, despite all Tonkin's talk of negotiation and consultation and despite a clear recognition that there was aboriginal sacred land outside the nucleus lands, the government is taking a firm stance against granting any kind of title to non-nucleus lands, and against Pitjantjara control of access and mining on any of the lands. As Jim Lester said afterwards, "I've lost my country... I think the mining money speaks louder. We have said over and over that we will allow mining, we will speak to miners, but first we must have our land and the right to negotiate... A line drawn by a white fellow has robbed me... I can't help it that my country is on the wrong side of the white fellow's line, I am wild. They are just refusing to give us a fair go." Adv. 15/2/80

RESPONSE

What did the trip achieve? It brought the Pitjantjara issue out of the back closets into public scrutiny - and not before time. It forced the Cabinet to embark openly on a course of negotiations. It also forced them to reveal their intentions plainly several months earlier than if they had been allowed to wait until they had produced the amended bill in July. It revealed a groundswell of public sympathy and support for the Pitjantjara's stand - which remains firmly that the original Bill should be passed first, without amendments and then they will talk about other things such as mining. They reject the Cabinet's current proposals because the vital non-nucleus lands are excluded and because the protections being offered for sacred sites only are inadequate for cultural survival. Support has come from the A.L.P. (S.A.) opposition; from the S.A. Australian Democrats (so that an A.L.P. - A.D. majority can now block any amended Bill in the Upper House); from a number of Churches calling for the original Bill and its provisions for non-nucleus claims and control of mining; and from a Canberra-based group of fundraisers, including former Prime Ministers McMahon and Whitlam, and Dr. H.C. Coombs. Trade unions have not yet visibly responded.

The present position is especially precarious for the people of Indulkana, who face direct and immediate problems. Their reserve is a 12-square-mile island of 'nucleus land' consisting of unusable rock with a severe water supply problem, amid pastoral lease land, all of which is 'non-nucleus'. They have a unique link with us through their senior men and women who travel regularly to Adelaide to teach tribal singing and dancing to students at the Centre for Aboriginal Studies in Music a subsidiary of Adelaide University's Music Dept. Their chances of forming a viable relationship with railway fitters, opal prospectors, mining companies, and a feeder town, and of controlling diseases, violence, rape and grog, will be greatly reduced if they cannot claim and put controls on their surrounding traditional land. The groups further west are wondering: 'Who's next?'

THE GOVERNMENT

The Government and the Mines Dept. state the problem in terms summarized by Mr. Allison in his press release of 14/2/80: "1500 Pitjantjara people were seeking control of the mineral exploration, development and access to 25% of the State. The main problem is to reconcile this with the Government's responsibility to the other 14m. South Australians." That is, the good of the majority means economic develop-



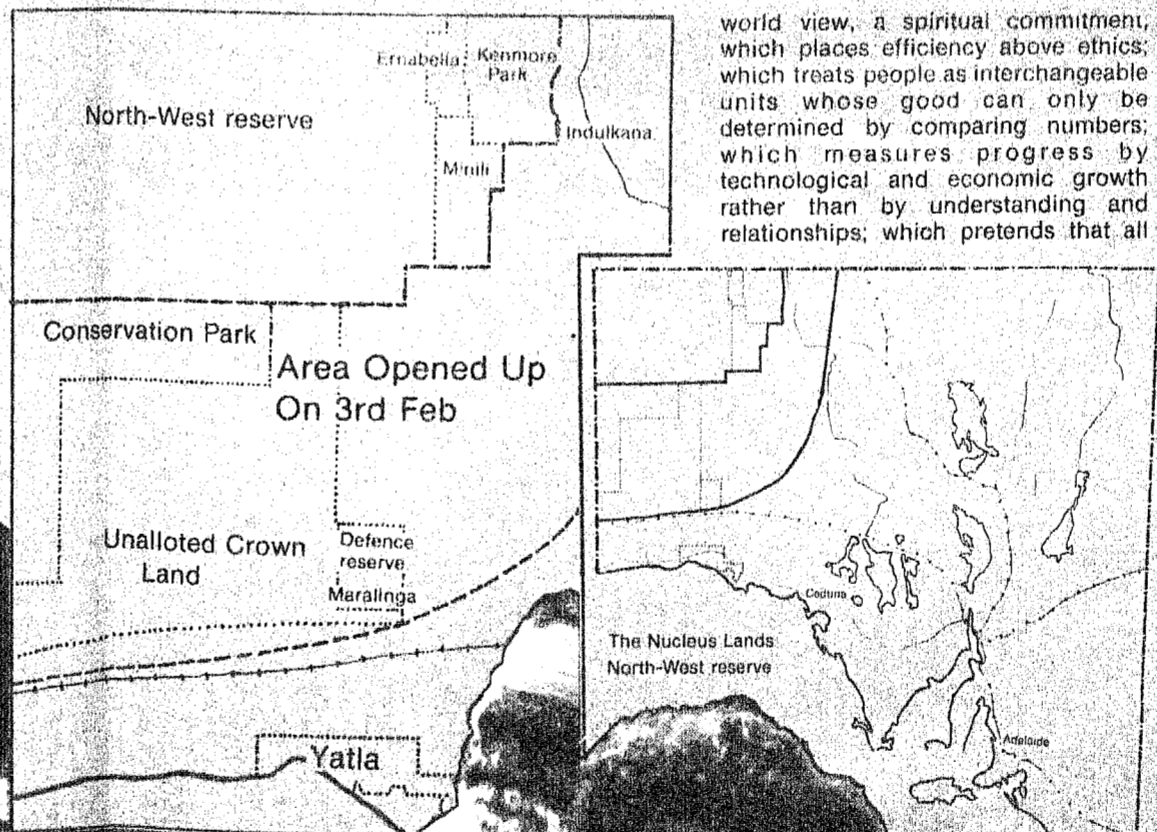
ment in the form of mining expansion, and Pitjantjara landrights would be irreconcilable with this. Several things should be said in reply:

- The Area in question will certainly be much less than 25% of the State once the non-nucleus land claims are defined.
- The area in question will certainly be much less than 25% of the State once the non-nucleus land claims are defined.
- The only way to define them is to set up the tribunal and hear the claims.
- The Minister has the power to refuse to grant claims anyway.
- The Pitjantjara will not necessarily oppose mining.
- There is no evidence that the expansion of mining frontiers would benefit the majority of South

Australians at all noticeably, and some evidence (in the Fitzgerald Report commissioned by Whitlam in 1975 on the contribution of the mineral industry to Australian Welfare that overall it could economically harm the country.

- Without land rights and the right to royalties, the Pitjantjara would in the name of economic efficiency, thus laying the foundation for much strife. We should remember that it was Caiaphas, the shrewd high priest with an eye on the national interest, who considered it expedient that one man should be crucified for the nation. We do not remember him with affection.

The Pitjantjara and their supporters face a long, hard struggle: not only against vested interests, but against a



world view, a spiritual commitment, which places efficiency above ethics; which treats people as interchangeable units whose good can only be determined by comparing numbers; which measures progress by technological and economic growth rather than by understanding and relationships; which pretends that all



problems can be solved by technical fixes. But we need the Pitjantjara. They will help us to reorient our social perceptions and see through the ideologies which fog our consciences in the presence of injustice. If the Pitjantjara suffer, we all suffer. They are not replaceable certainly not benefit from mining which took place on their - The real beneficiaries would certainly be the mining companies and their shareholders here and overseas: these are the people who are anxious for exploration

"Their relationship is to the whole of the land, and not just to the sacred sites."

to go ahead, and they are as small a minority as the Pitjantjara. Need we add that their financial stake in these particular lands surely cannot compare in importance with the Pitjantjara stake in cultural survival?

This is not a party-political issue. The Pitjantjara are putting their own case well and strongly, though they need all the support they can get. It is a matter of social morality; of justice. A just society does not sacrifice any of its minorities on the altar of the hypothetical "good of the majority", which usually turns out to be a myth of the powerful few. On the contrary, it values and defends its minorities and protects their distinctive needs by special legislation. We already have a multi-cultural society in Australia: it is whether the powers-that-be will validate this diversity and promote harmony, or else continue to ignore and suppress it.

For more information contact:
The Aboriginal Land Rights Support Group
The Aboriginal Land Rights Support Group
60 Henley Beach Rd., Mile End, 5031
(ph. 43 5310)
Also: come to the Land Rights March and Rally on March 15th (Victoria Sq. to Elder Park)

Chester Schulz

TO REFRESH YOUR MEMORY

1978

The Pitjantjara Land Rights Bill is prepared by the S.A. Labor government. This follows two years consultation with the Pitjantjara and proposes

1. to legally incorporate the Pitjantjara.
2. to give them ownership ("freehold title" in legal jargon) to their lands.
3. to define those lands that can be transferred immediately such as Aboriginal Reserve land (these were termed 'Nucleus lands').
4. to define those lands that cannot be transferred immediately such as land on pastoral lease (these were termed 'non-Nucleus lands'). Transferral of this land would need a lengthy legal process of claims which would be referred to an independent tribunal set up under the Bill for assessment.
5. To prevent the sale and mortgage of lands owned under the act.
6. To empower the Pitjantjara:-
 - (a) To regulate who may enter their land, and upon what terms. (Police and Government officers may enter at will)
 - (b) To decide, in conjunction with the Government, who may mine on the lands, and upon what terms.

7. To provide for payment of royalties from minerals, at a rate fixed by the Government.
8. To provide for environmental controls in sensitive areas.
9. To empower the Pitjantjara to regulate liquor on the lands.

1. Create a sovereign state or any form of apartheid or any separate set of laws for the Pitjantjara.
 2. Divest the State of South Australia of any of its minerals.
 3. Empower the Pitjantjara to negotiate royalties.
 4. Confer any rights greater than any other citizen, apart from the right to determine, jointly with the Government, who shall mine their lands, and upon what terms.
 5. Permit any land claims beyond traditional Pitjantjara lands.
- The Pitjantjara people are in full agreement with the Working Party's

Report and the Bill, and have been repeatedly assured that the legislation will be passed.

1979

The Tonkin Government comes to power. The Pitjantjara Land rights Bill lapses, and it is announced by the new Government that an amended Bill will be brought before Parliament by mid-1980.

1980

Monday, February 4th.
● Tonkin announces that the State government will open mineral exploration of Pitjantjara "non-nucleus" lands (without consultation with the Pitjantjara council).
● Pitjantjara council, concerned, expresses plans to speak to the Premier.
● The appointment of a 3 man working party is announced to identify the sacred sites on the 30,000 square kilometre area of non-nucleus land within 3 months.
The working party consists of Mr. L.J. Nayda, head of the S.A. office of Aboriginal affairs, Mr. C. Gatehouse of the Department of Mines and Energy and Mr. B. Lindner, community adviser to the Yalata Aboriginal community west of Ceduna.

Wednesday, February 6th
● Pitjantjara council reject the working party as window dressing for a sell out and express a definite plan to come to Adelaide to speak to the Premier.
● Dr. Tonkin agrees to meet a small group of the Pitjantjara on Thursday the 14th February.
● It is discovered that the working party was announced by Dr. Tonkin before terms of reference had been set up and in its haste the Government had failed to notify two of the three members, Mr. L.J. Nayda and Mr. Barry Lindner. The question still remains unanswered today as to whether Dr. Tonkin made a tactless blunder in prematurely publishing his announcement of whether he made a deliberately calculated move to defuse the land rights in S.A. before the Federal election expected later this year.

At the back of the bus

Probably very few people in the University are aware of a music school for Aborigines and Torres Strait Islanders which exists as a branch of the Music Department and is situated at Finnis St., North Adelaide, behind the Physical Education Building. Bearing the grand name of the 'Centre for Aboriginal Studies in Music', the Centre was initiated in 1971 to facilitate the study and documentation of tribal Aboriginal music and to encourage the musical skills of the urban Aboriginal population through the creation of an Aboriginal orchestra.

This Centre is now struggling against enormous odds to establish itself more firmly as a viable and ongoing educational and cultural facility serving the South Australian black community, and predictably the largest problems relate to money and space. Over 30 full time students plus administration and teaching staff share a tiny cottage with six rooms (four up until third term last year) plus male and female showers which up until last year were used intermittently by the Physical Education Department and are now used reluctantly but without choice as teaching and practice rooms.

'The showers .. are bare cold and depressing .. with the odd dribbling faucet, and there is nothing on the floor.'

They are bare, cold and depressing, still complete with shower fittings and the odd dribbling faucet and there is nothing on the floor. In this same space we are forced to make tea and coffee within feet of an urinal and to wash cups in a hand basin. It might even be worth the embarrassment caused to the University to invite the Health Department in to close the Centre down.

There is no sound proofing in the building, which is patched with salt damp



practising in the showers

and new power points fall from the crumbly walls within weeks of installation and remain hanging tenuously on the live wires. The sheer number of people passing from room to room (remember that 30 - 40 people a day exist here from 9.30 a.m. to 5.00 p.m.) results in broken door handles which take months to be fixed, and fixed rather grudgingly at that. As if it is our negligence!

In this atmosphere students are expected to work diligently and staff efficiently. There is no student room or student facilities, and the only place to find a chair to sit down is in the British Hotel across the road. There are no individual practice spaces, no safe place to leave instruments, no lockers to store books, manuscript or instrument accessories. These facilities are crucial to many of the students who often have highly pressured living situations with relatives, police harassment and accommodation

problems. In such an environment students are expected to feel fortunate for their lucky break and to make progress.

'Over 30 ... share a cottage with six rooms..'

As for the staff, they do not even have a desk and drawer each, let alone a room. A teacher or administrator is expected to work efficiently with an electric band rehearsal in the next room and a trumpet tutorial on the other side, and with ten people walking through the room every hour because they have to get to the toilet.

The financial problems of the Centre, in relation to tutors salaries and to equipment are slowly being solved, largely through the auspices of the State Government which is concerned to increase its commitment. The need for

the Centre to continue to expand and consolidate is clearly shown in the rapidly increasing waiting list of full and part time students seeking enrolment and the Centre's success in moving students into the Conservatorium and out into the community as working musicians. All this, however, is currently against almost impossible odds.

It seems that the circumstances of the Centre are further enhancing the stigmas and radical bigotries that it was set up to dispel. This is ever more frustrating in view of the fact that there are various university properties both on and off campus that have been empty for some time. These include the empty Engineering building in Kintore Avenue and a group of large cottages in Park Terrace. While the Centre bears the University's name, the funding in fact comes essentially from the Aboriginal Arts Board and the Stage Government, with considerable support from the Education Department. The University gains considerable recognition from supporting the programme, the only one of its kind in Australia, as well as access to the tribal lore of Pitjantjatjara elders who teach their traditional music at the Centre; and the time is well overdue for the University to more fully honour its commitments and to accord the Centre the same standard of facilities it offers to its other departments.

Graeme Isaac

(Tutor and Co-ordinator)

Leila Rankine (Chairperson)

Kathy Finck (Secretary)

Tim Carson (Tutor)

Leigh Hobba (ex—Musical Director)

Sue Barker (Singing Tutor)

Margaret Dodd (Art Tutor)

Richard Lewis (Bass Tutor)

Ricky Harrison (Student)

Anyone who wishes to visit the Centre is quite welcome to do so. We are situated at 77 Finnis Street, North Adelaide, and can be contacted on extension 2705.

PITJANTJATJARA



• L.J. Naylor, top aboriginal adviser of the S.A. office of the Department of Aboriginal Affairs, declines his position on the working party in order to retain credibility with the Aboriginal community.

Tuesday, February 12th

• Calls by the land rights support group for tents, food and blankets meet good Public response.

• 150 Pitjantjatjara men, women and children arrive by night to camp at Victoria Park racecourse.

Wednesday, February 13th

• Pitjantjatjara Council meets to try to decide policy and to clarify the issues. They decide they need control over all the land, above and below ground to maintain tribal law. They also want the mining royalties and the right to veto mining if the companies fail to provide conditions acceptable to the Pitjantjatjara.

Thursday, February 14th

• Council meets early and is then addressed by Dr. Tonkin.

• Dr. Tonkin calls for a meeting later in the afternoon to discuss the important issues as he sees them.

• In the afternoon Pitjantjatjara council executive meet with Dr. Tonkin and selected ministers at the State

Administration centre behind closed doors and are told that mining exploration will proceed in non-nucleus lands, subject to further discussions with the executive. The Pitjantjatjara are assured that they will be given inalienable freehold title to the 'nucleus lands', but that they will not be given the right to veto mining.

• The Pitjantjatjara cancel a corroboree planned for that evening because they are too disappointed to dance.

Friday, February 16th

• Pitjantjatjara return north to their homelands with a commitment from the government for further discussions within a month.

Monday, February 22nd

Mr. Sumner (Leader of the opposition in the Legislative Council) introduces the original Pitjantjatjara Landrights Bill in the Council to give the Government a chance to "reveal its position on this issue".

In Canberra, former Prime Ministers Gough Whitlam (Labor) and Billy McMahon (Liberal) as well as other prominent people pledge their support to an appeal to raise funds to finance the Pitjantjatjara land rights campaign.

James Williamson Arts I

MARCH AND RALLY IN SUPPORT OF THE ORIGINAL PITJANTJATJARA LAND RIGHTS BILL

March Departs Vic. Square at 12 noon
Sat. March 15th

Rally at the Elder park rotunda from
1 p.m.

Aboriginal speakers include:

- executive members of the Pitjantjatjara Council
- the chairman of the Central Land Council
- the chairman of the Tangatjira Council
- representatives from the North Australian Council, North Queensland Land Council and the Kimberley Council.

Other speakers include:

Don Dunstan, Gough Whitlam, Robin Milhouse, Dr. Coombes and others.

THE MERRY WIDOW

FM

THIS MONTH ON ABC - FM

FRANZ LEHAR 1905

The last four operas of the 1979 season appeared too late to be reviewed in *On Dit* and, since it is nearly four months ago that the first was performed, I do not propose to discuss three of them, except to say that *Werther* had the best singing that I have ever heard with the State Opera Company, and that *Madame Butterfly* was the highlight of the season. Of *The Merry Widow*, however, I feel I must say something, partly to vent my own indignation and partly for those who feel that they might have missed out on something by not going.

In spite of Miss Sutherland's voice, the evening was a ghastly, amateurish, shambles. It would, I suppose, be only charitable to assume that everyone connected with the production felt that Adelaide was not worthy of a visit and did not give of their best. However, this does not explain the sets and costumes.

The work itself I found difficult to judge from the performance alone, but, although it is probably heresy to say so, the work makes a far superior ballet, whether Margot Fonteyn is dancing the widow or not.

As far as casting is concerned, Miss Sutherland has the voice and 'little' else. She is far too large to play the role and only appeared ridiculous. It was all I could do to control my rising hysteria as she was hustled gracefully (?) in and down the staircase to the waiting gentlemen-one of whom went so far as to tread on her cloak during the introduction ceremony. It became entwined in the chorus' legs until she gave it a viscous tug. Her voice was

played by Cynthia Jonston, who brought out, both in her acting and singing, the spirit of her role. The string of ladies, each of whom claimed the ownership of a fan in Act II, were abominable and were used solely to raise laughs from the audience. As for the chorus, the Australian Opera would do well to replace all of them. Never before have I seen such sloppy chorus work. The only people who deserved any applause were the dancers and orchestra under Richard Bonyng.

The sets were the most boring I have ever seen and were disgraced by any comparison with those of the *Merry Widow* ballet. The designer, Kristian Fredrikson, failed in his attempt to create the different settings by partial scene changes. A second proscenium magnificent, but the role has little scope for a virtuosic performance. Her tone during the dialogue, however, seemed patronising, and her manner lacked the necessary refinement and subtlety in her relationship with Danillo. Pieter van der Stalk as Danillo was adequate and little else. He could not (or did not) even waltz properly, a characteristic I thought was confined to the State Opera Chorus. Gordon Wilcock as the Pontevaridian Ambassador overplayed the comedy, reducing his role to buffoonery for the amusement of an audience for whom the combination of Joan Sutherland and the *Merry Widow* afforded an opportunity to clap everytime she opened her mouth. Anson Austin as Camille De Rosillon was excellent and made a good counterpart to his lover Valencienne, arch made of Art Nouveau water-lilies, remained constant throughout the

performance instead of leaving the extravagant interior of 'Maxime's' unseen until the final act. The cast did not relate to the sets and therefore were unable to create the atmosphere needed. When only one or two people were on stage, they were at once isolated and dominated by the sets, which were displayed to their worst advantage.

Joan Sutherland's costumes (of which we have all heard so much) were peculiar, to say the least. In the first act, she wore a dress designed to make her figure appear as an hour-glass and, to assist this, she wore a cloak. No woman would have worn a cloak in a ballroom at that time and with it, Miss Sutherland resembled a walking tent. As well, her hat was too small in comparison to the rest of her. The remainder of her costumes were equally as doubtful, and, while the rest of the cast's costume's were good, it was not the 'glittering spectacle' we were led to believe.

This production was over-rated in every aspect and was a great disappointment to me. There is no doubt that it was a good fund raiser for the Australian Opera, since the combination of Joan Sutherland and the *Merry Widow* was too much to resist for those people who are not regular opera goers. My regret is that these people were not given a fair chance to judge the opera company, and with this performance in mind, will add fuel to the fire which has begun by the Opera board's mismanagement and which will eventually bring the Australian Opera to its knees.

Michael Burden Mus III

This month's theme is that of obsession leading to the decay and degeneration of a human being. Yes, this is the start of the academic year.

F.M.'s first offering on Thursday on March 6th at 8.00 p.m. is Berloiz's *The Damnation of Faust*.

Sustained stretches of subtle sensuousness are punctuated by pantomime perfunctoriness.

On both ABC-FM and 5CL at 8.25 p.m. on Sunday 8th is the main opera for the month, the Australian premiere of *Death in Venice*. Ben Britten's stark exploration of Thomas Mann's novella.

The decaying Venice of the turn of the century has the same relation to the action in this opera as the house in *The Fall of the House of Usher*.

The puzzling thing about Ben Britten's opera is that a man's obsession for a young boy is portrayed pessimistically as a destructive force.

The nearest I'll come to defamation is to say that John Amis speaking on 5CL said that Britten and Tippett were hated because they were "homosexual". (He said this in hushed tones, quite ridiculous, as it was on national radio).

Just as puzzling is Ben Britten's other opera *Billy Budd* on the relationships (I do not mean this is the euphemistic sense) between men. It also treats homosexual lust, as opposed to love, as a destructive force.

Musically *Death in Venice* is very difficult to approach, but the more you put into it the more you'll get out of it. If you loved *Sound of Music* you'll hate this. Don't take someone to it for their first opera.

Debussy's *Pelleas et Melisande* is on the 13th at 8.00 p.m. on F.M. This is also hard to approach having no obvious tunes and being closely linked to the inflections of the French. It's extremely beautiful being distinguished by the fervour of it's fans and it's half empty houses.

I preview radio and T.V. broadcasts in the vain hope of sharing my enthusiasm by leading penniless Uni students to free water.

Will they drink?

LO'K

JAZZ • JAZZ • J

Creole Room Promotions are opening their alternate jazz festival with the giant Earl Hines Quintet / Charlie Byrd Trio concert at Apollo Stadium on Thursday March 6th.

This will probably be the last time that Australian audiences will see Hines, seven times winner of *Downbeat's* "Pianist of the Year" poll, since he is now in his seventies.

From his beginnings with Louis Armstrong through to today, Earl Hines can justifiably be claimed as one of the world's greatest living jazz musicians. He has worked with such

jazz players as Charlie Parker, Billy Eckstein, Dizzie Gillespie and singer Sarah Vaughan. He is immensely proud of his more recent discovery - Vocalist Marva Josie who is touring this time with the *Jazz All Stars*.

Charlie Byrd, the soft spoken musician who has always defied categorization, lists Django Rinehardt and Andre' Segovia amongst the influences on his multifaceted style. Byrd is one of the most versatile guitarists alive, combining the best of classical, jazz and Latin form.

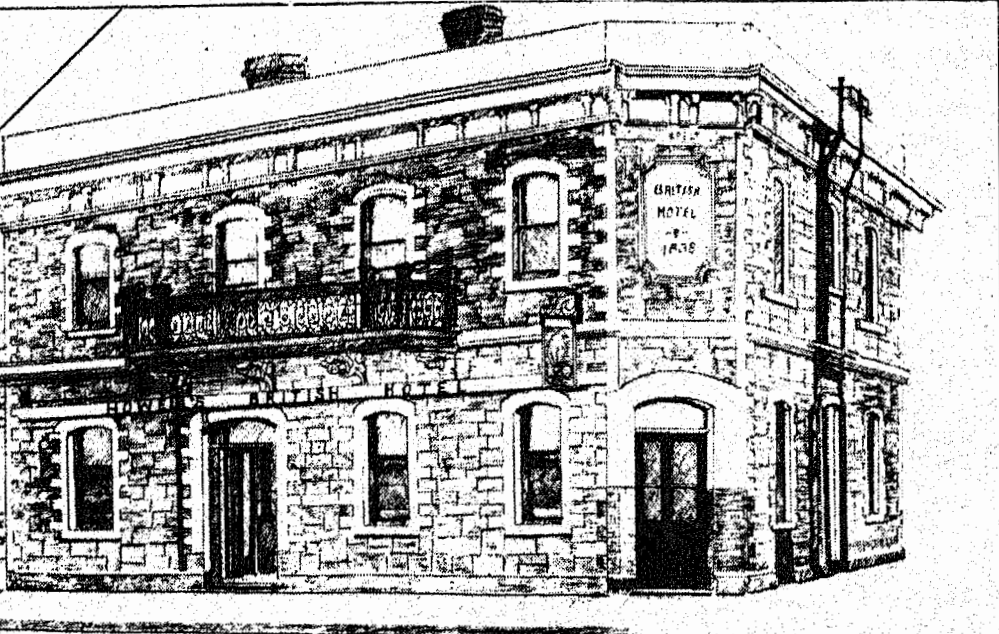
He toured Australia in 1972, 1974 and 1975 to sell out concert, and this time will be accompanied by his brother Joe Byrd on bass with John Race on drums.

Bookings at all Bass outlets, student concessions available.

Kay Johnston



Barbecue Lunch and Tea
All Year Round
7 Days A Week



BRITISH HOTEL

38 Finnis St. Lower North Adelaide.
supports student employment

IMPROVE YOUR READING

Wednesdays 5.30 - 8.30 P.M.
March 19, 26 April 2, 9, 16.
Fee: \$58.00
Location: Jerry Portus Room
Maximum class size: 20

The improved reading centre offers a highly effective reading and study skills programme, specifically designed for the special needs of students.

All students will benefit greatly from this programme, as they can progress at their own rate, and readily see their progress.

Students fully participate in this course - it is not a lecture series. The aim of the course is to teach efficient reading skills which will at least double an individual's reading speed whilst maintaining or improving their comprehension. It aims also to overcome lack of total concentration, re-reading of passages and inadequate recall.

The course requires 15 hours of instruction presented in five sessions of three hours each.

Phone Improved Reading Centre 293 7221 for further details.



HOLY HYPERBOLICS!

HP makes professional scientific calculators students can afford.

Bet that bit of news really elevated your equations! Hewlett-Packard, the people who make some of the world's most dynamic calculators, now makes models just for your needs and budget - Series E.

WOW! The first one is the HP-31E Scientific, now available at a **NEW LOW PRICE - \$56.50***. It's a real corker of a basic scientific calculator. It has all the trigonometric, exponential and math functions you need most. Not only that, it handles metric conversions. And if that's not enough, it has both Fixed and Scientific display modes and 4 separate user memories.

KAPOW! Want more? Then take the HP-32E Advanced Scientific with Statistics, also at a **NEW LOW PRICE - \$78***. It's everything the HP-31E is - and more! More math and metric, comprehensive statistics, decimal degree conversions, Engineering/Scientific/Fixed display modes and 15 user memories to boot. Sufficient to handle any "would-be" brain busters!

ZAP! And now, for those who meet the challenge of repetitious riddles, problems and scientific equations - the HP-33E Programmable Scientific! Likewise available at a **NEW LOW PRICE - \$99.75***.

A multi-faceted scientific, math and statistical calculator with the added punch of programmability. It gives you at your command: 49 program lines of fully merged keycodes; a dazzling array of program control keys; and 8 user memories. Never again shy away from a sinister calculation!

WHAM! And listen to this: every Series E calculator comes with a new larger, 10-digit display with commas to separate thousands for easier reading; diagnostic systems to help you catch and correct errors; a low battery warning light; rechargeable batteries and more.

Surely, there is a Series E calculator that is right for you. Which one? I suggest that you stop by your HP dealer for a "hands-on" demonstration and a free copy of "A buyer's guide to HP professional calculators". Get your HP - and solve another one for freedom, ingenuity and correct answers! See the full range on display at your bookshop.

*Sales tax to be added where applicable.



**HEWLETT
PACKARD**

Display photographed separately to simulate typical appearance

9082/JD



**THE CAMBRIDGE UNIVERSITY
FOOTLIGHTS REVUE**

Appearing on

THE ADELAIDE FESTIVAL FRINGE

"AN EVENING WITHOUT..."

March 5, 6, 8.15 p.m. - 7, 8, 11.00 p.m.

NORWOOD TOWN HALL

**OPENS THIS WED.
For 4 Days only**

**BOOK NOW AT BASS OUTLETS
STUDENT CONCESSIONS AVAILABLE**

The Cambridge Footlights is the Cambridge University Revue Club whose past members include Jimmy Edwards, Peter Cook, Eleanor Bron, Jonathan Miller, David Frost, Tim Brooke-Taylor, Bill Oddie, Graeme Garden, Graham Chapman, Eric Idle, John Cleese, Germaine Greer, Clive James and Julie Covington. Thus, four of the major comic forces of the past twenty years - *Beyond the Fringe*, *The Frost Report*, *The Goodies* and *Monty Python's Flying circus* - All have their roots in the Cambridge University

Footlights. The present Footlights generation of the late seventies are receiving press notices in England that suggest they may emulate the success of their predecessors. *An Evening Without...* is a revue featuring the best sketches and songs from the past few years of Footlights revues, performed by the best recent ex-members of the club, now all making their way in television and radio.

Members of the present Footlights that suggest they may emulate the

generation are receiving press notices success of their predecessors.

"Cambridge Footlights' writers lash out in full bloom, a stinging nettle at the peak of its maturity".

("The Scotsman")

"An Evening Without..." is the best items from the last six years or so of Footlights productions. This was honed and polished to a magnificent degree. Six young men had authority and presence, and got away with some outrageous material to the joy of a packed house who went home sides aching with laughter."

("The Stage")

"Their show has all the polish in staging, lighting and ensemble performance which we have come to associate with, and expect from, the Footlights".

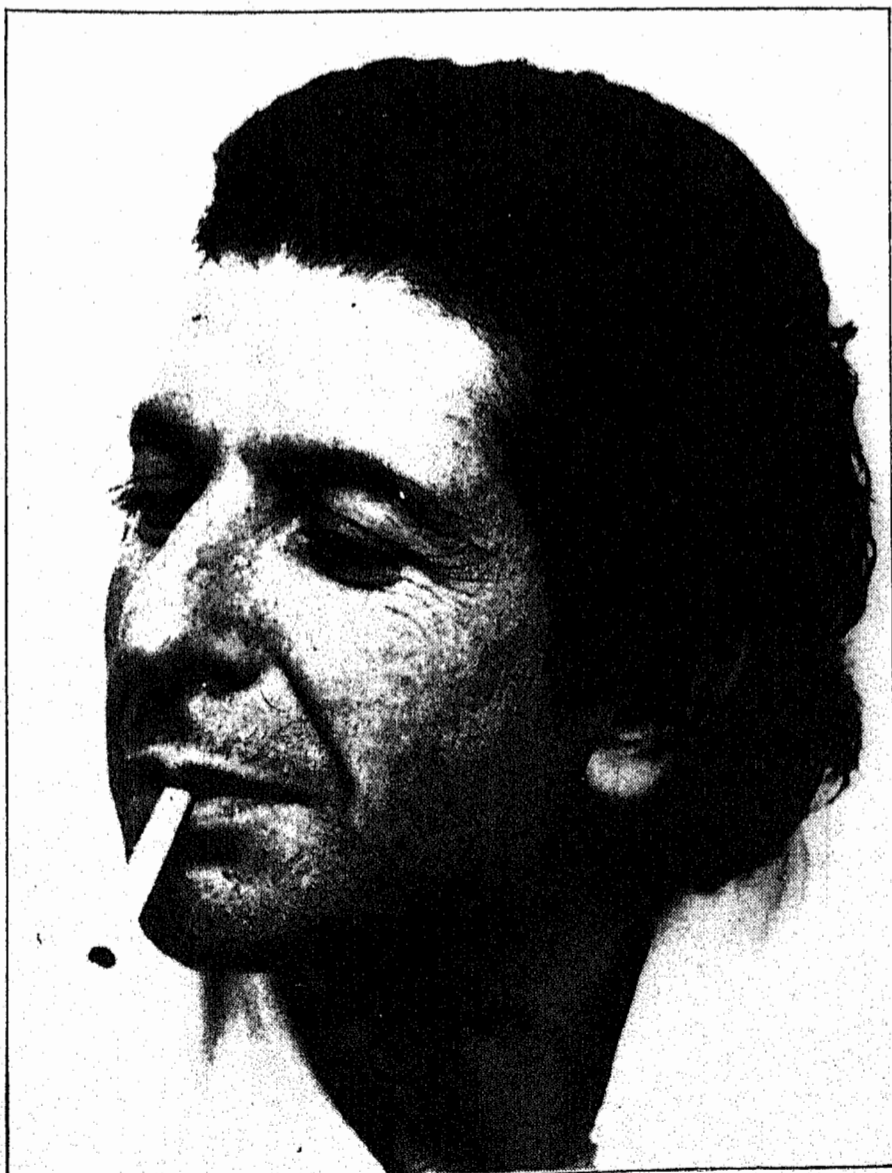
("The Oxford Times")

"A magnificent first night with two hours of laughter... a riot".

("Peterborough Times")

PAUL DAINTY PROUDLY PRESENTS
THE LEGENDARY

Leonard Cohen



TUES. MARCH 11, 8.00 p.m.
APOLLO STADIUM
BOOK NOW AT ALL BASS
OUTLETS

STUDENT AND UNEMPLOYED
CONCESSIONS AVAILABLE

PAUL DAINTY AND CLIFFORD HOCKING PRESENT

**SKY
AT NIGHT**

JOHN WILLIAMS · HERBIE FLOWERS
* KEVIN PEEK · TRISTAN FRY
FRANCIS MONKMAN

2 CONCERTS 8.15 p.m.
5.45 p.m.

FESTIVAL THEATRE - WED. MARCH 12

BOOKINGS NOW OPEN

SKY CONSISTS OF SOME GREAT MUSICIANS.

JOHN WILLIAMS - Born Australia 1941: started guitar lessons with the legendary Segovia at the tender age of 11: London debut 1958 - aged 17: appears solo as classical guitarist as well as with various orchestras in SKY: twenty-five albums and another SKY recording under way: topped U.S. classical album charts: worked with Rick Wakeman, Chris Spedding, Herbie Flowers on pop albums prior to SKY.

HERBIE FLOWERS - Started with RAF band to avoid the rigours of military life: worked with variety of jazz bands: teamed with John Paul Jones (Led Zeppelin) as studio musicians, playing for such artists as David Bowie (Diamond Dogs tour), Elton John, Gilbert O'Sullivan, Lou Reed, David Essex, etc.: since played on more than 500 hit records and a few flops: 1970 founder member of Blue Mink and in next five years co-wrote many of their hits: member of T.Rex: has own recording contact: Incessant drinker of tea.

KEVIN PEEK - Born Australia 1946: started percussionist career at Adelaide Conservatorium: went to London and worked with trio in Soho: back to Australia and formed group in Adelaide for 2 years: back to London and was part of a group comprising Terry Britten (now Cliff Richards producer), Alan Tarney, Trevor Spencer & self: became session musicians for New Seekers, Cliff Richard, Manfred Mann, Olivia Newton-John, Lulu, Tom Jones, Mary

Hopkins, Hank Marvin, Jeff Wayne (War of the Worlds): holds a string of diplomas: has done several solo classical guitar concerts: early travelling done painfully by ship - now uses planes!

FRANCIS MONKMAN - Born 1949: studies clavinet & harpsichord - conducted a Mozart Opera: attended Royal Academy of Music where he also adopted an electric guitar: 1970 formed "Curved air" which evolved from a group called "Sisyphus": three albums released: session musician with The Shadows, David Essex, Kate Bush, Paul Nicholas and Steve Harley, etc: also given classical concerts: brilliant composer - one side of SKY's record entirely his compositions: own music production company called Crocodile: went to school with Prince Charles!

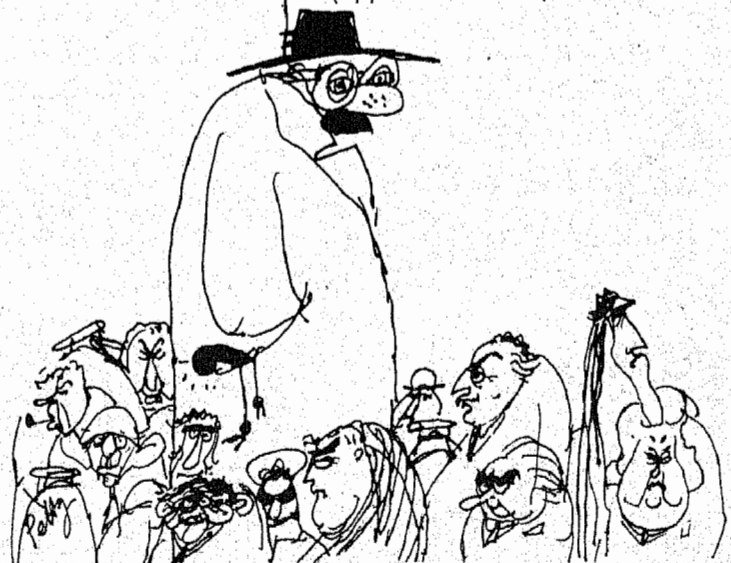
TRISTAN FRY - Born 1946: was taught piano till 9 years old then drums by great percussionist Peter Allen: attended Royal Academy of Music: at 17 was side drummer for London Philharmonic Orchestra (for 5 years) appearing with Danny Kaye, Jack Benny and was featured with Duke Ellington: joined John Dankworth's band: involved in scores for television and films: introduced TV programmes about percussion instruments: BBC commissioned him for five-part children's series: wrote and performed title music for BBC's "Shakespeare in Perspective": session musician in rock/pop arena with The Beatles, Elton John, Frank Sinatra, Olivia Newton-John, David Essex etc.

**Big Brother
or
Democracy ?**

Edited by Pat Flanagan

The case for the abolition of ASIO

- by Members of the Politics Dept. and Joan Coxsedge
- available at the DCE (opposite the Uni post office)



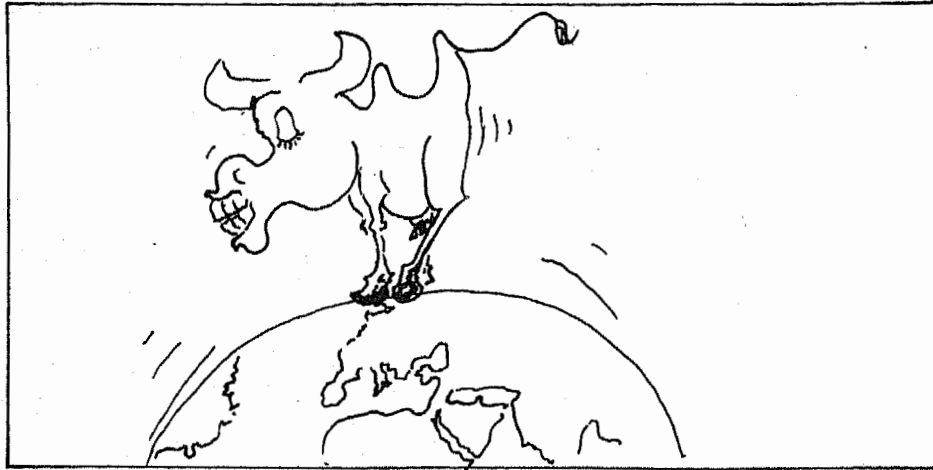
PLAYS

PLANET OF THE COWS

A new play by Anthony Thorogood, will be presented by the Adelaide Theatre Group at the Sheridan theatre as their Festival FOCUS promotion. The play examines the attitudes of Australian Society through the eyes of two humanized cows, Big Red and Daisey Bell. Everyone likes cows and cows like everyone, - except of course when they become too successful simply by raising the price of milk. The play is a parody full of laughs on what can be a serious topic - discrimination.

PLANET OF THE COWS is being presented as a result of a workshopped play reading produced in 1979 by the Stage Company. Brian Wellington who will be directing the play attended the reading and was immediately interested. Tim Lloyd reviewing it in the *Advertiser* described the play as "absorbing ... indulgent and funny" with "Fresh and Fluent dialogue that makes the play come alive."

PLANET OF THE COWS will be performed by the Adelaide Theatre Group at the Sheridan Theatre, 50 Mackinnon Parade, North Adelaide, Wed. - Sat., from March 5th to 22nd at 8.15 p.m. Price \$3.90. Students, unemployed, pensioners, \$2.90. Book at BASS.



THE WAY OF THE WORLD

During the 1980 Festival of Arts, the University of Adelaide Theatre Guild is presenting Congreve's "The Way of the World".

Directed by John Edmund, the cast is drawn from Ensemble members, and all associated backstage work is handled by the Ensemble.

The play is a Restoration Comedy of Manners, in which the characters and events reflect the life of 17th Century England, a world of fobs and fools, of double-dealings and intrigues. The themes are marriage and money - how to use them, get them, or avoid their consequences!

The plot is developed extensively by dialogue as the characters attempt to achieve their various hopes and ambitions.

FREE PERFORMANCE

Students of this University have the opportunity to see this play on Saturday, 8th March, for nothing - other student friends will be admitted for one dollar. Further details available during Orientation Week from the Student Union, or Theatre Guild (Balcony of Union Hall).

The play promises an evening of cheap but enjoyable entertainment and you are urged to attend. If you can't make it on Saturday 8th, here are the Season dates, for which admission is a very reasonable \$2 for students.

DATES: March 6, 8, 12-15, 19-29

PRICES: Student/Pens./Unem. \$2

DATES: March 6, 8, 12-15, 19-22, 26-29

PRICES: Student/Pens./Unem. \$2

Guild Members \$2

Adults \$4

Group concessions available

FILM CUTS

THE FRISCO KID ACADEMY TWIN

The Frisco Kid is not a film to stand two hours in a queue for - but it is a good alternative to either the intense drama or extreme silliness we seem to be subjected to right now. It is the story of a zany but devout rabbi who after leaving Poland travels three thousand miles across America to San Francisco where he will meet his future wife. His haphazard travels lead to many bizarre adventures - most of which he only survives through the help of a bankrobber who cannot bring himself to leave "this crazy-arsed rabbi" to the perils of the wild west. Thankfully the film does not deteriorate into a mess of typical wild west antics - Woven in with the fun is the friendship between the rabbi and the bankrobber, which increases as they sink deeper into the rabbi's follies - and which is not corny simply because they are such an impossible pair. So if you feel like a bit of untraditional comedy with some traditional seriousness thrown in, you'll enjoy this one - but don't get there before interval, as before that you'll see a New Zealand film which tries to prove that cartography is the most dramatic event since the birth of Jesus Christ.

W. Morton Arts I

STARTING OVER

HINDLEY

Starting Over is a 'romantic comedy', tracing the problems of Phil Potter (Burt Reynolds) through divorce and a subsequent love affair. Potter's marriage collapses as his unfaithful wife (Candice Bergen) realizes her ambitions to be a singer. He moves to Boston and attempts to start a new life. We appreciate his loneliness through his meetings at a divorced men's workshop, which provide some of the film's most poignant scenes. Through his brother Mickey (Charles Durning) Potter meets Marilyn (Jill Clayburgh), a kindergarten teacher who is single, and very wary of divorced men. The remainder of the film is concerned with Potter's relationships with Marilyn, and with Jessica, his estranged wife.

This film, directed by Alan J. Pakula is not particularly original or profound: it is, however, well-acted (Jill Clayburgh is impressive) with good touches of both pathos and humour.

Jane Hayman Arts II

DAYS OF HEAVEN: CHelsea

By the time you read this *Days of Heaven* will probably have finished its run at the Chelsea - a short season due to poor attendances. However, it will still be shown on campus, and probably at other suburban cinemas in due course.

The film's lack of success in Adelaide (in contrast to Melbourne) perhaps says what a bunch of cinema morons we are. It is a brilliant, lyrical film; the cinematography is stunning. One of the best films I have ever seen. If you don't see *Days of Heaven* you're missing out on a masterpiece.

MY BRILLIANT CAREER: HINDLEY

Well, after all the mutual back-patting the Australian film industry has been giving itself over this film, I must say that it is over-rated. *Career* is a undoubtedly good film, but no, not brilliant. Much of its charm and occasional quiet humour can be attributed very much to it being a period set film. However it is a well crafted work, albeit slow in pace, that is worth seeing. But don't let the advance publicity for this film give you inflated notions of what to expect.

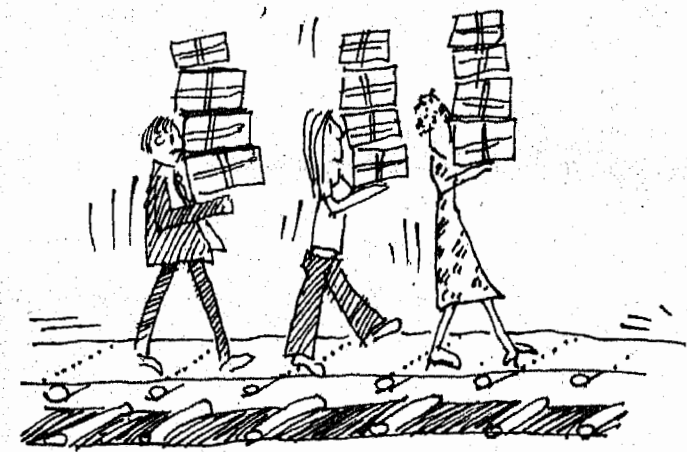
just what she wanted

in the dress shop she goes behind the curtain wearing blue jeans and a red white and blue striped shirt and a gaudy armload of the latest

after a very long time she comes out wearing pale yellow jeans and a red yellow and blue striped shirt hands two \$50's to the assistant asking her to tear off the labels she gives her the clothes she wore this is just what I wanted and leaves carrying a pink plastic bag.

Along the street she looks into a window and sees what she really wanted all along and buys it then it was what she wanted but it hangs in the crowded wardrobe and the sleeve frays from being thumbed over and caught in the door too often.

Jenny Boult



MAGIC, MUSIC, FUN

5MMM and Focus Present

CABARET COMMUNIQUE'

Thurs. To Sun. inclusive, 6th to 23rd MARCH at the Focus CLUB, KINTORE Ave. 8 to 10.30 p.m. \$4.50, \$3.50 plus concessions for FOCUS and 5MMM Members.

Food and Drink on sale.

Interstate Guests, Cabaret Conspiracy and Katzenjammer.

BASEMENT/CORE Co. present

BEYOND THE PIE CART

Rock'n'Roll powered Cabaret

11 p.m. to 1.30 a.m. at the Tivoli

MARCH

Sun. 16th, Mon. 17th, Wed. 19th, Thurs. 20th

Sun. 23rd, Mon. 24th, Wed. 26th, Thurs. 27th

\$4.50, \$2.50 concession includes supper

INTERVIEWS AND REVIEWERS FOR THE FESTIVAL OF ARTS.

Persons interested in reviewing productions for the Festival of Arts or Focus should submit to the editors. A list of what tickets they want straight away so we Persons interested in reviewing productions for the Festival of Arts or Focus should submit to the editors a list of what tickets they want straight away so we can organize it. If you can think of someone who it would be interesting to interview for On Dit suggest it to the editors.



COPPOLA AS SHRINK: MARTIN SHEEN'S APOCALYPSE

APOCALYPSE NOW
REGENT 2

In the opening scenes of "Apocalypse Now", Captain Willard (Martin Sheen) is in a Saigon hotel room, naked and drunk. He is waiting for a new "assignment". Willard staggers around the room doing karate exercises, and pauses before a mirror. Repulsed at his own image Willard karate-chops the mirror, and duly smothers his face and body with his bloody hand.

This scene is all the more remarkable when we learn of the circumstances in which it was filmed. These circumstances, in turn, help to explain how Martin Sheen had his own personal "apocalypse" while making this film.

In an extensive article in *Rolling Stone* on Martin Sheen's role in *Apocalypse Now* (Dec. 13, 1979) a crew member told the magazine that Francis Coppola, the film's producer and director,

"kept Martin drunk for two days before that scene, kept him locked up. Francis kept telling him terrible things like how evil we all are, that we are all killers. It was devastating".

So Sheen didn't have to act out his drunkenness, nor did any of Coppola's crew have to provide any artificial "blood". "Francis", to quote the same crew member, "did a dangerous and terrible thing. [He assumed the role of a psychiatrist and did a kind of brain washing on a man who was much too sensitive]. He put Martin in a place and didn't bring him back".

The ethics of Coppola's style of direction are, to say the least, questionable. But, with his personal fortune of \$20m invested in the film, Coppola was probably in no mood to be troubled about the ethics of brainwashing his sensitive lead actor.

Coppola's wife, Eleanor, gives her version of the opening scene in *Notes* (her running account of the making of the movie).

"Marty begins his incredible scene. He hit the mirror with his fist. Maybe he didn't mean to. Perhaps he overshot a judo stance. His hand started to bleed. Francis said his impulse was to cut the scene and call the nurse, but Marty was doing the scene. He had gotten to the place where some part of him and Willard merged. Francis had a moment of not wanting to be a vampire, sucking Marty's blood for the camera, and not wanting to turn off the camera when Marty was Willard. He left it running.

"He assumed the role of a psychiatrist and did a kind of brain washing on a man who was much too sensitive".

Two cameras were going .. finally .. Francis and Marty were alone. Marty was lying on the bed really drunk, talking about love and God. He was singing an only hymn called "Amazing Grace" and trying to get Francis and me to sing with him, holding our hands and crying .. The Phillipine nurse was praying out loud and saying, 'Jesus loves you, Marty'. It took about two hours to get him in the car and back to the hotel in the rain".

Even at the early stages of production, Sheen was beginning to fall apart. Then a typhoon wiped out all the sets forcing a temporary shutdown. Sheen went back to the U.S. not wanting to go back to the Phillipines to complete the film. He told a friend, "I don't know if I am going to live through this. Those fuckers are crazy all those helicopters and really blowing things up".

Sheen's fatalism wasn't groundless. Shortly after he returned to the Phillipines his health forced another production shutdown. *The Advertiser* in its report on *Apocalypes Now* (based on publicity handouts) stated that Sheen

had suffered from "heat exhaustion". In fact Sheen almost died from a heart attack.

He recounted to *Rolling Stone* what happened:

"I was alone. Janet had gone to Manila for the weekend. I was under a lot of tension. I had terrible eating habits and I was smoking a lot. I had been up and down like a yo-yo all night. I was reading several books at the time: William Burroughs' *Naked Lunch*, William Saroyan's *Sons Come and Go*, *Mothers Hang In Forever*, a book on the Fonda family and Tennessee Williams' biography. I kept getting up and picking up one book and then another, and I had this severe pain in my inner elbow. Then my chest started to hurt and I thought, 'I'd better quit smoking'. All the while the wind was howling. The pain grew more and more intense as the night went on.

"At dawn I got up and I looked at myself in the mirror. My eyes were down to here". He points to his cheeks. "I looked bad. Then I really began to feel strange and went into the toilet and started feeling faint. I dressed myself, lying on the floor, pulling on my clothes and my combat boots. I crawled to the side of the road and propped myself up and waited. A public bus stopped and loaded me in. I made myself stay awake because I was sure if I lost consciousness I wouldn't come back. Then the wardrobe van passed and I was loaded into it. We drove to the production office and Dean Tavouaris, the production designer, stuck his head in the van, looked at me and started to cry. A doctor came in and he looked real worried. I just said, 'Get me a priest'. And he came and gave me the last rites. Here I am confessing and he couldn't understand a word of English". Sheen looks away. He smiles. "Well, who cares. That's all right". He smiles again. "I am one of those cliffhanging Catholics. I don't believe in God, but I do believe that Mary was his mother".

Sheen takes a deep breath. Talking about this period remains difficult. He continues, "I just wanted to get to Janet.

I was lying there for hours. They were trying to decide if they should risk taking me up in a chopper. I said yes and we flew to Manila. An ambulance met us, and as we drove to the hospital I remember getting up and untying my shoes. The doctors were yelling, 'Lie down', and I said, 'Don't say another world until I get my boots off', I untied one boot and threw it to the floor and then the other. "See", says Sheen, "when I first went to New York twenty years ago, I was on the Bowery one day and watched these morgue people cart away a dead man. This one guy took off the shoes of the dead man and I'll never forget that. And all the while I was lying there I kept thinking, 'Take those fuckers off yourself and you'll make it'."

Sheen not only had a heart attack but a nervous breakdown as well. "I completely fell apart. My spirit was exposed. I cried and cried. I turned completely gray - my eyes, my beard - all gray. I was in intensive care. Janet slept on the floor beside me. She called a therapist in New York and I talked to her every day and those two ladies pulled me through. I knew I would never come back until I accepted full and total responsibility for what had happened to me. No one put a gun to my head and forced me to be there. I was there because I had a big ego and wanted to be in a Coppola film".

The "big ego" doesn't come through in the film. We see the river journey to Cambodia through Sheen's eyes, and he is a detached observer to the violence, the insanity about him.

Apocalypse Now may or may not be the definitive Vietnam film; it is ideologically fuzzy on the war - although clearly not an apologist piece of propaganda as *The Deerhunter* was. Despite the massive energy put into the film I felt a certain unsatisfying detachment from what I saw. Yet knowing of Martin Sheen's ordeal makes me regard him, and the film he starred in, as something quite special.

Nick Xenophou Law IV



COME TO THE NEW IMPROVED "ORIENTATION BALL"

CHANGES

The 1980 Orientation Ball on Friday March 7th promises to be the best for some years. There are two major changes to this year's show which should make it a better all round show and become more attractive to students.

1. The ball will be held on the Barr Smith Lawns and also in the lower refectory, giving people more space to dance and move around.
- 2 The Students' Association has procured a booth licence which will enable drinks to be sold at the ball rather than a free for all affair as in the past. This enables the entry ticket price to be lower for students and does not discriminate against those who do not want to drink too much.

ENTERTAINMENT

One of Australia's biggest acts, **The Sports** will be making an exclusive appearance at the 1980 Orientation Ball. This will be the band's first appearance in Adelaide for many months, and they will not be coming to Adelaide again until April. **The Sports** have recently returned from the United States and England, and have had a change in lineup in the past couple of months with keyboard player Jim Niven leaving the band, and drummer Paul Hitchens being replaced by Ian McClellan (ex-Ariel and **Mondo Rock**).

The band currently have a new single called *Strangers on a Train* (flipside *Can't ever decide*) which has received some radio airplay in the last two weeks, and should be releasing their new album entitled *Suddenly* early in March. For those asking who the hell are the **Sports**? - they have released two albums since 1978 called *"Reckless"* and *"Don't throw stones"* and have also released singles such as *"Boys (what did the detective*

say)", *"who listens to the radio"* and *"suspicious minds"*. Don't miss **The Sports**. Listen to their music up in the Bar.

Other bands booked to appear include **Street Corner Jack** who proved very popular when they appeared at the Uni. last year and the sensational **Bodgies** who have attracted a large following, and appeared at the Orientation Camp dances. The **Bodgies** will be appearing in the Refectory area.

The Ball has also secured an exclusive appearance of **Mike Rudd and the Heaters** from Melbourne. Mike Rudd is one of Australia's rock survivors from the 60's and 70's, from his early days of *Spectrum* and *Ariel*. The **Heaters** lineup includes old stalwart Bill Putt, and Tony Slavich. I believe that this will be the band's first appearance in Adelaide and I'm sure those that remember *Ariel's* brilliant performance at the 1977 Orientation Ball will look forward to another truly professional performance from the **Heaters**.

DRINKS

Drink prices will be very reasonable, with beer, cider and white wine to be sold for 40¢ per 9oz cup, and soft drinks to be sold for 30¢ per 9oz cup. It will be necessary to purchase drink tickets at the drink ticket booths (which can be bought in multiples e.g. 5 tickets for \$2.00), and the tickets in turn are exchanged for drinks at the bars. The bars will be located in front of the Union building and outside the Union Hall, with ticket booths nearby. A soft drink bar will be set up in front of the library steps where cash will be exchanged for drinks (30¢ per drink).

The above mentioned ticket system is to be used to provide a quicker more efficient bar service. NO alcohol or any other drinks may be brought into the ball (bags may be searched at the door). Patrons will only be served with drinks in the cups provided. Coffee and raisin bread will also be on sale at reasonable prices in the Refectory area.

TOILETS

The women's toilets for the show will be in the George Murray Building basement (the current men's toilets under the Student Office) The men's toilets will be located near the Union Hall in portable toilets provided.

TICKETS

The Student Offices at Adelaide Uni, Flinders Uni and S.A.I.T. will be selling tickets for the Ball. Students (with card) tickets will be \$4.00 and non-student tickets will be \$6.00. It is advisable to buy your tickets before the ball as we anticipate a large number of people will attend, and have an upper limit on how many can come. Tickets will be on sale on the Student Activities Office all Orientation Week.

This is the only rock music event during the time of the *Adelaide Festival of Arts*, which incidentally opens on Friday March 7th. The Ball has been accepted as part of *Focus*. Please come along.

Cheers
Barry Salter
Orientation Ball Director

Whats on

This column we hope, a regular feature of On Dit this year, will attempt to keep our readers informed of things they can do and places they can go, when study is the last thing on your mind, and getting a good time is foremost.

Such a column cannot be a comprehensive quick to everything that's going on (mostly because non-one really knows), but we hope to provide a source of information more useful to students than the major newspapers. As such, our attitude is not, for example, to list all the mega-buck Outer Space Comedy - Romance Action Thrillers with Barbra Brando and whoever else, currently screening at the Hoytley Centre, but rather to tell students about things they might know

nothing about. Due to space limitations, we cannot hope to cover all *Festival* and *focus* attractions, but we will mention some that seem of particular note. For more details, obtain "*Festival*" and "*Focus*" programmes, free from BASS outlets, Focus office (in old Mech. Engineering Building, Kintore Ave.), Festival Theatre and S.A. Govt. Tourist Bureau.

Any contributions from organising bodies or concerned individuals will be included - just a drop a note with the relevant details into the On Dit box in the Students Association Office, or ring the On Dit office (ph. 223 2685). Remember, we need about a week to ten day's notice.

*Mon. 3rd March

LIVE MUSIC Barr Smith: *Tropical Gin*. Free at lunchtime, presented by Adelaide Uni Jazz Rock and Blues Club.

Film Union Hall: 7.30 p.m. *The Mill on the Po* and *the Man who Came for Coffee* - two films by noted Italian director, Alberto Lattuada. Presented by National Film Theatre of Australia (enquiries S.A.M.R.C., phone 223 1500), members only. Membership \$6.00 for 12 months, admission \$2.50, \$2.00*.

Tues. 4th March

Live Music Barr Smith Lawns, 12.30 - 2.30 p.m. Free lunchtime Jazz from A.U. Jazz Society.
● Seven Stars Hotel, Angas St., *'Rusty'*, a singer-guitarist.

● Uni bar, 7 p.m. - 1 a.m. Jazz presented by A.U. Jazz Society. \$2.00, \$1.00.

Films Valhalla at the Capri, Goodwood Rd., 7.30 p.m. *Emmanuelle L'Anti-Vierge*, *'Billitis'*.

*Wed. 5th March

Live Music Angas Hotel, Angas St., City, *The Sensational Bodgies* (free every Wednesday).
● Barr Smith Lawns, free lunchtime music, from A.U. Jazz, Rock and Blues Club.
● Hackney Hotel, *'Rusty'*.

Drama Norwood Town hall, 8.15 p.m. Cambridge Footlights Revue - *'An Evening Without'*. From the same university that brought you Monty Python, Goodies, Pete 'n' Dud, etc, etc \$8, \$6*.

Films Valhalla at the Capri, Goodwood Rd. 7.30 p.m. *The*

Getting of Wisdom, *'The Devils' Playground'*.

Thursday 6th March

Live Music Angas Hotel, Angas St., city, *The Units* (every Thursday) Musician's Club, 1st floor, 167 Gouger St. City, *Full Moon Howlers* (every Thursday) \$2.00.

● Tivoli Hotel, Pirie St., city, 8.30 p.m. - 12 5MMM presents live rock'n'roll - *Evergency* and *Dial - X* \$2.50.

Films Chelsea Cinema, Kensington Rd., Marratville, 7.30 p.m. Franco Brusati's multi-award-winning *'Bread and Chocolate'* and *'The Conformist'* Nightly from Thurs. 6th.

Drama Norwood Town Hall, 8.15 p.m., 11 p.m. Cambridge Footlights

'An Evening Without'.

● Union Hall, 8 p.m. Adel. Uni Theatre Guild, *'The Way of the World'* by William Congreve - a classic Restoration comedy, first time in Adelaide. \$4, \$2*.

Films Valhalla Capri, Goodwood Rd., 8 p.m. nightly to Wed. 26th March. *'Padre Padrone'*.

*Fri. 7th March

Live Music Angas Hotel, Angas St., City, *The Jumpers* (free) Barr Smith Lawns; Free lunchtime music from A.U. Jazz, Rock and Blues Club.

● Cremorne Hotel, Unley Rd., Unley, *Street Corner Jack*. Every Friday, \$2.00.

● Norfolk Hotel, Rundle St., *'Rusty'*.

Radio ABC-FM; 8.15 p.m. The Adelaide Symphony Orchestra, with James Galway (flute) and Jose Serebrier, conductor of many of the world's most famous orchestras with the Festival Theatre's new organ ending the opening concert.

Dance Balcony Theatre, 122 Gouger St., City, 8 p.m. Sarah Blunden presents *'Paz in Perspective'* - contemporary dance and mime, inspired by Octavia Paz' poem *'Here'* \$3.50, \$2.50*.

Drama Norwood Town Hall, 8.15 p.m., 11 p.m. Cambridge Footlights - *'An Evening Without'*.

● Opera Theatre, 8 p.m. Acting Company of New York *'Elizabeth I'*. \$8 and \$6 \$7* and \$5.50*

*Sat. 8th March

Live Music Angas Hotel, Angas St., City, *Prowler* (free). Every Saturday.

● Union Hotel, City, *'Sputniks'* Every Saturday. \$1.50.

Radio ABC-FM 8 p.m. *Death in Venice*, the Australian premier by Britten's last opera, the major operatic work of the Festival (simulcast with 5CL).

Dance Balcony Theatre, 122 Gouger St., City, 8 p.m. Sarah Blunden, *'Paz in Perspective'* \$3.50, \$2.50*.

Opera Festival Theatre, 8 p.m. State Opera of S.A. *'Death in Venice'*.

Drama Norwood Town Hall, 11 p.m. Cambridge Footlights *'An Evening Without'*.

● Opera Theatre, 8 p.m. Acting Company of New York *'Elizabeth I'* \$8, \$6, \$7*, \$5.50*

● Playhouse, 6.30 p.m. State Theatre Company *'The Mystery of Wakafield'*

● Union Hall, 8 p.m. A.U. Theatre Guild *'The Way of the World'* by William Congreve, \$4, \$2*

*Sun. 9th March

Radio ABC-FM, 3 p.m. James Galway (flute), with pianist Phillip Mall, one of only two recitals Galway is giving during his Australian tour. Also recorded by ABC-TV and radio.

Dance Balcony Theatre, 122 Gouger St., City, 8 p.m. Sarah Blunden presents *'Paz in Perspective'*

*Mon 10th March

Radio ABC-FM, 8.15 p.m. *The Fires of London*, founded and directed by Peter Maxwell Davies, with their chamber music concert.

Dance Balcony Theatre, 122 Gouger St., City, 8 p.m. Sarah Blunden presents *'Paz in Perspective'*.

*student concession