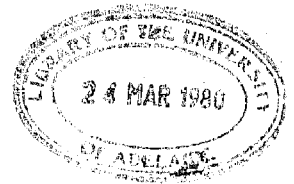


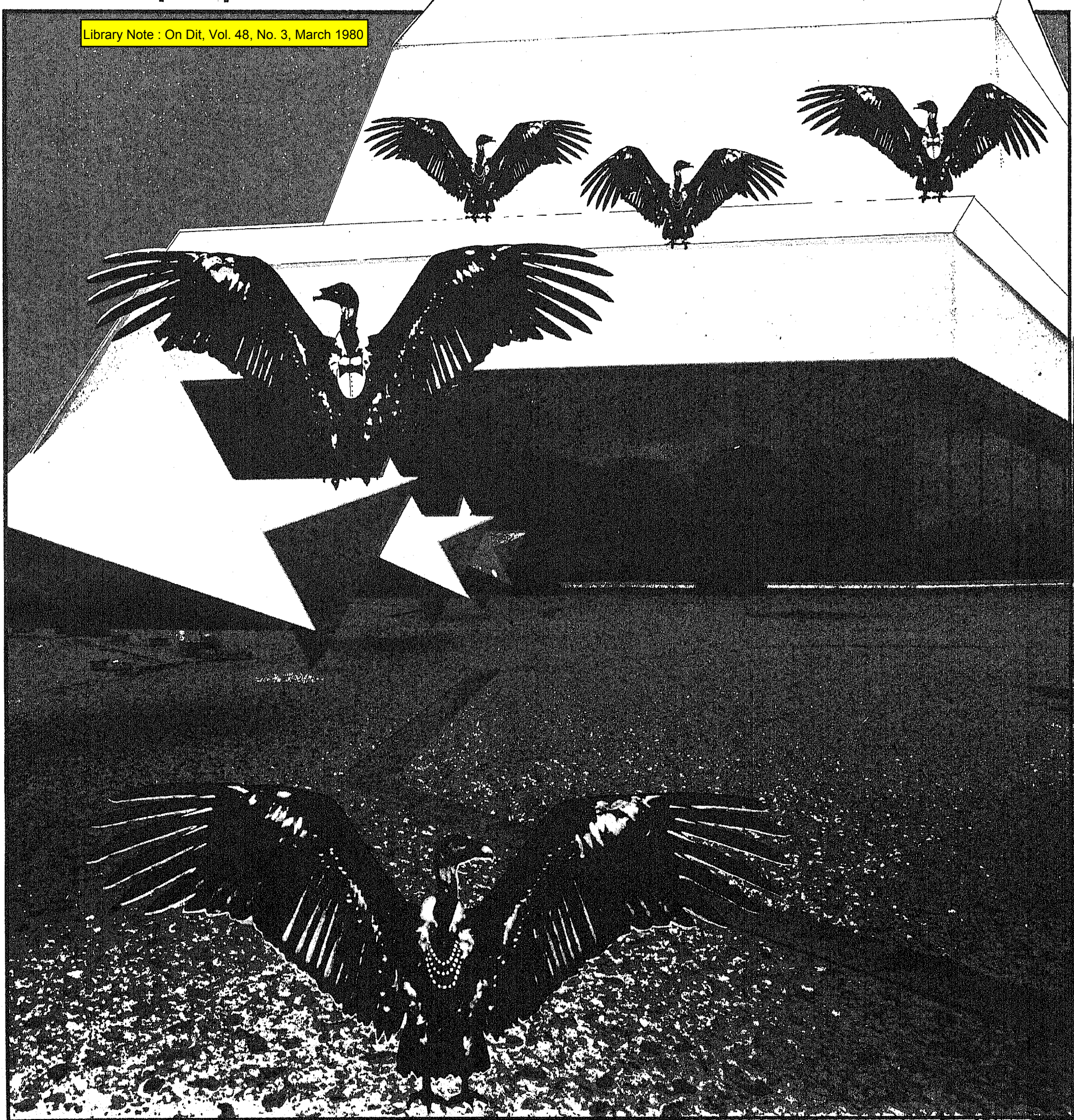
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On dit

newspaper of the students association

Library Note : On Dit, Vol. 48, No. 3, March 1980



FESTIVAL FARTS

Watch out for the droppings

On dit



This week, we witnessed furious activity in the office as student reviewers frantically got their requests in for freebies to the orgy of current Festival of Arts and Focus attractions. An exciting week for us and the people who contributed the reviews that are threatening to bury the office!

Unfortunately, a lot of misunderstanding has been generated (by whom, we wonder) over our decision to change the arrangements for on campus groups advertising in On Dit. Due to financial pressures, we have had to cut back to sixteen from twenty pages, and so have consequent difficulty fitting everything in. Our attitude is that we will not throw out articles that our contributors may have toiled long and hard over in favour of notices that should appear in Bread and Circuses. We will still gladly accept notices which are of importance or interest to the student community, less important notices will be included as space permits. We try to please.

We notice, with amusement, the manoeuvres in Union Council over the appointment of the Education Research Officer. It seems certain members of the Council were more concerned with wrangling about the position than anything else. The climax of the whole schemozzle was an inopportune General Union Meeting - the affair rests, but for how long?

This week sees the introduction of our sports coverage. All you have to do is ring us before 9.00 p.m. Sunday night and leave a message about results. If our super-techno answering machine works you'll be able to see the "results" (horrible pun that) on the back page.

Apologies to Isabel Storey whose name was missed from the excellent poetry last week.

Also to Jodi Tabalotny who told us how to rent a house.

Vol 48 No 3 March 17th 1980.

Edited and published every Monday by Andrew Fagan and Geoff Hanmer for the Students Association of the University of Adelaide.

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Production

Thanks also to Papas for permission to reprint his illustrations from the Collins 1979 edition of 'Screwtop Letters' by C.S. Lewis in the Editorial page 2

Letters

SEXISM

I was glad to see Janet Townend's letter in last week's *On Dit* regarding the sexist publicity and behaviour of the University Regiment during O-Week. I had the unfortunate experience of staffing a table on the lawns next to the Rugby Club table, and having to listen, for an entire afternoon, to their constant stream of sexist remarks and "jokes". They made comments like "I'd like to tackle that one" of almost every woman who passed.

Nor was this blatant sexism confined to the groups with a traditional macho image to support. The Liberal Club, supposedly opposed to sexism, were in on the game with a sticker and badge proclaiming "I'm a Lib Stud". Although some members of the Liberal Club might like to think of themselves as studs, they should have enough commonsense and respect for women to keep their sexist little fantasies to themselves.

Groups like the Rugby Club, the Liberal Club, and the University Regiment have every right to have tables on the lawns during O-Week, but women have the right to walk around this campus without being subject to the sexist remarks, literature, and behaviour of these or any other groups.

It is about time the Rugby Club, the Liberal Club, the University Regiment and groups like them, recognise that macho males aren't the only ones coming to the University, and that women have the right to freedom from sexual harassment, whether it be physical, or through literature, comments, and "jokes". Perhaps it would not be too great a mental exercise for them to realise that it is possible to be funny without being sexist (or, for that matter, racist, or putting down in other ways). Maybe they think people find them amusing as they are, but Janet and I and all the other women on this campus find them positively offensive, and we will continue to object to their sexist behaviour until they show respect for women as human beings in their literature and behaviour.

Linda Gale
ARTS/LAW

ABORTION

On Thursday, 6th March, I saw a feminist film on abortion, and began to see the issue more clearly.

The cast of the film was entirely female, while the male section of the community was represented by politicians, judges and clergymen in cartoon form who were relentlessly condemning women for killing their unborn children. It seemed to me that the feminists felt accused, as women, by men who would never have to face the decision themselves.

I feel that this is unjust to women, and that it leads to the real issue - of creative or destructive sex - being pushed into the background. It takes two to make a woman pregnant, and those two, the man and the woman, are equally responsible for the foetus, the potential human being, and its destruction.

In our age of sexual freedom, we might remember that freedom must be used responsibly if it is to be fruitful, as the injustices of free enterprise demonstrate.

The film claimed that the choice of abortion should be a woman's only. But is she the only one concerned? Abortion is a part of sex and pregnancy which involve men and children too.

I think it is extremely dangerous either to blame women alone for abortion, or to make her find her own solutions to the problem of unplanned pregnancy. The fact that both men and women are human beings makes it quite possible for both to understand the problem and solve it together.

Christopher Sen

GRIPES

I am most impressed with your first Sandmanesque issue. Two minor gripes, however. The column headed "FM" deals only with the ABC. Inasmuch as there are two other FM stations in Adelaide, 5MMM and 5EBI, both of which would be of interest to your readers, I feel that you should have included some details of their programming. I trust this oversight shall be corrected in any future columns headed "FM".

Secondly, the centrespread and back page are difficult to read. In particular, the "What's On", which manages to selectively overlook events, even if you restrict them to outside shows.

The second issue was a n improvement, particularly page 3, which really stands out. Alas, if the back page were only readable. Howard the Glenn neglects to mention the petition to retain the games machines (guess who started it?) which managed to gain at most a third of the number of signatures on the petition seeking their removal from the Bar.

A pity that you don't have someone to report on the silly games being played in CSC meetings, but then we wouldn't want to put anyone on the CSC Exec in a bad light, would we?

Roman Orszanski

P.S. The surest way to get rid of the vending machines is not to use them. Boycott a vending machine today.

AFGHANISTAN

Greg O'Hair (*On dit* vol. 48, no 2, p. 10) says that he is prepared "to Unite with anybody" against Soviet aggression.

It would appear that Greg O'Hair and the political tendency he supports (the Communist Party of Australia (Marxist-Liberal)) is not being entirely honest.

Our group (the 'Adelaide anti-imperialist study action group') attended the first two meetings organising the Afghanistan rally. On requesting a speaker at the rally we were told by the organisers (close associates of Greg O'Hair) that we could not have one because "we don't trust you". We were prepared to unite with them against Soviet imperialism but they were not prepared to unite with us.

It appears that the CPA-ML has more trust in the Liberal Party, the Islamic Society and Baltic State people than with left wing groups. At the rally they did not distinguish themselves by the banners and flags they carried from these anti-communist groups.

Maybe the CPA-ML is no long a left wing group at all.

Bill Kerr

A TOAST TO THE O-BALL ORGANISERS.

As organisers of the E.U. toast and coffee stall, (the fringe of the O-Ball), we would like to commend those involved in the O-Ball's planning. Obviously, a lot of forethought went into the organisation compared with previous years and voilà - a well-run O-Ball. It would seem from the numbers that turned up, that it is reasonable to expect people to buy their own drinks and that students are prepared to pay for what they get.

Jenny Brisbane
Paul Hunt
Darlan Parlington
Mary Steele

ANONYMOUS

Do you know the song complaining "Why Am I Always the Bridesmaid?" My version is "Why Am I Always Anonymous?" On Dit (March 10th) were kind enough to publish several poems written by me without adding my name. In 1978 Drama 1 used three of my poems and forgot to mention it on the published programme. In 1968, at the Old Vic. in London, Patrick Wymark said "And the next poem I am going to read was written, believe it or not, by a young Australian bar-maid at my local pub" and then went on "If I could Spin". NO NAME! And every poetry editor in London in the Audience. So next time you come across ANON in studying literature take a punt and blame me.

Isabel Storey

PUBLIC APOLOGY

Dear Dr. Playford,

On behalf of the Editorial team and all students on this campus I would like to sincerely apologise for any incorrect or misleading statement in the 1980 Counter Calendar.

The Students' Association in attempting to secure a complete booklet on courses approached many students for comment. As it now appears some of these articles, while suggesting that comments are factual, were in fact biased. Inexperience and lack of time to check all the articles allowed the unfortunate situation of an incorrect statement to be published.

The publication of the Counter Calendar last year has shown many areas where information must be given completely to all enrolling students for a responsible decision to be made. It is hoped that in future years a complete check of all incoming articles will be carried out so that a better, more complete booklet can be published.

Don Ray - PRESIDENT S.A.U.A.

RESPONSE

Having done a few years at this University, I have not, to be perfectly honest, paid attention to campus elections, I did notice some of the people running for positions, but to me at least they seemed a little weird. So, I rarely voted for anyone. This year however, things are going to be different. During Orientation week, a young fellow, walked up to me, introduced himself as FJR, and in doing so shook my hand. He mentioned that he was running for AUS president and hoped I would be kind enough to give him my vote. I felt as if I was on candid camera at first, and began to giggle. I didn't take him too seriously, until what I saw the other day. Standing by the Napier building entrance I noticed a woman, heavily burdened with leg braces, trying to push open one of the exit doors. She was also carrying a bag. Anyway, out of nowhere, the fellow I had met came running. He actually held the woman by one arm, and pushed open the door for her. To cut things short, I wish you were there to see the incredible sincerity in the eyes of this fellow as he helped that woman through the doors.

Well young man, you may seem a little old fashioned, but FJR, you've got my vote.

with respect,
Marina Halliandros
ARTS III

Campus News - The O-Ball makes a mess of the Barr Smith Lawns, and the Union Council makes a mess of appointing an E.R.O. page 3 and page 5.

East Timor - Pat Flanagan takes a look at another invasion by an imperialistic foreign power. page 6.

Festival Feature - Every person and their dog take a look at what the Festival has to offer. Reviews, Reviews and more Reviews page 7.

Film - In quick cuts "When a Stranger Calls" and "Steppenwolf" get the treatment. Nick X has a look at a real horror movie. page 15.

A.U.S. Council - Ken MacAlpine and Andrew Fagan write about what went on at AUS Council. Ken gets the consensus award of the week... page 11.

Barbara Weimar - Margaret Simons interviews the A.U.S. Womens Officer. page 14.

Contents

O BALLS UP

For anyone not connected with the University, the O-Ball seems to be a strange name. What's the "O" stand for they invariably ask, Odd? Maybe over as in "hang" or "indulgences", or perhaps even ostentatious, outlandish or plain old over-rated. It's for you to decide but one thing's for certain this year's Orientation Ball was different. Unlike previous years the O-Ball was held on the Barr Smith Lawns, relieving the overcrowding suffered last year in the cloisters. This new venue gave each of the 3,700 people present plenty of room to dance or just relax with a drink (when you could get one) while watching the bands. The bands on the whole were good with Sports turning out the polished, high energy performance lacking in the other bands. The crowd really came alive to their music as they presented such hits as "Don't Throw Stones", "Boys", "Strangers on a Train" (their new single) and "Who listens to the Radio", which went on for about ten minutes as the crowd took over. Unfortunately it began to rain about half way into their act but to their credit they kept on and to the crowds delight, gave two encores.

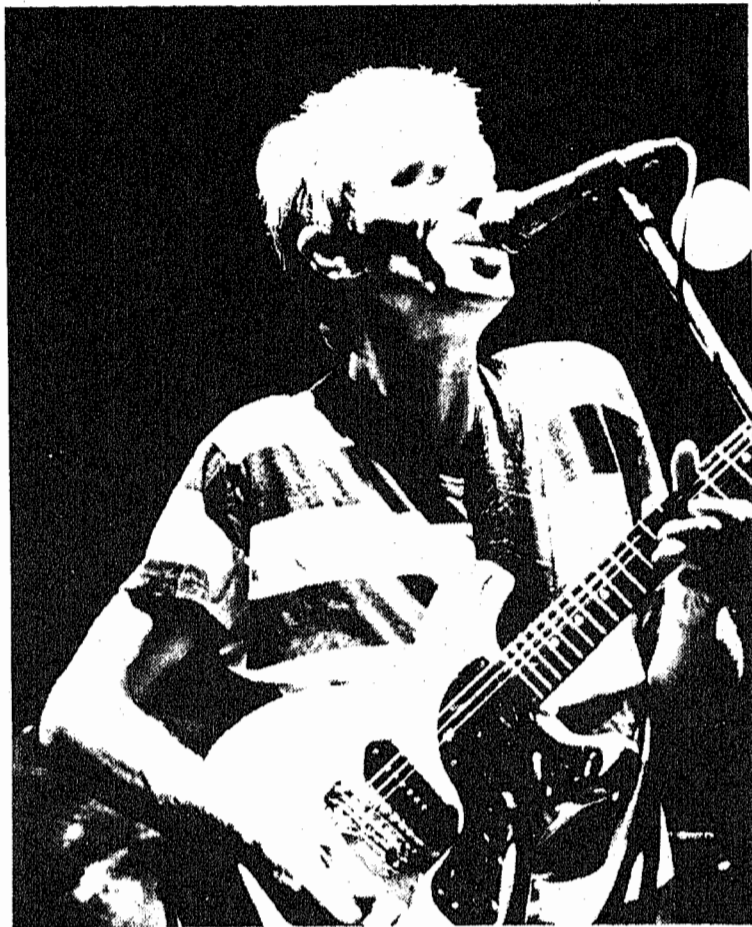
Not much can be said about the other two bands. *Mike Rudd and the heaters* put on a respectable show with several good songs but their stage act lacked the energy for it to work successfully. *Street Corner Jack* were the first on and were treated by the crowd accordingly. "The Sensational Bodgies" were also playing in the Helen Mayo refectory which gave people a chance to get out of the rain.

The method of drink distribution was also altered from last year's "free for all" grab for various jugs around the Cloisters to an organised "free for all" dash for two Bars around the lawns. Barry Salter, the Orientation Ball Director, said in *On dit no 1* that the tickets method of drinks sales "does not discriminate against those who do not want to drink too much". This was true to the extent that it discriminated against those who wanted to drink at all! To get a drink after 9.30, you had to take your life in your own hands, stay low and grovel like hell through a pack of other grovelling students, cheered on by the stirring slogan "Keep youing cups". The problems were obvious; there were not enough outlets and not

enough people serving. It is true there are problems in both methods and an alternative should be found to improve the quality of next years ball. Plastic drink trays, as used at the cricket, jugs or increased volunteer help, are some suggestions but it is up to the students to help with these changes.

The men's toilets were totally inadequate. Perhaps I should remind the organisers of the porter's speech in Macbeth where it is said that "drink is a great provoker of three things: nose painting, sleep and urine". If the north face of the Union Theatre develops a bad case of salt damp the cause won't be hard to find.

Even after all I've said, the O-Ball was a well organised, entertaining evening thanks to Barry Salter, and his crew of helpers. How you enjoyed the night would depend on whether you expected a booze up or a dance - come - concert, but one thing for sure the O-Ball is the occasion of Orientation-Week.



Clay Wohling

McQUEEN ON CAMPUS

Social Barometers of our time. Let's think. The Miscellaneous columns of the *Advertiser*; the annual length of macrame pot holders made by menopausal women in WEA courses; the ratio of European to Australian Pizza Hut managers.

For Humphrey McQueen, the numero uno litmus paper test for bourgeoisie Australia is the fabulously successful, just keeps on going *Women's Weekly*.

Consider this. The *Weekly*, going for nearly 50 years, is one of the great success stories of world publishing. In the same league as *Playboy*. It has a circulation hovering around 800,000 (sometimes more than a million) which means a readership of about 3.2 million (a third of them males. The *Bulletin* can only get up to about the 200,000 mark.) With its immense advertising power, the *Weekly* both determines and reflects the nature of much of straight Australian culture. For all its faults, that is why we should take notice of it.

Author of "Australia's Media Monopolies" and "A New Britannia", academic historian turned professional writer, Humphrey McQueen was in Adelaide last week for Writers' Week. He told an on-campus meeting held by Students for Australian Independence that feminists had suffered from ignoring the WW.

"A lot of people in the women's movement grew up thinking the *Women's Weekly* embodied everything they were going to reject and they refused to open it and so lost contact with the changes happening within it and the changes happening in the society it was reflecting," he said. "A lot of people lost contact with the kinds of arguments they were swimming, picnicking and bike going to encounter when they riding. Occasionally, she lets slip talked about unemployment, that she has a full-time live-in abortion, etc. with a range of housekeeper. people in the community."



The *Weekly*, under the control of Ita Buttrose, has changed a hell of a lot, says McQueen, and has even become a bit swinging. The key to this change is the target audience for the advertising moles. Under Buttrose, the target audience has become modelled on the group with her as its archetype; the type of women who took out of the feminist movement the belief that they should succeed within the system both as housewives and in careers.

So Buttrose talks about the strains of being a poor working girl at the top of a massive publishing empire, in between taking her kids for swimming, picnicking and bike riding. Occasionally, she lets slip talked about unemployment, that she has a full-time live-in abortion, etc. with a range of housekeeper. people in the community."

This dual person creates one of the bizarre phenomena of publishing promotion. Buttrose has to soften her image of a hard business woman, and to do so she pretends to have a thpeech impediment. This, says McQueen, is designed to make her appear a less terrifying person professionally, to enable women to desire to emulate her (and her spending patterns) without feeling uncomfortable, and to make men want to look after her.

The WW-Buttrose target audience is the nouveau petty rich, the new professionals in teaching, business and the public service. The glossy ads show that these people have money to squander on conspicuous consumption -- on Scotch whiskey, European holidays and even gold bullion.

For socialists such as McQueen, money and commodities dominate the publishing picture, but not in the obvious way. The *Weekly* may appear as if it's trying to sell its audience, say, a watch through its advertising. But the important commodity for the magazine is not the watch but the audience which it has categorized and packaged to be sold to an advertising agency on behalf of the company selling the watches. The public is what's being bought and sold.

Michael Stutchbury

SPINK INC

26 SOLOS AND OTHER DANCES
an evening of dance works by Ian Spink

March 18 - 23
8.15 p.m.

Balcony Theatre
122 Gouger Street

Tickets \$5.50
Concess \$3.50
(plus booking fee)

SPORTS EQUIPMENT

As part of its service to members (i.e. all students and members of the Union/Sports Association) the Sports Association can supply a variety of sporting goods at the cheapest price in town.

Goods available are:-

- Squash, Tennis and Badminton Rackets
- Tennis, Squash and Table-Tennis Balls
- Towel Grips - Wristlets
- Soccer/Hockey Shinguards
- Squash Eyeguards
- Kneepads for Volleyball Players and Floor Scribbers
- Shakespeare Fishing Tackle available on order from catalogue

Don't buy elsewhere until you have checked our prices.

Other goods may be obtainable - ask at the Office.

UNION COUNCIL



HOW ABOUT THAT



Kerry Hinton, Union Council Chair

Introduction: This column will be a regular feature in On Dit. Its purpose is to keep you informed of the issues and decisions Union Council is considering. The column will be kept as concise as possible so that it is easier for you to read and for me to write.

Education Research Officer (ERO): As reported in the first On Dit of the year, the Union has employed an ERO. The position is for one year only after which time it will be assessed. At present, the Union is considering topics for Ann Gooley (the ERO) to research. Any suggestions can be presented to either Don Ray, (Students' Association President) or Barry Heath (Welfare Co-ordinator).

Welfare Co-ordinator: On the topic of Barry Heath, Union Council has unanimously decided to extend his three-year contract (which was to end in 1980) for another three years. The Council also unanimously expressed its thanks to Barry for doing an excellent job. I urge anyone with a welfare problem to make use of Barry.

Activities Co-ordinator: Chris Tingley has secured another job in New South Wales. Chris was the first incumbent of the Activities Co-ordinator position, and has helped the Union realise various problems with respect to the design of the position. Now that Chris is leaving, the Union will most probably have a good look at activities in the Union.

We all wish Chris the best for the future and thank her for her contributions during her time here.

Casual Student Labour: Just before the beginning of the Christmas break, Union Council considered a proposal to replace the casual staff in the Catering Department by student labour. The Council was aware of the fact that those casuals who were put-off would most probably not find alternative employment. However, Council also felt that it has a

responsibility to the students who fund it and constitute the membership. By and large, the debate reflected this "double blind" situation and what was initially quite a "hardline" motion was somewhat watered down to a four year phasing-in of students to replace casual staff.

The appropriate union (LATU) was then informed, and reacted to protect its membership's interests. As a result of several rounds of discussion, the Union finally agreed to the LATU proposal which was encapsulated in a recommendation from the Union's Catering Management Board. The proposal which has been adopted is, in essence, to replace casual staff by students through a process of "natural wastage", i.e. that when staff leave by their own accord or are put off for other reasons than to employ a student in their stead.

Redevelopment of the Union Building: After some twelve months of debate and discussion, Union Council has decided to redevelop the Western Annexe and Lady Symon Buildings (i.e., the western end of the Cloisters). Also, the Student Activities Office will be expanded to include the first floor of the George Murray Building.

Sketch plans of the proposal have been approved and detailed plans asked for, further expenditure of up to \$58,000 has been approved.

The net result of this will be to consolidate the Union's Administration in the first floor of the Lady Symon Building, move the Student Counsellors to the Western Annexe and place On Dit and the Welfare Co-ordinator in the Student Activities Office.

Finally, the Sports Association will be revamped and up dated.

Kerry Hinton
Chair, Union Council

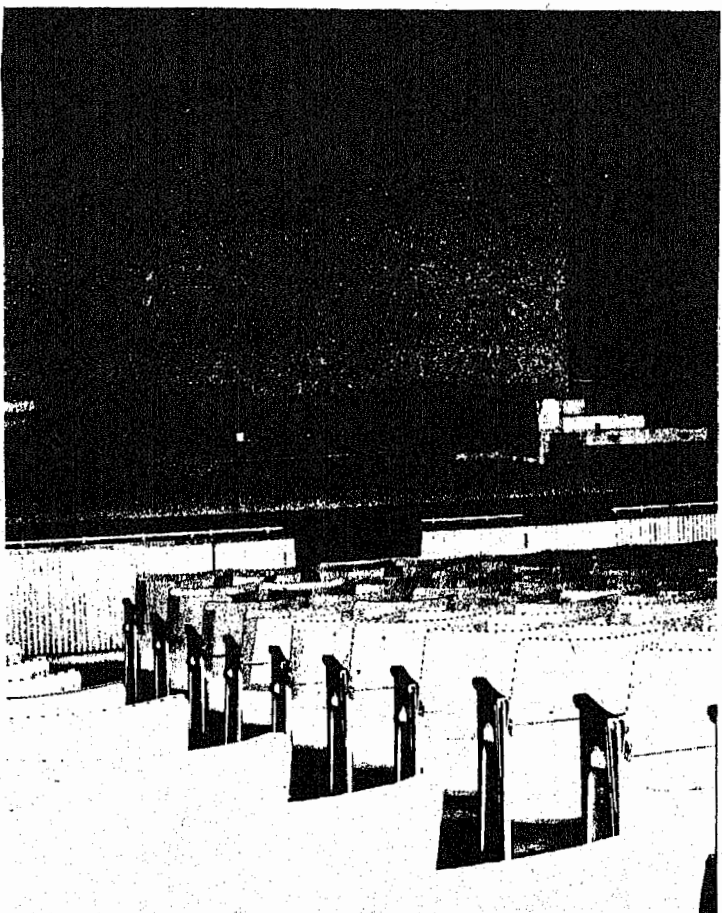
I was interested to read the interview with B.A. Santamaria in the "Weekend Australian" a few weeks ago, and to learn that Santamaria and his National Civic Council, those protectors of family values, virtues, church and state admit to paying student agitators up to ten thousand a year to save students from the evils of a left wing student union. This is done by circulating leaflets and ideas for discussion, taking stands on current issues and creating issues to take stands on. However, these agitators appear to operate under a cloak of secrecy, perhaps fearing that if connected with the principles of the N.C.C. they won't be trusted. It says a lot for the acceptability of these principles. The agitators are, says Santamaria, especially employed on left wing campuses, which includes Adelaide University. So if you've been wondering about some of these old hacks, who look like they've been around for years, are presumably studying but never get a degree, write articles for newspapers to get ideas discussed, seem to be a central figure in all the storms in student affairs and yet can usually be seen talking to younger students in the bar about how absurd the student officers are, all on no apparent income, then this could be the answer.

The Sports Association is gearing up for the union elections. One of their candidates, Boat Club captain Marcus Edwards says that they definitely have a plot but can't say what it is. All very exciting. It seems that Sports Association President elect Peter Zeleny has arranged to have his position contested by evergreen Guy Harley to force a general election for the position of president, instead of the usual "elected unopposed" result. The election will remarkably be held at the same time as the union elections. Either they hope to use the same ballot box, and get their supporters to vote for both at the same time, or they just want to be able to get more enthusiasm going in the Sports Association voters. What can be happening that these sportsmen, who call themselves the genuine people, descend to these depths of deviousness.

Jesus is alive! So declares the campus Evangelical Union in their article in the O-Guide. Equally alive and just as active are the Christians themselves this year. Its been the dread of many for a while that E.U. might get politically active, and some important Union decisions have been so as not to provoke them. Now however, they seem embarked on a programme of making the university a better place. Student Radio is increasingly under the influence, On Dit is very much so with Andrew Fagan an ex President of E.U.

Geoff Hanmer

Howard Glenn



An empty looking Union Hall

CONFUSION

The badly publicized General Union Meeting held in the Union Hall on Thursday March 13 failed to reach a quorum, which was probably just as well for Union Council. Last year the council had decided to appoint an E.R.O. (Education Research Officer), a move that had considerable support within the Students' Association hierarchy. The vote to establish the position was a close 8-6, Guy Maddern (ex Union Council Chair) then circulated a note calling a general union meeting on the issue. This was signed by most present with the intention of opening the matter to discussion. Due to the summer holiday break, a G.U.M. could not be called until first term this year. Kerry Hinton, Union Council Chair, therefore ruled that the Council would "press ahead until told to stop". So, with determination and diligence, the executive officers of the Union went ahead, eventually appointing Anne Gooley, (ex. A.U.S. Trainee teacher organiser). Had last Thursday's G.U.M. disestablished the post and sacked Anne, the Union faced possible legal action - it would certainly have had a hard time explaining things to the State industrial commission.

It looks as if Anne can now look forward to a period of untroubled work for students, that is, until someone decides to take the appointment to a G.U.M. again.

Actually, the confusion over the establishment of the E.R.O. position stems from another problem within the Union at the moment - tight finances. Due to the unanticipated decline in student numbers, receipts from Union Fees have fallen short of budget estimates. There is growing concern within Council that drastic action to curtail some services will have to be taken soon.

Any cuts made (says Hinton) will inevitably occur in those areas which are most visible to students "3/4 of the Union Fee goes on keeping the building there. The financial picture is not particularly bright". Meanwhile students are faced with another G.U.M. to decide the fate of a \$10,000 payment from the Union to the University owned Non Collegiate Housing. Already, various people within the Non Collegiate Housing community have pledged to fight hard for the money which is desperately needed for maintenance.

CHILD CARE SPORTS ASSOCIATION A.G.M.

Mackinnon Parade Child Care Centre, 148 Mackinnon Parade, North Adelaide - Phone 223 4333 Ext. 2930.

Places are available at the Centre for children 3 months to 5 years on most days. The Centre is a few minutes from the university by foot or car. Rates are competitive and there are concessions for student parents. Permanent bookings of two to ten sessions per week are accepted.

Enquiries to the Director: Mrs. C. Ward.

The ANNUAL GENERAL MEETING of the SPORTS ASSOCIATION will be held on Thursday, 27th March, 1980 at 1.00 p.m. in the Jerry Portus Meeting Room.

ELECTIONS

NOMINATIONS are called for the undermentioned positions in the Sports Association:

President
Deputy-President
Honorary Treasurer
Honorary Assistant Treasurer
Honorary Assistant Secretary

Nomination forms are available from the Sports Association Office.

Closing date for nominations is Friday, 21st March at noon.

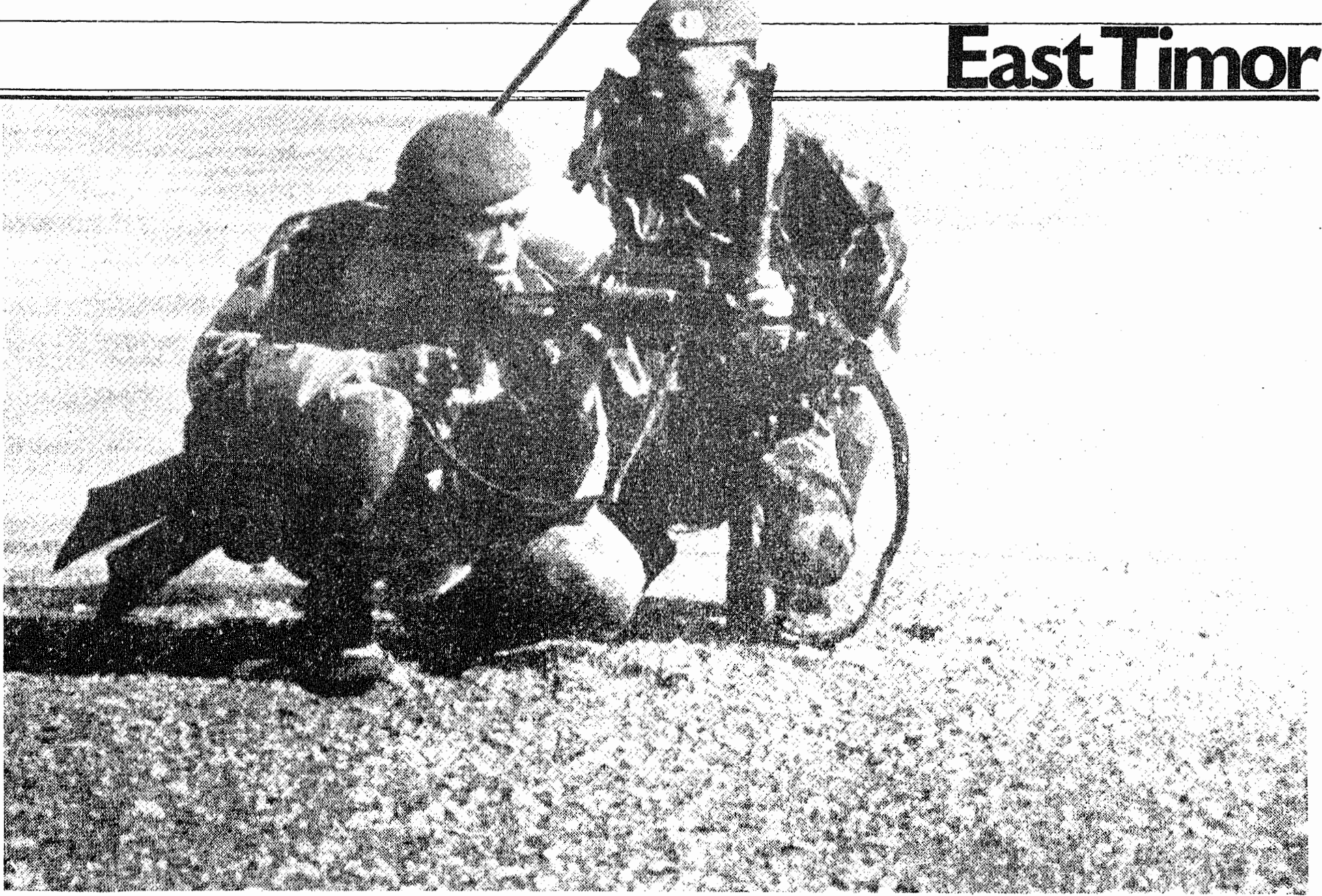
Voting will take place in the Sports Association Office on 24th, 25th and 26th March, between 9.00 a.m. and 5.00 p.m.

Results declared at the Annual General Meeting on 27th March, 1980.

THE WAITE BALL

7.30 P.M.

FRIDAY, MARCH 28TH
AT THE WAITE INSTITUTE
TICKETS AVAILABLE
STUDENT ACTIVITIES
OFFICE



CRIME OF SILENCE

With the selective conscience of the West focussed on Afghanistan and Iran, the situation in East Timor continues to receive little attention.

"The Indonesians have invaded. Their soldiers are in Dili. They are killing indiscriminately. Women and children are being shot in the streets. A lot of people have been killed. We are all going to be killed. I repeat we are all going to be killed... This is an appeal for international help. We appeal to the Australian people. Please help us. Please". (*The Age*, December 8, 1975).

This was the final broadcast from Radio Dili by Alarico Fernandes on December 7, 1975, as Indonesia began its full scale invasion and annexation of East Timor. Since 1975, perhaps 300,000 Timorese from a pre-invasion population of approximately 650,000 have died. The physical condition of most of the remaining population of 300-400,000 ranges from bad to critical. As Timor authority Jim Dunn wrote in a recent study (incorporated in *Hansard*, October 10, 1979): "From an analysis of numerous reports from East Timor over the past three years it seems beyond doubt that most of the deaths since December 1975, and the present poor physical condition of the Timorese are the grim consequences of the deliberate Indonesian strategy designed to starve FRETILIN and its supporters into surrender".

"I repeat we are all going to be killed ... This is an appeal for international help".

True, there has been a token Indonesian-controlled aid programme, just as there have been efforts recently by Indonesian apologists to assure us that life for the remaining beneficiaries of Indonesia's civilizing presence is returning to 'normal'. More reliable accounts from a variety of sources report continuing mass starvation and aid embezzlement by Indonesian authorities. (See eg. G. Beaton and J. Jolliffe, *The Australian*, January 17 and 22, 1980, respectively).

My purpose here is not to pursue further the latest facts concerning the effects (in terms of Timorese deaths, sickness, starvation and other forms of suffering) of Indonesia's annexation of Timor. Suffice it to say that the Indonesians continue to refuse access to independent observers or autonomous relief organizations. Instead, I want to discuss the criminal character of Indonesia's presence and conduct in East Timor.

Presence

Indonesia's presence is in principle unjustified, an explicit violation of internationally recognised law and principles. This is above all true of the principles of national independence and self-determination, as expressed in the United Nations' Charter. Even the United States, Indonesia's senior collaborator, admitted via its State Department legal representative in 1977 Congressional Hearings that the East Timorese still possess a right to self-determination which the Indonesian invasion has prevented them from exercising and that this right "cannot be extinguished except through an act of exercise of that right". The fact that the overwhelming majority of the East Timorese opposed the option of incorporation into Indonesia at the time of the invasion, may explain, but can hardly justify, Indonesia's criminal action.

Conduct.

The methods employed by Indonesia to achieve its aim of annexation include:

- (1) Direct military terror: the destruction of whole villages and the massacre of their inhabitants; the use of tanks; naval and air (fighter-bomber and helicopter) bombardment, and in general, systematically indiscriminate killings of individuals and whole groups;
- (2) Torture, rape and looting;
- (3) Crop destruction, scorched earth policies, defoliation - in general a direct assault upon the land as a means of starving the popular resistance into submission;
- (4) Herding those starved into submission into urban concentration camps (euphemistically called "resettle-

ment areas"). According to Indonesian officials there are at least 150 such camps, holding approximately 300,000 people. Before the invasion, less than 5% of the East Timorese population lived in the urban centres.

(5) Finally, subjecting the already starving, malnourished and diseased concentration camp inmates to deliberate food and medical deprivation of which the withholding of aid relief is merely a symptom.

Genocide.

The term "genocide" is relatively new, coined by jurist Raphael Lemkin between the two world wars. There can be no question that, if the articles of the 1948 United Nations' Geneva Convention defining "genocide" are applied, Indonesian operations in Timor are genocidal in intent, function and effect. The precise result has been "the voluntary extermination of persons who by chance belong to a national, racial, ethnical or religious group".

The principles employed by the Allies at the post-war Nuremburg trials were formalized as the Nuremburg Principles in 1950 by the International Law Commission. Principle VI defines Crimes Against Peace, War Crimes and Crimes Against Humanity. Unquestionably, Indonesian conduct in Timor since 1975 comes under all three heads. Consider for example, the definition of Crimes Against Humanity:

Murder, extermination, enslavement, deportation and other inhuman acts done against any civilian population, or persecutions on political, racial or religious grounds, when such acts are done or such persecutions are carried on in execution of or in connection with any crime against peace or any war crime.

The significance of the principles applied at Nuremburg is their universal intent and scope. In the words of Robert Jackson, Chief Prosecutor for the United States at the Nuremburg Tribunals:

"If certain acts in violation of treaties are crimes, they are crimes whether the United States does them or whether Germany does them and we are not prepared to lay down a rule of criminal conduct against others which we would not be willing to have invoked against us".

"If foreign policy is to be an election issue, policy towards Indonesia and Timor should be of prime concern".

Australian Response

What has been the response of the Australian Government, media and people to the fact and effects of Indonesia's continuing presence and conduct in East Timor? The hypocrisy and collaboration of the Whitlam and Fraser Governments is well known. Instead of principled opposition we continue to provide economic, military and diplomatic support, the better to enable Indonesia to prosecute its criminal campaign. If foreign policy is to be an election issue, policy towards Indonesia and over Timor should be a prime concern. As for the news media, though there are honourable exceptions, the dominant response continues to be uncritical presentation and acceptance of Indonesian propaganda.

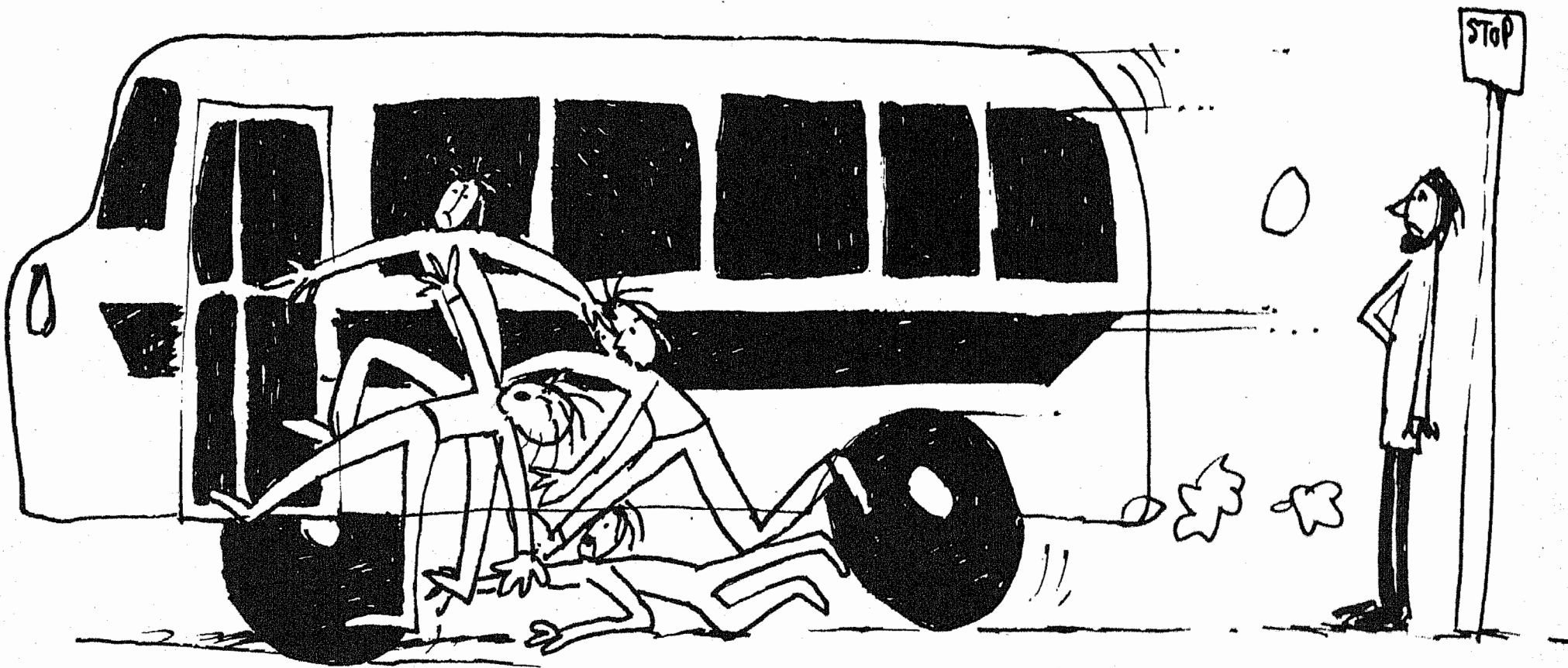
And what of the rest of us? As FRETILIN President do Amaral informed *Age* journalist Michael Richardson shortly before the invasion, "To conquer us I believe they will have to kill or capture more than 70 per cent of the 650,000 people who live in East Timor. We will not submit to Indonesia". (*Age* December 9, 1975) "Please help us" were the last words from Radio Dili on December 7, 1975. According to Principle VII, the final Nuremburg Principle,

"Complicity in the commission of a Crime Against Peace, a War Crime, or a Crime Against Humanity ... is a crime under international law".H-

Pat Flanagan
Politics Department

* A shorter version of this article was given as a "News Commentary", ABC Radio, February 15, 1980.

A.U.S. COUNCIL



Delegates Nearly Miss the Bus

Our local Students' Association (S.A.U.A.) is affiliated to the Australian Union of Students (A.U.S.) along with 50 other campuses', student unions from around Australia. Each year in January our Students' Association sends elected delegates to the Annual Council of A.U.S. in Melbourne. This Council makes national policy and elects officers for the union for the year to come.

1979 was a year of deep crisis for A.U.S. with about 13 campuses voting to leave the national union. A well organised and financed(?) combination of Liberal, National Civil Council (the organisation behind the old Democratic Labor Party) and Centre Unity (a group of right-wing Labor, Zionist and other students) spread enough lies and a few legitimate criticisms of A.U.S. to get many large campuses in N.S.W., Victoria and Queensland out of the Union.

In June 1979 the executive of A.U.S. called a Special Council in response to this crisis. At this Council many important structural reforms were passed.

So on 26th January, Annual Council 1980 started with reports from the President, Education Vice-President, Women's Officer and Media Officer. Then Council moved to consideration of policies and campaigns in the important areas of Education, Women's Rights, National Affairs, International Affairs, Race Relations, Part-Timers etc.

EDUCATION

Education will continue to be the top priority of A.U.S. in 1980. Much of A.U.S.'s previous policy was debated and re-affirmed. These policies include the demand for higher T.E.A.S. and T.E.A.S. for all students, firm opposition to any fees or loans scheme and opposition to Government cutbacks in all areas of education. Amongst other campaigns A.U.S. will approach and question all candidates in the coming Federal election on their attitude to important education issues and to publicise the results.

A.U.S. will also embark on a number of

new initiatives in education in 1980. The Union will help C.A.P.A. (Council of Australian Post-Graduate Association) to employ a Research Officer to research the deteriorating financial and working conditions of Post-Grad students. This is in response to revived organisation and militancy of Post-Graduates.

A.U.S. will also employ a Part-Timer Research Officer to inquire into the much neglected needs and problems of Part-Timers as well as research into their basic composition, age, numbers, income etc.

WOMEN

In this important area, A.U.S. re-affirmed the need for a Women's Department as part of the Union to fight for the particular rights of A.U.S.'s women members and to give women a better opportunity to organise within the union.

The priority issues for the union and the Women's Department in 1980 will be abortion rights, rape (including academic rape) and the rights of women to be free of sexism and sexual harassment on and off campus.

The support for the Women's Department at 1980 Annual Council (at least as far as votes went) was stronger than ever.

NATIONAL AFFAIRS

A.U.S. re-affirmed its commitment to the campaign against the mining and export of uranium and to publicising the dangers of nuclear energy.

The Union also re-affirmed an important area of policy which directly affects thousands of its members, that is its opposition to the oppression of homosexuals both within the education system and in society in general.

INTERNATIONAL

This year there was a major departure from past years in the approach to international affairs. Firstly, A.U.S. didn't pass reams of 'paper' motions with no action to follow them up. Secondly, Council seemed to accept the principle

that it should only have policy on issues directly related to students or the Australian political situation. In light of this a procedural motion that 12 motions on the Middle East not be put was carried 104 - 40.

Because of the tight agenda the only international policy adopted was a motion of support for Ken Matime, a black South African Law student denied a passport to study in Australia because of his opposition to apartheid.

RACE RELATIONS

A.U.S. again gave its support to the aboriginal land rights struggle and decided to publicise the effects of mining companies invasion of aboriginal lands.

REGIONS

Our national union maintained the importance of having union officers and organisation closer to campus level through the *Regions*. Each state will have a Regional (State) organiser and this year's South Australian Regional Organiser is Larry O'Loughlin.

MEDIA

A.U.S., despite severe budget cuts, decided at Council to continue 'National Student' and employ a Media Officer.

CONSTITUTIONAL

The most important decision in this area was a decision to enforce democratic elections for campus delegates to A.U.S. Councils and Regional Conferences by passing a regulation that nominations and elections must be open for minimum periods, must be in term time and must be well publicised.

ELECTION

Near the end of Council each year A.U.S. elects its National Officers and executive. The results at this year's Annual Council were:

President - Mark Burford - Mark was Education Vice President in 1979 and South Australian Regional Organiser in 1978.

Education Vice-President - Graeme McCulloch from Tasmania.

Women's Officer - Barbara Weimar - from Western Australia.

Media Officer - (Editor National Student - Greg Day - Editor of Monash Uni. paper, Lots Wife in 1979).

Treasurer - Bernard Bartl - from Melbourne Uni.

Executive - The elections for the Executive of A.U.S. were carried out by a new system in 1980 of Proportional Representation. This ensures that all views and tendencies within the union have representation in proportion to their support. In 1980 the executive of 12 will have one Liberal, one NCC'er (right wing) one member of Centre Unity (centre-right) and 9 centre and left members including Vaia Proios and Sue Aujard from South Australia.

A.U.S. will also employ an Education Research Assistant, Part-Timers Research Officer, Post-Graduate Research Officer and five Regional (State) Organisers.

Contrary to Mr. Kym Bills article in a recent On Dit, Adelaide University's delegates and observers took part in many debates and Don Ray was elected to the A.U.S. Friendly Society (Insurance) Board. It is hard to know how Mr. Bills could comment, given that he pissed off half way through Council.

At the end of Council several student leaders from large campuses which left A.U.S. in 1979 indicated they would move for their campuses to re-join in 1980.

Overall, A.U.S. Council set the scene for the rebuilding of a strong and united National Student Union in 1980.

Written by:

Ken McAlpine
(official observer)

Approved by:

Nick Runjajic
(A.U.S. Secretary)
Linda Gale (delegate)
Andrew Frost (delegate)
Chris Capper (delegate)
Don Ray (delegate)
Mandy Cornwall (observer)
Nonee Walsh (delegate)

BARBARA WEIMAR

Barbara Weimar, the recently elected A.U.S. Women's officer was on campus during Orientation week. *On Dit* took the opportunity to interview her.

Barbara is from the Western Australian Institute of Technology where she has been studying architecture for the last two years. She got interested in student politics through her involvement with the WAIT Architecture Students' Association, which she represented on the board of studies. She was first elected as an A.U.S. Council Delegate in 1978, and became Woman's Officer for her campus in 1979.

'For some years she was an active member of the anti-abortion 'Right to Life' group'.

Barbara's interest in woman's affairs and politics generally was developed soon after she left school. Educated at a strict Catholic College, Barbara developed strong religious and moral beliefs. For some years she was an active member of the anti-abortion 'Right to Life' group. After leaving school, Barbara went to Griffith University. There followed a traumatic period during which she was faced with 'massive contradictions' between her upbringing and the values and problems which she met at University. She abandoned Catholicism and, dropping out of University, travelled for two years before recommencing her studies in W.A. It was during her travels that Barbara developed a concern for the problems of women. As a traveller, she found that she was unable to hitch-hike or travel alone safely because she was a woman. Deeply resenting this, she decided that something ought to be done about it.

Today Barbara is an animated, cheerful woman of twenty-two, with a sharp tongue when she wishes to use it, and some very strong convictions. Basically left-wing, Barbara thinks that her Catholic upbringing helped her to develop the caring attitude towards people which she sees as the basis of socialism. In other ways she looks back on her school days as a bad influence. 'Catholic schools give you all this bullshit, about everything but abortion in particular. I was shown colour photographs of abortions - blood and guts. I was at an impressionable age, and I had been brought up to see myself as a future wife and mother. Everything was pitched at such an emotional level'.



A.U.S. WOMAN'S OFFICER

I asked Barbara for her reaction to Kim Bill's article in *On Dit* number 1. Kim had complained that women's issues and the penis - vagina motion had taken up an unjustifiable amount of time at A.U.S. Council, while education issues, of more direct relevance to students, had been neglected.

Barbara claimed that Education policy, which she agreed was most important, had received adequate attention. At the same time, she defended the Women's department. 'The Women's Committee is an important part of A.U.S. Policy must be formed for officers like myself to act on. As for the controversial 'penis - vagina' motion, it was intended to express our view that penis-vagina hetero-sexuality isn't the only sort of valid sexuality. We are not against heterosexuality, we just see homosexuality and lesbianism as valid alternatives'.

I asked Barbara how women's groups in A.U.S. and on campus can help students. She said that, by acting as a group, women can fight against all sorts of sexual harassment on campus, from sexist jokes in lectures, to academic rape.

'Catholic schools give you all this bullshit, about everything, but abortion in particular'.

As Women's officer, Barbara will be visiting and liaising with feminist movements on campuses throughout Australia. She will campaign on Women's issues in accord with the policies decided by A.U.S. council. This year particular attention will be paid to the adverse effects of unemployment on women, cutbacks in Education funding, and Government closures of health clinics. Movements for abortion on demand and against sexism in education will be top priority. Barbara will also be working on behalf of lesbian women. 'There have been a number of attacks made on lesbian and homosexual teachers in W.A. and Queensland', she said. 'Legislation has been passed which says that anyone acting outside the morally accepted standards of society will not be allowed to teach. We will be working on that!'

Just how common is academic rape? Are all the stories true? Barbara admitted that it is impossible to check all the stories, and that there are some authenticated cases of women lying about rape to attack an academic. However, she thought that this was rare. 'All rape' Barbara said, 'occurs far more frequently than it is reported. Academic rape is far more complicated because there is a power relationship involved. If the woman doesn't submit to advances from a tutor or lecturer she can be marked down or failed'.

Barbara recommended that any woman who is being harassed should contact her Women's group. 'The group won't do anything that the woman doesn't want', she said. 'If she wants her name kept secret, that's O.K. The group is there to help her'.

Barbara feels strongly about the lack of women in top academic positions, and the tendency of women to enrol in a restricted group of subjects, rather than choosing from a wider, less role-bound field. She sees this as the result of conditioning, and rejected the suggestion that it could be due to genuine psychological differences between men and women. 'I don't believe in biological determinism,' she said.

Barbara's convictions accord with student opinion as expressed through A.U.S. That is why she has been elected as one of our representatives. A.U.S. policy can be changed every year, by democratic processes. Because of this, Barbara believes that criticism of A.U.S. policy is only valid if the critics are prepared to become involved and work for change. This is the only way in which A.U.S. can remain truly representative.

People like Barbara are elected as a result of the student involvement in A.U.S. The sort of officers we get depends on the students who are involved.

Barbara's own convictions have changed dramatically in the last five years. However, she has always had the courage of her convictions, and has been prepared to work for what she thinks is right. She expects others to do the same.

By personality and position, Barbara is an activist. Both her friends and her enemies are likely to be the same. Those less sure of their opinions are unlikely to enter her world.

Margaret Simons, Arts II

A.U.S. Council

FAGAN GOES IT ALONE

It was probably inevitable, but I found the 1980 AUS Council (my first one) confusing and difficult to become meaningfully involved in. The thousand or so motions on notice weren't available for perusal until the first day of Council. As a result there was little time for ordinary delegates to be adequately prepared for discussion and responsible decision making. Because people often didn't know what was going on there was a regrettable tendency to vote on the basis of who moved a motion rather than on any real understanding of the debate.

It is certain from the opinion of others more experienced in AUS than I, that changes made at Special Council in 1979 *did* streamline debate, however I felt that there was in many cases a poor understanding of the new regulations particularly in tying in-principle motions to action motions. Due to a sad lack of competent chairs there was still a significant amount of time wasted on

vacuous motions moved simply to allow people to shoot their mouth off. It is reprehensible when delegates place the scoring of petty political points above that of formulation of rational AUS policy.

Attendance to sessions during the latter half of the week was abysmal with less than half the total number of delegates present in the hall for much of the time. AUS Council costs \$28,000 of students money each year and the least delegates can do is attend sessions, contributing to the discussion no matter which way the vote is going.

The small group of anti-AUS Liberal and National Civic Council delegates were extremely well organized in the first few days of Council slowing the proceedings down by obstructionist use of meeting procedure. As a result of this Council degenerated into boring predictability. The Liberals etc. managed to destroy their credibility so well that everyone voted against them, no matter what they said. Eventually they wearied of

the tedium. Some "left in disgust", others who were more responsible began to interest themselves in putting forward some constructive proposals, however by then no-one was listening.

As time began to slip away it became obvious that not everything could be discussed and delegates had to decide what was to take priority. A difference in opinion between the left arose over the Palestine issue. There were dramatic scenes of impassioned debate between the "concessionist" Broad-Left (who comprise much of the leadership of this years secretariat) and their more extreme namesakes, the Radical or "Kamikaze" Left over whether it warranted discussion at an AUS council. It is strange that Education needs to constantly be re-established as the priority for AUS.

All good intentions from the previous seven days were conveniently discarded in time for the final Finance Plenary. Chair Peter Sandeman handled the proceedings with ruthless efficiency and

although the session had to be extended - AUS *did* enter the next morning with a hastily constructed Budget for 1980. In the pandemonium it became clear that the Womens department and the Radical Left were extremely well organised. As a result their interests remained relatively well funded, while the Media Department Budget - responsible for production of the *National Student* news magazine was drastically cut. Other losers were the Part Time and External Students Organisation (PESO) who did not get a full-time research officer and Trainee Teacher campuses whose full time officer suffered extinction due to lack of funds.

All in all AUS council was a step in the right direction and most of the campuses that seceded in 1979 are expected to re-affiliate in the coming year. Having apparently passed through a crisis, the question remains as to what new directions (if any) AUS is able to take.

Andrew Fagan - DELEGATE
page 7

Songs of Innocence and Experience

LITTLE THEATRE



"The title is from Blake - the poems are from all over, the theme is universal" - so runs the blurb introducing what is surely one of the finer Focus attractions (Little Theatre, Union House, University of Adelaide).

Despite some manufactured controversy, courtesy of our friends, the Festival of Light, the show has gone from strength to strength, attracting quite a deal of critical acclaim. Apparently, even Tony Staley, Minister for Posts and Telecommunications raved about it; But don't let that put you off! Unfortunately, audiences have been rather sparse, perhaps due to the unusual 2 p.m. and 10 p.m. timeslots. However, this week (17th-23rd) you will be able to catch it at 8 p.m. But be warned, seats may be hard to obtain.

The show runs through twenty poems dealing with what Woody Allen calls the "essential principles" - Sex and Death, but such a bland description of the subject matter completely fails to convey the force and vitality with which these

essential principles of our existence are questioned.

The official description of the medium is "poetry as theatre", and the presentation of the poems certainly gives rise to fine individual performances. Of particular note is Lorrie Cruikshank's presentation of part of the soliloquy by Molly in Joyce's *Ulysses*. This is a fine piece of prose-poetry to start with, but Ms. Cruikshank's energy and sure delivery add another dimension to the lush imagery of Joyce's work; In fact, it had me rivetted to my seat! In the second act Ms. Cruikshank does it again with a lively performance of "Silent Movie" by Wendy Perriam.

It's unfair to single out these two particular poems, as the standard of presentation is uniformly high. One small criticism; The live guitar playing, while infinitely preferable to recorded background music, was not really up to the standard of the rest of the performance. But, enjoy, enjoy!, and don't miss it!

Geoff Hanmer



Footlights at Focus Club

Things got off to a slow start at this, one of the *Cambridge Footlights Societys* many extra appearances. The show commenced at 12.10 a.m., (although it was advertised for 10.00 p.m.), with a protracted tale about Clyde's numerous attempts at suicide due to his girlfriend deserting him. It ended weakly... something about toilets. The hecklers were in top gear by the end of the joke, and it required a couple of good rebuttals from stage to silence them, and win their attention.

Although the advertisements led me to believe that it would be a one hour show, we were now informed that it would be only twenty minutes. Still, I settled comfortably into my chair expecting to laugh myself into a stupor. It was not to be.

The set piece jokes about the army, Kamikazi pilots and corruption in the British Police force ("the best that money can buy") were mildly amusing, but they simply did not have the kind of local content to involve the audience. The songs were much better, with good accompaniment, good voices and the

kind of international music to which we are all accustomed, songs from Leonard 'Clowny' Cohen and John Denver's 'Rocky Mountain High' ("when I grow older, I want to be a boulder") were quite good.

All in all, the sketches maintained a reasonably high humorous content. There was one which clearly showed how saying "fuck" led from one thing to another, until the country went to pot and how saying "bugger" led to...; some what more subtle than the usual *St. marks Review* standard.

The heavy television advertising had almost convinced me to pay \$8 to go and see the full show at the Norwood Hall. This would have been a mistake if what I saw was the best they had to offer. Even the performance, for professional actors, was not that polished. The advertising mentioned 'greats' from the *Cambridge Footlights Society*, listing David Frost, The Goons, The Goodies & of course Monty Python's Flying Circus, which raised expectations far too high. They were good, but not good enough for a world tour.

Graham Brideson

An Evening Without...

NORWOOD TOWN HALL

The Cambridge University footlights club's show, "An Evening Without..." came to Adelaide last week, opening a four week tour of Australia.

Unfortunately being placed in the archaic Norwood Town Hall, put them at a disadvantage immediately, but despite that, they put on a two hour show combining slick, witty sketches, songs and jokes, which had even the normally docile Adelaide audiences clamoring for more.

Their effect upon us is possibly because we are so starved of any really entertaining humour, that when the likes of the 'Footlights', Chris Langham, Spike Milligan etc. come they are almost immediately deluged with sell outs and more shows. The striking note about the 'Footlights' is that their show, while at times blue, was never in poor taste. Their humour is genuinely funny, as they ridicule television shows, the Public Schools system of England, Musicians, newspapers and almost every other aspect of English society you can think of. Their gags are not attempting to bring any special message to us, except to relax, have fun and learn to laugh. Indeed, they seemed to have all of these qualities when I met them at the University for an interview.

"The Goodies is a very bad television programme...it's a kids programme."

The thing that really hits you with these guys is their maturity; not only in humour, but in all round conversation. Although reluctant to speak about their show, it was discovered that Martin has written material for Bill Oddie, the two Ronnies, and John Cleese amongst other, and the others have also contributed material for other British comedians. Of course its no wonder, their work falls into a category of its own; they shy away from being compared with other comedians, especially the Goodies and the Monty Python team. "The Goodies" is a very bad television programme" said Martin "its a kids programme, and I'm surprised its surviving out here much better than it is in England". In fact they described Tim

Brooke Taylor as a "cocky little bastard", Graeme Garden as "all right but very boring", and Bill Oddie as "probably one of the rudest people around." They feel that the Monty Python crew, while having created some fine stuff, are "getting old and running out of ideas". Jim said that *Life of Brian*, while being a very funny movie, was almost like a "Carry on film", and suggested re-naming it "Carry on Jesus Christ".

"Monty Python are getting old and running out of ideas."

For the "Footlights" this trip is really a working holiday. All of them have jobs in England, having graduated a few years ago, (hence, they are actually ex-Footlights). Their jobs range from, Clyde being a lawyer to Jimmy and Rory, script writers for the BBC, although all would like to do comedy professionally some day. Contrary to local press reports, they are not all signed up to do television shows galore, they have in fact only got a tentative booking for a show in England entitled *Friday night/Saturday Morning* later this year, which will be for one night only.

Paul Klaric



Focus Reviews

If you are interested in reviewing Focus events for On dit, come in to the On dit office, let us know and we will be able to get you free review tickets - Ed.

Cabaret Communique

FOCUS CLUB

"Cabaret Communique" is the second show of that name to be produced by 5MMM/Progressive Music Broadcasting Association with performances every Thursday to Sunday night at 8.00 p.m. until the 23rd at the Focus club, 70-74 Kintore Ave.

The show is in true cabaret style, with seating scattered around the stage, and food and drink available at the bar. It consists of seven acts, some local, some interstate.

Most memorable in my opinion was Jack Caroleon from Sydney, whose props consisted of a ukelele, a straw boater and his "female partner", a dog. Looking like something from the Lawson era and with little recourse to musical talent, he proceeded with sparkling renditions of such songs as *I don't like Mondays*, Boney M's *Rasputin* and a version of *I go to Rio* that could just as conceivably have been ripped off from Norman Gunston as Peter Allen. His satirical delivery of songs effectively put paid to the pretensions of the "original artists".

The whole show however was not in this vein. Issy Margrett and Joan Boylan put in

talented singing performances, Issy riding in on a bike to become the "Belle of Booleoo" in a festival satire. Benny Seidel and "Snooze" performed a visually exciting song *Fat lady in the circus*, in which you possibly get your only opportunity to see a dancing blimp. There were also clowns and a punk/new wave dancer, Jandy Rainbow, who, though visually good (one of the clowns referred to her as a "technicolour iguana"), seemed to be a bit of a "weekend punk" and therefore didn't quite fit in with the rest of the show, which was totally unpretentious. The backing band was good and if you are at all interested in jazz you may get more for your money if you turn up a bit before the show starts to hear them play alone.

Overall, *Cabaret Communique* is good entertainment and definitely worth seeing. I though perhaps a bit over-priced at \$4.50, students / unemployed / pensioners get in for \$3.50 and there is an extra dollar off both prices for 5MMM subscribers.

James Williamson
LAW ARTS 1



Planet of the Cows

SHERIDAN THEATRE
March 5-22

Cattle are people, too! Anthony Thorogood's play, 'Planet of the Cows', presented by the Adelaide Theatre Group, exposes the prejudices of Australian society through the adventures of Big Red (Richard Hartmann) and Daisy Bell (Lesley Caust) 2 humanized cattle who try to become integrated into the Australian way of life. The play highlights prejudices through the use of such classic cliché's as "I've nothing personal against them, but we have to think of the Future". Red and Daisy become involved with a group of people ranging from a failed writer, through social climbers, to the Prime Minister. The weight of discrimination

overwhelms them, however, and they eventually return to their former existence as cattle in the country. (A clear warning for oppressed minorities!)

All very good ideas and intentions, but the play loses its momentum because the humour on which it depends is not very successful, the failure of many of the jokes, combined with some uneven acting, makes the parody seem repetitive and slow-moving, especially in the second half. There are compensations, for example, Clair Benito as Clara, and Lesley Caust as Daisy Bell, but overall the play does not quite fulfil its potential.

J. Hayman - ARTS II

JAFIZZ SPHUT

CREOLE ROOM

The poor response to the presentation of local bands at the Creole Room on Sunday night was just another indication of the lack of interest of the so called 'jazz enthusiasts' with Adelaide's own jazz talent.

Starting the programme was brilliant singer pianist Sharon Schlencker, a regular at the Creole Room. Sharon's voice which has been compared to that of well known Blossom Dearie, has a softness often missing in female jazz vocalists, plus she has a very individual appeal. Sharon and her quartet were followed by another female vocalist Sue Barker, and Friends, and then Schmoie and Co.

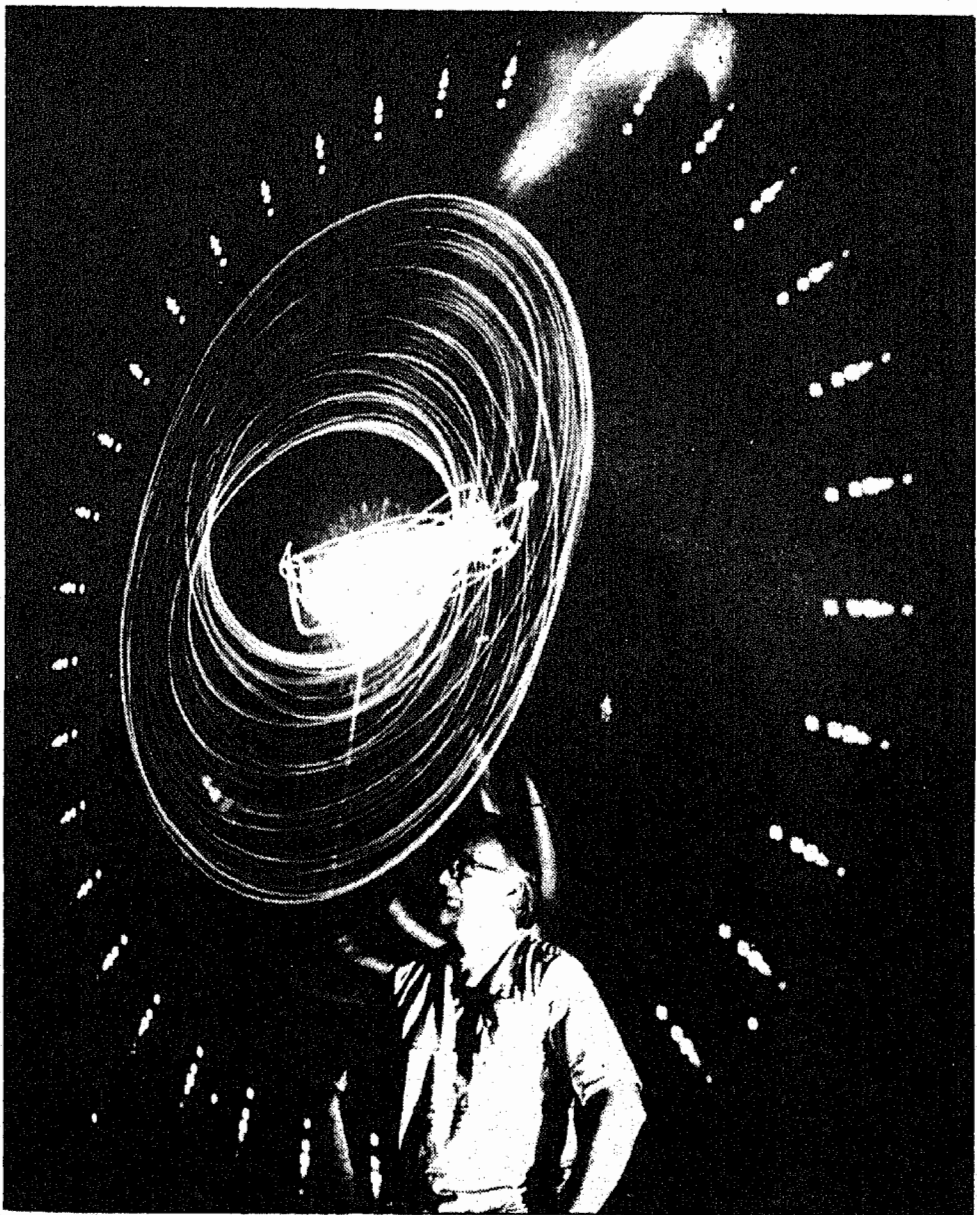
Next in line for absence of appreciation was the brilliant Brian Brown Quartet visiting from Melbourne - they are lively, talented and most of all enjoy themselves when they perform, which in turn relaxes the audience. Their contemporary style

allowed them to experiment musically with the more unusual instruments like the synthesizer, plus a large gong which was used to generate excitement at the end of several songs. I enjoyed particularly Brian Brown on sax and flute, plus the energetic David Jones on drums, but it is hard to single out members of a quartet since they complement each other so well.

I did not appreciate McJad with Keith Hanslow on cornet and flugel horn, and Tony Gould on piano, quite as much, but they did present some interesting contemporary compositions.

Anyway, a revival of interest for the alternate festival will no doubt occur in the next few weeks with the presentation of the 'bigger' names, but it's a pity that just as worthy but lesser known artists will have been almost ignored in the meantime.

Eleanor Beard



Futuresight

BROOKMAN HALL
SAIT
Until March 29th

There are a few cylindrical ones which as you walk around them give a movie film view of their subject. Its all most amazing and only a hint of more astonishing things to come in optics. As an adjunct to the

Holograms are akin to 3-dimensional photographs except that the image appears to be sitting behind glass in empty space instead of being etched on a surface. Exhibited in Brookman Hall are many small holograms from the New York Museum of Holography, which, if you are new to these things, will be a confounding spectacle. A hologram image is transparent. You can see right through it. And as you move the image will turn giving a 3-dimensional view.

holograms there is a screen at one end of the hall on which laser images are projected, and dance about accompanying music. Also a most impressive display.

I believe that this exhibition demonstrates in a small way that technology and the arts are not irreconcilable. Because for artists the holographic technique and similar things offer limitless scope for innovation.

And for those who refuse to believe in magic, the secret is that it is all done with lasers, and for those pedants who want to know how it works there is an explanatory video programme on view.

Tim Dodd Maths-Physics 3.

THE TWO FIDDLERS,

SCOTT THEATRE
March 8 - 15

"An opera for children performed by children", which indeed it was - children everywhere, from ushers to orchestral players to performers. Unfortunately, like the curate's egg, it was only good in parts.

Set in the Orkney Islands, the story concerns (you guessed) two fiddlers, one of whom is kidnapped by the local Trolls, but who so completely charms them that he is granted a wish (shades of the "Little People") which is that the people of Orkney may never have to work again. But 21 years later, in the second act, the moral of the story becomes, for when the fiddler re-emerges, he finds the other fiddler and the whole community entirely devoted to Sloth (Good Calvinist work-ethic stuff, this). A special tune breaks the spell, and labor omnia vincit, but beware the Trolls!

I have provided this precis for the benefit of those who, like myself, do not have the Official Programme Guide (\$2.80), and who will thus find that they haven't the first clue to the action, since the diction is almost completely incomprehensible. Apart from this, the rest of the production is excellent - sets, costumes and choreography in particular, and the orchestra really was very good, considering it is entirely composed of school-children.

Well worth seeing, but bone up on the plot in advance.

Osman Minor

FIRES BY TORCHLIGHT

TOWN HALL
March 10th.

Musica Viva's opening concert for 1980 was indeed a night to remember. First up was an arrangement of the dances from "Two Fiddlers", which was more a case of bring on the Scottish country dance music. The dances were basically tonal, appearing, perhaps, to be modally inspired, with very simple structures, and the few departures from this were not improved by their apparent disintegration. For the most part, they consisted of a solo violin with a simple instrumental accompaniment.

Richard Meale's *Incredible Floridas* was quite another matter. Mr. Meale is one of Australia's leading avant-garde composers, and is at present Reader in Music at Adelaide University. The work was written for the Fires of London in 1970, and is rather difficult to approach for those unfamiliar with the avant-garde idiom. The work is intended as a tribute to the French poet, Arthur Rimbaud, who wanted to "arrive at the unknown by a disordering of the senses", and whose search for ultimate truth ended in disaster (any relativist could have saved him the bother!) The six movements, all different in character, bear the names of some of Rimbaud's poems, of which the first, 'Voyelles', begins very quietly while the pianist intones the vowels, the second, 'Fetes de la faim', is short and strident, while the third, 'Le bateau livre' functions as a sonomulent interlude in which the various voices emerge through the generally discordant texture. The fourth begins with surprisingly pleasant, almost 'tonal' chords, on the piano, which recur throughout the movement, the fifth contains an extremely noisy middle-section, followed by a beautifully lyrical passage on the violin, while the sixth ends very quietly, almost indecisively. The Fires of London did precise justice to this extremely complex work.

With Davies' own *Ave Maria Stella*, however, the audience began to have had enough of this avant-garde business: much muttering and sighing, and people getting up and leaving. Perhaps Maxwell Davies' music simply doesn't stand up by



Peter Maxwell Davies

itself, but needs to be part of a theatrical whole. The signal for the mass exodus, however, was the blowing of the main fuse, plunging the hall into almost complete darkness at the end of the second last movement, whereupon half the audience seemed to get up and leave. After ten minutes of much confusion, enough torches were found for the ensemble to carry on (including a bicycle lamp!) The Town Hall could take heed, and invest in some candles. In this case, the effect of the torchlight in an otherwise dark hall definitely improved the atmosphere of the music, and the slow last movement was much more poignant in the dark, which helped to slow one's sense of relative time, and concentrate one's aural awareness. The players were rightly accorded a standing ovation.

Osman Minor

PETRA STRING QUARTET

EDMUND WRIGHT HOUSE
March 12

The Petra String Quartet played a rich fare of new Australian music: two fascinating string quartets by Richard Meale.

The Petra String Quartet are a group of young Tasmanian musicians. Their performance lacked the precision and power of the "best" string quartets, but they none the less played in a professional manner.

Richard Meale is a member of the music faculty of Adelaide University. He has made a very important contribution to serious Australian contemporary music and has become known at an international level. The two works on this programme testify to his ability.

The first work, Richard Meale's String Quartet no. 1 (1974) was in two movements. The first movement was a model of the overt, and boisterous conversation amongst instruments with bold crying chords, sharp pizzicato punctuation, and frequent contemplative pauses.

The second movement was a contrasting model of the covert with each of the now separated performers playing with their backs to the audience, long, thin, shimmering strands built a splendid work in atmospheric music, broken by three long, lonely, lyric lines which finally return to the "timeless world of floating clouds" which opened the movement.

The second work was the premiere of Meale's String Quartet no 2; a return to a more traditional style, or at least a more

formal, diatonic style. It is a substantial work (well over 30 minutes) in five movements.

The first two movements begin strongly and dissolve away mysteriously. The third movement was a formal one which breathed a stoic calmness, resolving in a firm ending. The insatiable energy of the fourth movement shattered the repose of the previous movement but this was marred by some poorly co-ordinated attacks.

After the youthful defiance of the fourth movement the fifth and final movement seemed full, rich and mellow. Violin II, viola and cello created thick rounded chords while violin I played a long slow lyric line which at times lacked sincerity, and almost verged on the melodramatic. However this resolved into a glorious sunset of Debussian colour.

Both of these works bring new dimensions to Australian music.

Michael K. Borgas

NETHERLANDS WIND ENSEMBLE

EDMUND WRIGHT HOUSE,
March 10th.

Perhaps it is *because* they don't have a conductor, that the Ensemble functions as such a collectively self-aware ensemble. Different members give the cues at different times, according to who is currently playing what, and thus everybody is keeping an eye on everybody else at some stage. Edmund Wright House, with proportions on the same lines as those of the Town Hall, was an ideal venue for a group of this size, as witnessed by the acoustically dynamic sound they produced. And the sound was truly homogenous, with complete unanimity of tempo, phrasing, dynamic variation and attack. Thus, for example, one could hear every nuance of light and shade in their opening Rossini's Overture from "The Barber of Seville", while the various contrapuntal and canonic lines in Mozart's "Serenade" (K.388) were revealed with startling clarity. The tempo of the Beethoven Octet Op.103 seemed a trifle fast for the comfort of the French Horns, although this could be misleading - Horns are known to be erratic at the best of times. But full marks to the Ensemble - aspiring ensemble players can catch up with them at any of their five concerts (all with different programmes), which makes them more generous than most.

Osman Minor

THE FIRES OF LONDON

TOWN HALL
March 9th (one performance)

Even Maxwell Davies' known "avant garde" dynamism could not have prepared concert-goers for the electrifying experience that surrounded them on Sunday night with *le Jongleur de Notre Dame*. For a start, the usually staid Town Hall stage was found to be enmeshed in scaffolding, itself covered with lights of various shapes and colours. A small ensemble appeared to be collected on one side, and, good heavens, there was a set, to wit, a medieval arch with curtains. With the dimming of the lights, a raucous band of children blew down the aisle with, bringing up the rear, a juggling juggler on a unicycle. Since none of the audience responded financially to the juggler's act, he retreated to the Monastery on the stage, and the rest of the action is concerned with the Monk's attempts to bully him out of his incompetence. When the monks each make a presentation to the Virgin, the juggler does his act for Her, which She finds quite acceptable, but feels it would be better appreciated by the world outside. Exit the juggler, again with a raucous band, again through the audience, this time to the accompaniment of many balloons from on high.

Although there are 6 'characters', only the Abbott sings in the accepted sense - the Juggler is mute, and both the Monks and the Virgin Mary "speak" instrumentally, even converse, except for the V.M., who lays down the law in a monologue on her violin. The revealing of the V.M. is, in fact, one of the most astounding moments - if you can imagine a curtain opening to reveal a Virgin Mary of the proportions of Hattie Jaques, in a habitesque affair of bright blue taffeta, solemnly playing a violin.

The music itself is quasi-improvisatory in an atonal mode (no tunes or chords, for the uninitiated), accumulating blocks of textures with the 'dialogues' between the instruments. A cellist and a pianist / harpsichordist provide a general background, while the monks 'speak' with flute, clarinet and portable percussion. The style of the music, however, complements both the dramatic action and the abstracted mood of the piece.

Likewise the *Eight Songs for a Mad King*, in much the same musical genre, which describes the disintegration of the sanity of George III as he attempts to teach the birds to sing, in this case represented by three instrumentalists in cages on the stage. The climax of the work is at the end of the seventh song, when the king snatches the violin through the bars and smashes it (ouch!), symbolizing, thus, his surrender to insanity, and the ritual murder of a part of himself, after which, at the beginning of the eighth song, he announces his own death, to the accompaniment of an unexpected tonal patch in an otherwise atonal work.

A special word must be said about Donald Bell, the baritone, and only singer who, as the King, demonstrated the most extraordinary range (from almost bass to high falsetto, that is, approximately 4 octaves) - a consummate actor/singer (aspiring opera singers take note). The rapidity with which he could leap about his vocal range, while facially capturing the king's increasing madness, was astounding.

Musically, the work proceeds in much the same vein as the "Jongleurs" - a sort of a-tonal mood music, in which the instrumentalists generate contrapuntal lines against each other, thereby creating blocks of textures. Maxwell Davies seems to be a composer with a complementary visual and dramatic imagination (it is, I suppose, a short jump from Wagner's music-drama to the music-theatre of the avant-garde), and the result is a homogenous blend of music, drama and visual effects.

Osman Minor

ELIZABETH THE FIRST

OPERA THEATRE

Never has Elizabethan England had a better friend than the acting company of New York. The company spins the well known tale of Elizabeth's reign in such a manner that only the English come out as nice guys and even they have their share of sexual peccadillos. Both the Spanish and French are presented as vicious, ridiculous, religious fanatics ruled by superstition and the pope. The play revolves about the (mis)fortunes of a touring company in the time of Elizabeth I who perform their play about Elizabeth the person *not* Elizabeth the historical figure with each of the players taking the role of one of the political figures of the time. The play comes across more as a series of vignettes each featuring a couple of the performers and linked by the common characters.

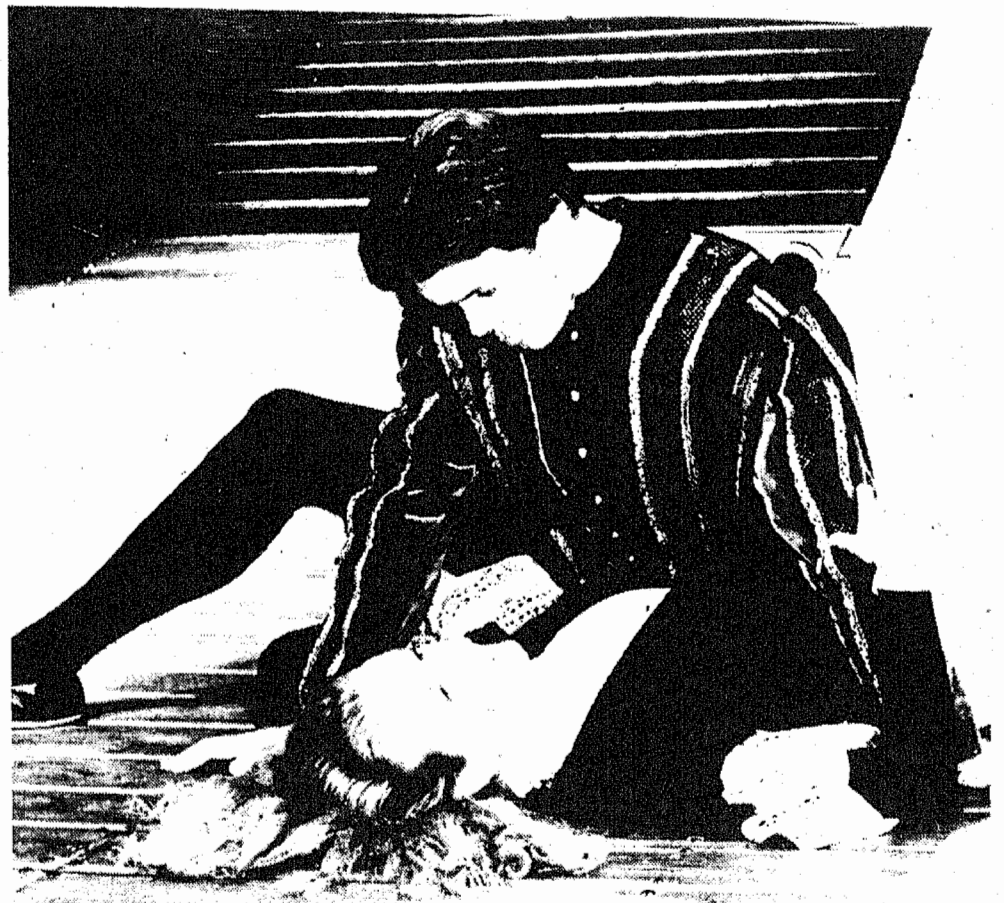
As is often the case with ensemble works like 'Elizabeth I' the cast also perform a variety of minor roles. The play reduces most of the roles to stereo types. Thus Katherina de Medici, Queen of France becomes a pretty lively marionetti (with a hefty dose of sexuality) who responds to the witty

jesterish (yuk what a word) Nostradamus pulling the strings. Lazarus Tucker becomes the classic New York City money lender type. In every role the company have explored the characters and brought out what they see as the essence of them. Leicester becomes the mans man, Burghley the fatherly 'gruff' man, Bacon the philosophical man and Cecil the political man and all of them Elizabeth's men.

The production ignores the conventions of staging a play about the Elizabethan period. Gone are the conventional trappings of naturalistic set and costumes. Instead the stage consists of a starkly bare, red slat stage rising in a parabolic arc up and away from the audience. Costuming is simple with a doublet and ruff implying the full magnificence of a courtiers costume.

The performances of the cast were uniformly superb with no single actor standing out simply because they were all so damn good. My only criticism is that the cast appeared to be over familiar with their roles and the audience reactions to them. Definitely worth seeing twice if you could afford it and definitely designed to improve anglo-american relations!

Greg Diamantis



DEATH IN VENICE

Stunning Performance

Unfortunately this will be over by the time you're reading On Dit, but don't despair - it will be repeated during the 1980 Opera Season.

Based on Thomas Mann's novella of the same title, Britten's *Death in Venice* is set in a decaying Venice of 1911 where the distinguished German writer, Aschenbach (Robert Gard) is holidaying in an effort to recapture his burnt out capacity to create, and charts the spiritual and emotional conflict occasioned him by the attractiveness of the beautiful Tadzio, a Polish boy holidaying with his family. Even on holiday, Aschenbach remains the observer, and is frustrated by his inability to "put the relationship on a proper footing" by speaking to the boy - the book's separateness (Aschenbach has no verbal contact with the boy or his family) is formalized in the opera by Tadzio's being a non-vocal part relying instead on movement. The First Act largely consists of many monologues by Aschenbach on the subject of both his alienation and his growing attachment to Tadzio, until he realises that what he feels is love. Thus, in the second act, joy is replaced by anxiety, and although Aschenbach is initially horrified at his involvement, the Dionysian wildness prevails, and he abandons himself to his passion, even to the extent of allowing the local barber to attempt a 'made-up' youthful beauty, which horribly miscarries. His pursuit of Tadzio is, however, ultimately unsuccessful, and he is overwhelmed by the cholera.

Jim Sharmon's production is, in a word, stunning, to the n'th detail. Presented in a background of basic black (sets, props, Flys, etc) which atmospherically underscores the prevailing aura of unresolved oppression (significantly, the two "happy" scenes are against a shimmering whitebackcloth) said oppression is further emphasised, as Aschenbach abandons himself to his passion, by a cell-bar-like screen, suggesting there is now no escape - the tragedy has achieved irresistible

momentum. Anyone who saw J.C. Superstar will not be surprised by the many mechanical contrivances employed - ascending columns, rotating receptionists, even entire choruses, by which means the already rapid scene changes are even more rapidly achieved. The costumes, likewise, were perfect to the last detail, and beautifully coordinated, standing in surreal relief against the black background.

Britten's music provides an ideal complement to Aschenbach's irresolution, creating an atmosphere of tension in a loosely a-tonal idiom with much dissonance. The orchestration includes a 5-man percussion ensemble which accompanies Tadzio whenever he appears, as when, with particular poignancy, it descants an orchestral postlude as Tadzio slowly makes his final exit. This postlude provides a transcendently peaceful resolution to the tension of the rest of the work. The orchestra, however, was generally too subdued to balance the singers, which was more the fault of the pit and the dampening soginess of the Theatre's acoustics.

Britten's style treats words in a rapid patter, resulting in a very light-handed disposition of words upon the music, which calls for an extremely adept vocal delivery. Robert Gard's performance was truly exceptional, not only since his was the bulk of the vocal work, but also for his consistently impeccable diction. Unfortunately, the rest of the cast did not follow suit. It is, perhaps, better to err on the side of more rather than less precision, particularly in such a 'verbal' work. The general theatrical behaviour of the chorus in its various roles was, however, excellent, - especially impressive where a series of choreographed "friezes" in the First Act, which just goes to show what they can do when someone tells them.

So, if you feel like being stunned, catch up with this production later in the year.



Pearls before Swine

Saturday night gave rare examples of audience behaviour. I was right last week in rating *Death in Venice* as not to popular taste. This astonishing production of Ben Britten's most intensely personal revelation of self got its fair share of walkouts at interval. "No not for us, we're traditionalists" a pair chortled smugly. "Some people are superficial" said one observer to a stranger. "Yes they certainly are" said the stranger, his eyes following the pair with futile pity. I assume the pair were of the monied elite who had enough money for tickets but not enough love for opera to have a clue what *Death in Venice* would be like.

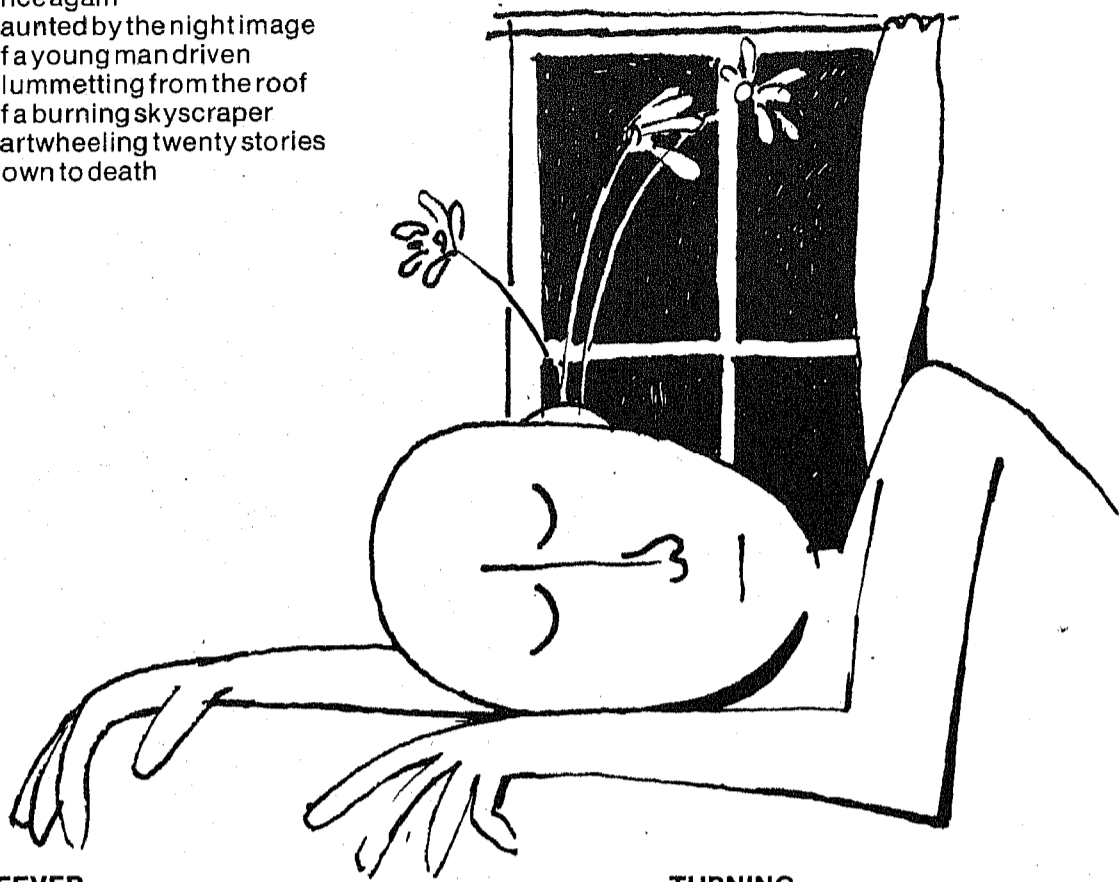
The devastating effect of this opera could be judged by the lack of lively chatter at interval. It was quiet, restrained, even strained. At the end of the show people shuffled out in almost silence. Shocked? Well certainly the emotions and attention had been extended well beyond normal theatrical limits, by the prolonged and unrelieved intensity of the opera.

This was the best show the State Opera have done.

Yet people walked out - Pearls before swine.

EXTREMITY

God deliver me
lying here safe in bed
hugging life and breath
once again
haunted by the night image
of a young man driven
plummeting from the roof
of a burning skyscraper
cartwheeling twenty stories
down to death



FEVER

All the muddled sleepless
rolling in the fretful surf of
chafing salt sand sheets
stops:
past the restless curtains,
through the dusty glass, up
the tossing leaves, and
through a rift in shifting cloud,
a star,
focussing attention.

All else merges
to a black calm
as I drift slowly
into a dark cloud of sleep.

TURNING

the earth turns
deeper into dark as
hooking themselves
deeper into bowels
clinging tapeworms
turn the dog
over on its back
whining as I turn
deeper into sleep

NIGHTWIND¹

The buffeting nightwind
extorts a whipping swishing
from insanely plunging trees
out at anchor by my window.

And though my mind rests quiet, receptive
in the calm of cloistered air,
the sound of the wind
blows away the overlay
of sleep, and thwarts its settling there.

A LITTLE NIGHT MUSIC

Can't keep up I'm losing grip I'm
going, slowly going,
gone: the mind like a flagging bird
at last succumbs, tilts back
and falls into the sea of sleep,
-the music playing on.

"I lie sprawled"²

I lie sprawled and curled in bed, shifting
throughout the night as if avoiding something -
stillness, straightness, cold.
Only the very sick
lie straight and quiet,
or the very old.

Graeme Keir AE

¹ Acknowledgement to *The Age*

² Acknowledgement to *Meanjin Quarterly*

MOUSTACHES

Galloping Indigestion



around. Quite a few lecturers have them.
All kinds of beards.

But moustaches! - That damn thing on
the upper lip is so individual! So complex
to grow! - It took so much attention and
time during the first term, causing a lot of
anxiety about her...

About her? - Of course! - that girl on the
Barr-Smith Lawns. The lovely girl...

My moustaches! - I watched them every
morning and night, sprouting little by
little.

So many filmstars have moustaches.
Girls swoon.

Yes. It is only because of her.

You would not believe it how much time
this problem takes. All this scratching off
with the razor blade, and at the right
angle. French hair-oil. And the brushing,
daily, can be quite troublesome.
Traumatic!

For weeks and weeks I asked myself:
Will my new moustaches make my lips
more sensuous, and make my eyes burn
more mysteriously? - Will she notice it?

At last, I think, my moustaches looked
just right.

Now I took to walking about the Barr-
Smith more often, with half a dozen books
under my arm, and, I think I had a far-
away look in my eyes when I met her, now
and then.

I said only 'Hi!' - She just looked at me.
And smiled a little.

Weeks and weeks went by ...terrible!

You probably know that feeling.

My temper was rising, more and more -
toward some climax. A solution.

At times it seemed that she - this lovely
girl, this divine young woman, had taken
notice. Perhaps not. Then I felt it could
not go on like that. Not for ever: I just
saying to her 'Hi!', in passing - and she
simply smiling...

But then ...you would not believe it! -
One day, on the staircase of the Barr-
Smith, she stops me: 'I have been
watching your moustaches grow for
quite a while. It would have been all right -
but for the tiny bald patch. - You men are
funny creatures...' - she says it, and smiles
her lovely smile at me...

'Bloody hell!' - Pardon me swearing! -
You can see why! - After all the many
difficulties I went through for her! - I felt,
standing there, like swooning... like
melting away... like running away
somewhere ...leaving her forever... Yet - I
stayed, not knowing what to say, just
looking into her happy, bright, blue eyes.

'Never mind' - says she, lightly, and
soothingly: 'just shave it off. It will be all
right, Pete.'

Originally this was a review of Take-away
places and on my travels I found that there
was no place like Russia. I wished I could
take it away ... and lose it. Anyway back to
the task of eating (I have to fill my bra
somehow, but it's not much fun going to
the Drive-In with two ham and pickle
sandwiches on your chest).

Last week he and me (a rooster-pecked
modesty) went out so that I could write
this throw-away column (oops take-
away). We decided to go processed all the
way, so he put on his striped shirt and
addidas sandshoes and I wore my navy
skirt with matching socks and off we went
to Kentucky Fried Clique.

We motored down Greenhill Road and
stopped at the one almost next to the
Pizza Hut. In we wondered, even super-
hero's get tired and hungry (and it was our
day off too!!!)

"Two dinner boxes thanks".

"Je ne parle pas francais".

"That's OK neither do we".

Inflation has really hit the Colonel, what
was once \$1.75 is now \$2.45 and only for a
paltry dinner-box.

We retired to the car. The Buggles were
singing "Fried Chicken killed the Uni.
reviewer". And it's not surprising. On the
official rating table 3/10 for the chicken
(pigeon) and 10/10 for the dirty note
attached unsigned.

Polly Unsaturated

K. P. Polls
GERMAN - HONS

P.S. next week more pickles.

BACH AND HIS PREDECESSORS

**JENNIFER BATE - ORGAN
FESTIVAL THEATRE
March 10th.**

Due to the dryness of the Festival Theatre acoustics, the organ is always a bit of a shock first up, and in this case was not helped by the rather harsh registration Miss Bate chose for the opening Buxtehude Prelude. It's nice to warm up gradually to the sound of the organ! Apart from this, the concert was entirely delightful. Miss Bate has a very even technique - at times, her feet were so precise that she looked rather like an elegant mechanical doll, especially holding on to the seat with both hands in some of the solo pedal passages. (The organ can be a rather inelegant instrument.) The Pachelbel was played with a lovely sense of rhythm, while the three Bach pieces were very fittingly rendered, making much use of the resources for variation of the organ, although this was carried a little to extremes in the last work, the Prelude and Fugue in D Major, becoming vaguely reminiscent of an over-blown hurdy-gurdy. But, overall, an effective demonstration of the versatility of the organ, with considerable technical precision and 'joie de vivre'.

On Dit: How do you find the Festival Theatre organ?

Jennifer Bate: I had the opportunity to listen to the organ in the hall... It is awfully important to make the best of an instrument from the listener's point of view.. (and) if there's a disparity between the sound I hear and the sound the listener hears, I want to know about it, and

while in the body of the building it seems quite small, so I think you have to be very careful... It is a magnificent instrument; I like it very much - for the kind of music I chose to play on it, I think it was extremely effective. You can't often have an instrument which will do everything - they all have their own character: some are suited to one kind of music, and some to a different type...

On Dit: Do you find that you inevitably get a different sound in a modern concert hall from that in, say, a stone cathedral?

Bate: Well, you do have less reverberation, yes, and some music is what I'd call 'big building' music where you almost need to have it. I'm thinking especially of Messiaen, who wrote his music for one particular instrument. You can't duplicate it, but I prefer to play Messiaen in resonant buildings than in concert halls that are dry. (But) not every concert hall is dry, some are quite pleasant.

On Dit: So how do you find the Festival Theatre?

Bate: I think this is pretty dry, especially when it is reasonably full. People absorb the sound... but I was in a position further up the stage, with the audience there, and I was not aware of any comeback - no pauses which are filled with their own sound. Of course, it's lovely to get the clarity... but I understand that the organ builder would very much have liked to have whipped all the seats out and made it into flat surfaces on the walls, so that you got quite a lot of resonance... I have been in a concert hall where you can change the whole surface.

Osman Minor



Sky

**FESTIVAL THEATRE
March 12th.**

Well, Sky was quite an experience, from the artistically arranged electronic mountain that filled the stage, to the well-tempered sound that emerged. Described as "within today's contemporary rock music field", the actual rock music was conventional for its genre, but they did it extremely well, with finely constructed arrangements and precision playing, while the music of various Baroque composers (also very beat-oriented) achieved a novel dynamism when electronically transformed, particularly

Bach's Toccata and Fugue in D Minor, otherwise for organ. The highlight of the evening would have to have been Herbie Flower's Tuba solo, which fully explored the instrument's comic propensities.

The sound itself was, for my taste, a little "cold" - not an ounce of distortion, except that programmed into the synthesizer, and definitely loud enough (while not quite reaching the threshold of pain), but somewhat lacking in depth of tone. Perhaps I'm used to more solid bass speakers, or some reverberation could have been introduced. The audience, however, was completely enthralled, with at least half of it on its feet in the standing ovation(s) at the end.

Osman Minor

Bruck-Ross Duo



James Galway

Apart from the fundamental drawback of large concert halls being somewhat inappropriate venues for what is essentially 'drawing room' music, this was a delightful afternoon's entertainment, with both James Galway and his accompanist, Phillip Moll, in top form (except for one, and only one, 'fluff', when our James slid up to a climatic note and then, I suspect, very nearly got the giggles) thus introducing an unusual syncopation onto the next few phrases. The Festival Theatre management had, at least, tried to remedy the inherent acoustic problem by placing a sound screen behind the players (not simply for artistic reasons, like the potted plants?)

The Reinecke was, perhaps, a trifle precious, but the Schubert Variations more than compensated, while the Faure Fantaisie was entirely delightful - full marks to the accompanist. The Prokofiev Sonata in D Major, Op. 94, which constituted the second half of the programme, was beautifully played: the Scherzo, for example, was Presto full tilt, most effectively bringing out its quixotic character, but such works lose something of their dynamic edge when played in acoustically inappropriate venues. The piece de resistance of the afternoon came in the form of three encores, played from

memory and thus perhaps more well known, although their lighter nature could account for their more evident enjoyment. But we really shouldn't complain when Mr. Galway is so generous with his encores, and ample testimonial to his popularity can be found in the fact that the opening concert with the orchestra was completely booked out by the Friends of the Festival even before the booking became public.

Osman Minor



**EDMUND WRIGHT HOUSE,
13th March, 1.05 p.m.**

In which we were presented with either end of the guitar repertoire - the middle will be represented on Friday. And be warned, be early - it takes a while to get the traffic noises out of the ears, and to acclimatize to the Renaissance sound. Well, almost! - purists would no doubt prefer lutes.

Even Edmund Wright House however, is too large for such a recital, since Renaissance music, being essentially domestic, is written for something more the size of the Lady Symon Library, with wooden floors, stone walls, and very little (wooden) furniture, and definitely *not* with 300 sound-absorbing people. It was, however, an excellent performance, despite the acoustic drawbacks and the building programme outside. The Duo obviously takes its music very seriously - not once did a smile escape them, not even when being enthusiastically applauded. So it was quite flabbergasting when one of them got up and sat on the other, and they proceeded to both play a

Galliard on the same guitar, said Galliard having been written for just such a situation. (Given the tenor of the times, it is interesting to speculate on the respective genders of the original duo.)

The Satie piece was still very much in the traditional mode, but the last two pieces catapulted us into the recent twentieth century. Riehm's Klagertrauersehnsucht (1977) called for every conceivable technical resource, including the solid thumping of the guitar, and the result could best be described as an interesting 'sound' experience. The Kagel dispensed with the guitars entirely, being written "for non-European instruments": thus we had a cello bow, pan pipes, more pipes of various shapes and sizes, and a reversible bongo drum - a highlight of the piece was the recurring tantrum on the bongo drum, which otherwise provided a more or less constant jungle rhythm underneath the wind section. I suppose it depends on bear in mind Kagel's renown as an avant-garde electronic and/or music theatre composer. But it was definitely quite an event, and received a very enthusiastic response. And they still didn't smile.

Osman Minor

Preview

BILITIS

'if you feel it do it'?

A friend of mine once told me that he was off to see *Moonraker* that afternoon. I was surprised to think that intelligent people actually went to see James Bond films, so I asked him what the attraction for him was, to which he replied that the spectacular tongue-in-cheek violence provided excellent entertaining escapism for a couple of hours. Providing escapism is, after all, a legitimate function of modern cinema.

Why, then, do people wonder that I consider Hamilton's *Bilitis* to be such an excellent film despite the fact that it bears no weighty social comment? The harmonic beauty of the well-known Hamilton-style photography combined with the pastoral tones of Francis Lai's music (which television stations have since pinched and used as background music for everything from the news to documentaries on deformed children) provide wonderful escapism from the violent horrors of the real world. I suppose some find it more entertaining to watch people being killed than to watch people making love, but I do not.

As in James Bond movies, it all depends on how it is done. Like David Hamilton's popular photographs, the film manages to be beautiful and erotic without being pervy (a fact which must have disappointed more than one viewer), the sort of thing you can watch regardless of your sex or sexuality, simply because it looks nice. The beauty does not only apply to the actors - every detail in every shot seems to have been carefully

planned, composed and colour coordinated: an artwork in its own right. So who cares that they do not combine to tell a fast-moving intriguing story? Neither do the pictures in an art gallery. The photography, like most of Hamilton's pictures, gives the impression of a dream, an effect enhanced by the dreamily nonsensical things people say, their reactions to each other, and their way of treating all this as normal. Some films are commended for their brilliant portrayal of reality: this film is an equally brilliant portrayal of a very pleasant dream that any of us may have.

The young girl Bilitis is shown against backgrounds that are just as dream-like, from a boarding-school in the middle of a garden of Eden, where girls frolic through the greenery by day and love each other at night, to the lavish house of her mother who she has not seen for ten years. After bad experiences with both her step-father (a sadistic brute who is unfaithful to his wife) and a boyfriend, Lucas, who hurts her through his over-eagerness for sexual contact, we see Bilitis become disillusioned with men, and at home one day she spontaneously makes love to her mother. This is one of the most important scenes, showing two people making love sheerly for the feeling between themselves, with no regard for any of their social or physiological attributes. It is impossible to call this lesbianism or incest because it is not treated as such. This is the same "if you feel it, do it" message that was delivered in



The Rocky Horror Picture Show against a more mirthful background, only in *Bilitis* the mood of the film is better suited to the feelings it is handling. After this scene, the mother decides she needs a (gentle) man, and Bilitis good-naturedly sets off to find her one. However, the man her mother desires turns out to be Lucas, which is more than Bilitis can bear, so she runs away from home, the end of the film showing her sitting on the steps in front of her deserted school building, staring sombrely into the distance.

The only criticism I could have is that too much attention has been given to material wealth. Everybody is so stinking rich that I imagine a lot of viewers feeling distanced from the world being described. Again, though, what is being shown is a dream world, and even if we do not all dream of being rich, we do tend to forget our day-to-day problems of making ends meet during pleasant dreams, just like we do during James Bond movies.

Chris Staker

PAUL JACOBS AND THE NUCLEAR BAND

On the 8th of March, Four Corners screened 20 minutes of excerpts from the one hour film *Paul Jacobs and the Nuclear Band*. For those that missed it, the film concerns the investigation by reporter Paul Jacobs on the effects of the U.S. Government's extensive nuclear weapon testing programme in the 1950's. What you see is obscene. So that the U.S. Government could prove to its people that American troops were "tough" enough to withstand a nuclear

blast, two hundred thousand soldiers were ordered to place themselves in open trenches near the blast site. Soon after the 'A' or 'H' bomb was detonated, these troops were ordered to march forward to "ground zero" (the actual site of the blast). Many of these men are now dead or dying - of cancer. One of the survivors (who has cancer) told Paul Jacobs how men would be howling in agony from the effect of the blast; others, who could still walk, marched to "ground zero" with blistered faces and bleeding eyes. Because this programme was all part of a public relations campaign, the explosions and the troops involved were filmed - footage of which we see. The U.S. Government has consistently denied liability to the cancer victims of these public relations exercises.

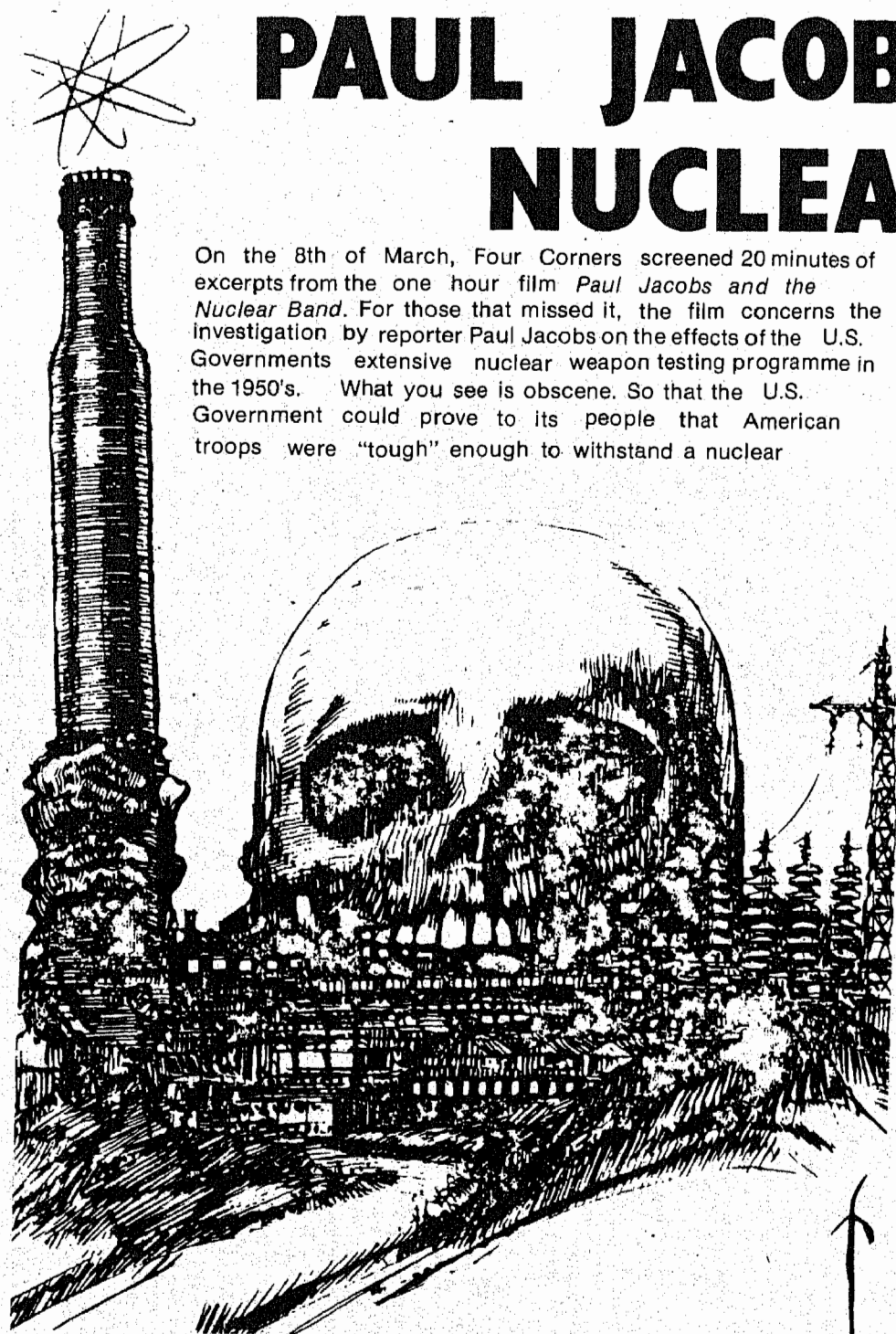
The documentary also focuses on a small town, a few miles from the test site. Because of an unexpected wind change, soon after one test, the U.S. Atomic Energy Commission broadcast radio

warnings to residents to stay indoors. But there were many people who didn't hear the warnings, who were caught up in a cloud of radio-active dust. Jacobs spoke to people who were 50, but looked 70 - all with cancer.

Paul Jacobs paid a high price for his piece of investigative journalism, for he too developed cancer. (Visiting radioactive "hot-spots" made sure of that). The film ends with a short obituary of Paul Jacobs - he died at 59 - before he should have, because of his commitment to uncover a government scandal and human tragedy.

Why may you ask am I telling you all about a T.V. programme, in a 'Film' column? Well, "Paul Jacobs and the Nuclear Gang" is now in stock at the Media Resource Centre, and the Labor Club has assured me that it will be screening the film on campus this year. A horror movie that shouldn't be missed.

Nick Xenophou



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Bread and Chocolate



CHELSEA

Years ago, the adventures of Nino Cullotta took this country by storm. The saga of an Italian migrant in a new environment became known to millions through the novel (and film), *They're a Weird Mob*.

Bread and Chocolate also concerns the fortunes (or rather, lack of) of an Italian worker in an inhospitable environment. His name is Nino too, and he is part of the large number of itinerant workers who provide cheap "factory fodder" labour that helps to keep Switzerland's standard of living so high (for the Swiss, at least).

The film documents Nino's progress in Switzerland with a blend of humour and pathos. Throughout the film Nino is portrayed as a lonely, unlucky figure who seems to be overwhelmed by his environment. His misfortunes are probably atypical of other migrant workers in Switzerland's fate.

At the start of the film Nino is on trial as a waiter - a job he soon loses after being

caught by the police for urinating in public. Losing the job means that his work permit is no longer valid, and he must leave his host country. Nino can't bear the thought of facing his family in Italy, and explaining that he was thrown out of Switzerland for some inadvertant pissing, so, like many others, he stays on illegally, only to get into more awkward situations.

The statement "Bread and Chocolate" makes about the problems faced by people like Nino is here. In one scene the message becomes even more overt when Nino calls on others like him to "wake up", and realise that they are after all, "factory fodder" for the Swiss.

"Bread and Chocolate" has had a rare universal appeal in Europe, winning awards at both the Moscow and Catholic Film Festivals. It isn't a commercial film in the traditional American sense, but it is an intelligent and sensitive work worth seeing.

Nick Xenophou.

Norma Rae

ACADEMY TWIN



No, this is not a film about a rock star and her dissolute life, nor is it one of those lovelorn weepies where the heroine contracts cancer, leukemia and triple apoplexy and drifts into oblivion to the sound of a hundred violins and two hundred sniffing noses.

In fact, the title of the film gives no clues whatsoever as to its content. The name of the director does, however. Martin Ritt has made another serious and moving film in the mould of his previous ones, *Souther*, the story of a black, Southern family during the Depression, and *The Front*, a tragi-comic depiction of McCarthyite black listing in show-business in the bad old 50's. *Norma Rae* is about an attempt to unionise a noisy, filthy cotton mill in a backwoods Southern Baptist town where unionist, communist, atheist and Jew are regarded as synonymous by bosses and workers alike.

The opening frames of the film show the inside of the mill: hundreds of machines working at full pace and making a horrible racket; poorly ventilated, the air is clogged with hundreds of tiny wafts of floating cotton, workers tend these machines like fawning servants. These scenes make a living reality of the cliché's, 'alienation' and 'exploitation'.

Norma Rae herself, played with gusto by Sally Fields, is an 'anti-heroine'. She is a mill-worker and daughter of mill-workers, with a sharp tongue and a quick temper. The catalyst for the formation of a union labour organiser, Reuben Wachowski, (Ron Leibman), an

intellectual (!) Jen (!!) and a New Yorker (!!!) In spite of these handicaps, he works with persistence to awaken the workers to the need to unite in order to improve their conditions. Norma Rae moves from indifference to active involvement as she sees his dedication and becomes fascinated by him. The obligatory triangle is completed by another local worker, (Beau Bridges) she has in the meantime married.

However, it is a triangle with an unusual twist: concerned and hard-working wife becomes fascinated by dedicated but aloof co-worker, while the husband, suspicious of an involvement he cannot understand, remains at home looking after the kids. There is no concession to romantic nonsense either; Reuben remains aloof, and the husband, in a moving scene, affirms his love of Norma although he realizes her other interests.

The film portrays well the struggle involved in getting the union started: a bigoted white minister refuses to allow a meeting in his church because there would be blacks and whites together; the management use sordid gossip to discredit the union (Norma has two children from 2 different fathers) and straight out racial incitement to divide the black and white workers.

However, the film falls down somewhat in its depiction of the final confrontation with the factory overlords: Norma Rae is sacked, but through her 'forceful presence' she prevails on the whole factory to stop work. But the workers do not then follow her out when she is arrested, and this makes the previous scene harder to believe. The climax of the film, when the workers vote to form a union branch, is also simplistic. The film stops there, as if that was the end of the problem, as if there was no possibility anymore of harassment and intimidation, and as if there was no danger of the new union officials themselves becoming entrenched, bureaucratized and no longer receptive to the shop-floor.

But the film is not meant to be a sociological thesis. It is, however, highly entertaining and thought-provoking, and visually beautiful: the workers have strength and dignity, the backwoods waterhole, after the grimy little town, has real idyllic beauty. In all, well above the usual Hollywood product.

Trevor Schaefer

STEPPENWOLF

CAPRI

Don't go to this film expecting to understand, or fully appreciate it, the first time.

The film is an adaptation of Herman Hesse's book of the same name; the broad theme being a comment on life, its many contradictions and its humor (black or otherwise) - and on Fate (and its relation with Life).

It begins with a dejected, humorless 50 year old Harry Hahler (Max von Sydow) contemplating suicide and at a frantic pace involves the viewer with his life in a very surrealistic manner. (Monty Python-style animation is used to explain his contradictory character-the mild, cultured, civilised facade, occasionally overpowered by the wild, everpresent "Steppenwolf" with dire consequences - and his past.) Back to human characters, Harry's life-course is irresistibly directed towards 'The Magic Theatre' ("admission not for everybody - madmen only") by a small cliché of recurring figures. These figures are led by Hermine (Dominique Sanda), a high class call girl; and Pablo, a sax playing cocaine freak.

In 'The Magic Theatre', Harry plays out violent scenarios, catering to the "Steppenwolf" but in the end fails to 'release his mind with a hearty laugh'. He remains humorless, and is ostracised.

In summary: Acting superb; technically excellent; incredibly intense, at times overpowering; full of oblique symbolism and social comment-Harry's "Letters to the Editor", his condemnation, and ultimate comprehension of Goethe religion's inherent social irrelevance (similar to 'Three Cheers the Paraclete' by Kenneally) : even the 'Rule of the Machine'.

I highly recommend the film to everyone, especially Hunter S. Thompson or Sartre fans.

Jodi Tabalotny - LAW

The Rose



REGENT 1

At 34 Bette Midler has finally made her major movie debut. She plays "the Rose", a temperamental rock singer of the late 60's instilled with a false sense of self importance by her money hungry manager Rudge, played by Alan Bates.

Leaving the question of Midler's competence as an actress aside it is rather incongruous to see the entertainment industry turn this hardluck story about its own manipulative mistreatment of people into just another commercial enterprise. I could not understand the inappropriate chortles of enthusiastic laughter I heard from the cinema hardened movie-buffs around me as Midler egotistically

Padre Padrone



CAPRI

Padre Padrone (My Father, my Master) is a moving film based on the true life story of a Sardinian shepherd (Gavino Ledda, published in Penguin) forced from the age of six to live in the crushing loneliness of the hills by his tyrannical father.

The deep silence and utter desolation of his solitary existence is only ever broken by unrestrained beatings and tirades of abuse from his father. Although the boy rebels and escapes from his home town his childhood of 20 years of deprivation have so stunted him that he is discriminated against in the outside world immaturity. Surviving these early hardships he first learns Italian and then Latin and Greek eventually going to University and becoming a professor of Linguistics.

The story he says, is not only his own, but represents that of many of the shepherds of his home country. He now lives as a writer back in Sardinia studying the language of the shepherds and analysing his own roots.

Speaking to the camera at the end of the film he explains "I had to come back - you have to solve the problem here on your own ground and not run away from it." The film is slow in parts, but that is a stylistic necessity. It was not made to entertain but to tell the story of the hardship imposed by a dictatorial patriarch incapable of showing any affection on his son who rises above all of these stifling constraints and handicaps to awareness and deep self knowledge. It is a film made to be understood and not consumed and is well worth seeing.

Andrew Fagan

portrayed the frantic love-hate relationship between a frightened and insecure Rose and the tyrannical pressure of constant public exposure. They actually cheered as she buried herself in a thoughtless and self destructive orgy of anonymous "sex and drugs and rock and roll." As she collapses on stage in the final scene pumped full of chemicals and drugged out of her brain with the frenzied attention of 10,000 screaming fans it is easy to dismiss Midler's antics as over dramatic. However this film is worth seeing and if you have any feeling left at the end, don't be afraid to show it.

Andrew Fagan

CRICKET SEMI FINALS



Student supremacy surrounded the semi-finals played over the week-end.

In the Hawthorns, the C grade looted 359 runs off Port. Captain "Intense" Jeanes inspired injecting himself into club history with an innings of 108. Chris McDonough doodled for 71 and the wild one Ashley Georgeson plundered 59 with 150 runs coming after tea. In the morning ex-Westminster, Warlock brando Wainwright smashed his way through Port's opening batsmen. And after lunch tipsy spin turbo Tim May mopped up the last pockets of resistance collecting 4/50; Uni winning by 200 runs.

On the cemetery Ground West Tce., the E grade batting on a bowlers graveyard hit 246 against Post Tel. Gavin James 53 included 8 fours which landed in the Valley of the Dead. Alan hadagrous enjoying

the green and a grassy wicket hit so and Baby Rorrison struck 82 with shots that would have made even Victor Trumper turn in his grave.

Despite the dead pitch, James and Lincoln "College" Tyner on the Sunday laid to rest the Post Tel. line up by finally winning by 100 runs so nailing in the coffin Post Tels. finals chances. So for Port and Post Tel., its dust to dust, ashes to ashes.

Peter Madden

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Whats on

MONDAY 17th MARCH

CINEMA: *Chelsea Cinema*:- "Bread & Chocolate" directed by Franco Brusati. "The Conformist" directed by Bernardo Bertolucci. 7.30 p.m. *Valhalla at the Capri*:- "Padre Padrone" directed by Paolo & Vittorio Taviani 8.00 p.m. \$2.50 for students with current student cards. *S.A. Media Resource Centre* at the Salisbury Institute:- "Mouth to Mouth" 8.00 p.m. Concessions available.

MUSIC: *Arts Theatre*:- "Songs from Sideshow Alley", Robyn Archer, March 17-22 11.00 p.m. \$4.00 student concession. *Festival Centre Annex*:- Jazz from 11.00 p.m. \$5.00 (F.J.C.). *Creole Room*:- "Kerrie Biddell" & "Compared to What" March 17-19, 8-12 p.m., \$12.00 dinner (F.J.C.) \$5.00 supper show.

DANCE/MIME: *Opera Theatre*:- La Ciaca Theatre Company of Catalonia. BASS bookings 17-22 March 8.30 p.m.

DRAMA: *A.U. Union Bistro*:- "Cafe Faux Pas" A.U. Footlights Club, Tues. to Thurs. March 11-27 6.30 p.m. "Donations". *Tearjerkers Room*:- 20-22 Currie St., City - "Fanuchis' Bargain Basement Festival" everything by David Flanagan, another "alternative Festi" smile. March 7-29 11.30 p.m. everybody \$5.00 (incl. supper).

EXHIBITIONS: *S.A. Media Resource Centre*:- photographs by Paul Opperman. *Brookman Hall S.A.I.T.*:- "Futuresight" see zappy lasers & Santoz's Tax deduction March 1-29 \$1.00 thank you. *Bonython Gallery*:- Arthur Boyd and

Mark Thompson, see pics & bums, March 8-26. *Festival Centre Gallery*:- "Post-Card Originals" 40 Australian artists paint post cards, March 7-29

TUESDAY 18th MARCH

CINEMA: *Chelsea Cinema*:- "Bread & Chocolate" and "Conformist" - 7.30 p.m. *Valhalla at the Capri*:- "Padre Padrone" 8.00 p.m.

MUSIC: *Arts Theatre*:- Robyn Archer, 11.00 p.m. *Seven Stars Hotel*:- "Rusty" singer guitarist till 12.00 p.m., \$1.00. *Creole Room*:- Kerrie Bidell & Compared to What, 8.00 - 12.00 p.m.

DANCE/MIME: *Little Theatre*:- "What's Mime is Yours" with Jean Paul Bell & Dave Grey. Presented by Living Room Productions and Focus. March 18-22 8.00 p.m. Students \$4.50. \$1.00 on Tuesday and Wednesday. *Opera Theatre*:- "Dressed Like an Egg" Mabou Mimes, March 18-22 8.00 p.m. BASS Bookings.

DRAMA: *A.U. Union Bistro*:- "Cafe Faux Pas" 6.30 p.m. *Tearjerkers' Room*:- "Fanuchis' Bargain Basement Festival" 11.30 p.m. **EXHIBITIONS** See Monday.

WEDNESDAY 19th MARCH

CINEMA: *Chelsea Cinema*:- "Bread & Chocolate" and "Conformist" 7.30 p.m.

Valhalla at the Capri:- "Padre Padrone" 8.00 p.m. *S.A. Media Resource Centre*:- Carledge Auditorium, Elizabeth - "Mouth to Mouth" 7.30 p.m.

MUSIC: *Arts Theatre*:- Robyn Archer 11.00 p.m. *Hackney Hotel*:- "Rusty" sings and plays his guitars at your favourite pub \$1.00. *Angas Hotel*:- "The Sensational Boddies" rock and R & B resident band. *Festival Theatre Annex*:- Jazz from 11.00 p.m. \$5.00 (F.J.C.). *Creole Room*:- Kerrie Biddell et al.

DANCE/MIME: *Opera Theatre*:- La Ciaca 5.30 p.m. *Little Theatre*:- "What's Mime is Yours" 8.00 p.m. *Arts Theatre*:- "Dressed Like an Egg" 8.00 p.m. **DRAMA:** *A.U. Union Bistro*:- "Cafe Faux Pas" 6.30 p.m. *Tearjerkers' Room*:- Fanuchis' Bargain Basement Festival - 11.30 p.m. **EXHIBITIONS:** See Monday.

THURSDAY 20th MARCH

CINEMA: *Chelsea Cinema*:- See popular daily press. *Valhalla at the Capri*:- "Padre Padrone" 8.00 p.m.

MUSIC: *Arts Theatre*:- Robyn Archer, 11.00 p.m. *Festival Theatre Annex*:- Jazz from 11.00 p.m. *Creole Room*:- Late Night Jam and other local groups, March 20-22, 10.00 p.m. \$2.50 with supper. *Angas Hotel*:- Angas St. City - "The Units" free every Thursday. *Richmond Hotel*:- Richmond Arcade, off Rundle Mall - check at venue.

DANCE/MIME: *Opera Theatre*:- La Ciaca - 8.30 p.m. *Little Theatre*:- "What's Mime is Yours", 8.00 p.m. *Arts Theatre*:- "Dressed Like an Egg", 8.00 p.m.

DRAMA/CABARET: *A.U. Union Bistro*:- "Cafe Faux Pas", 6.30 p.m. *Tearjerkers' Room*:- "Fanuchis' Bargain Basement Festival", 11.30 p.m. *Focus Club*:- "Cabaret Communique", till March 23rd, 8.00 p.m. - Students etc. \$3.50. **EXHIBITIONS** See Monday.

FRIDAY 21st MARCH

CINEMA: *Valhalla at the Capri*:- "Padre Padrone", 8.00 p.m. "Steppenwolf" exhilarating late show 11.30 p.m. \$2.50 Student concession. **MUSIC:** *Arts Theatre*:- Robyn Archer, 11.00 p.m. *Festival Theatre Annex*:- Jazz from 11.00 p.m. *Creole Room*:- Local and visiting artists 10.00 p.m. *A.U. Jazz Rock & Blues*:- Good music free on Barr Smith Lawns or cheaply in Union Hall. *Cremorne Hotel*:- "Street Corner Jack", \$2.00. *Norfolk Hotel*:- Rundle Mall - "Rusty" \$1.00. *The Basement*:- Port Rd. Hindmarsh - "Tropical Gin" \$1.00. *Cloisters*:- "Cabaret" Street Theatre the Victoria College of the Arts. 1-2 p.m. FREE

Uni Bar:- Band 8-11 p.m. "Razor Cuts" FREE **DANCE/MIME:** *Opera Theatre*:- La Ciaca, 8.30 p.m. *Little Theatre*:- "What's Mime is Yours" 8.00 p.m. *Arts Theatre*:- "Dressed Like an Egg", 8.00 p.m. *Balcony Theatre*:- 122 Gouger St., City - "Play Dice with Demeter" quote:- "Spectacular Left Bank out of Brecht Misogynism, unmasked cynical copy rules O.K." March 21-22 24-29, 10.30 p.m. Students and other disadvantaged \$3.00. **DRAMA/CABARET:** *A.U. Union Bistro*:- "Cafe Faux Pas", 6.30 p.m.

Tearjerkers' Room:- "Fanuchis' Bargain Basement Festival", 11.30 p.m. *Focus Club*:- "Cabaret Communique", 8.00 p.m. **EXHIBITIONS:** See Monday.

SATURDAY 22nd MARCH

CINEMA: *Valhalla at the Capri*:- "Padre Padrone", 8.00 p.m. "Steppenwolf", 11.30 p.m.

MUSIC: *Arts Theatre*:- Robyn Archer, 11.00 p.m. *Festival Theatre Annex*:- Jazz from 11.00 p.m. *Creole Room*:- Local and visiting artists, 10.00 p.m.

DANCE/MIME: *Opera Theatre*:- La Ciaca, 8.30 p.m. *Little Theatre*:- "What's Mime is Yours", 8.00 p.m. *Arts Theatre*:- "Dressed Like an Egg", 8.00 p.m. *Balcony Theatre*:- "Play Dice with Demeter", 10.30 p.m.

DRAMA/CABARET: *A.U. Union Bistro*:- "Cafe Faux Pas" 6.30 p.m. *Tearjerkers' Room*:- "Fanuchis' Bargain Basement Festival", 11.30 p.m. *Focus Club*:- "Cabaret Communique", 8.00 p.m. **EXHIBITIONS:** See Monday.

SUNDAY 23rd MARCH

CINEMA: *Valhalla at the Capri*:- "Padre Padrone", 5.00 p.m. and 8.00 p.m. **MUSIC:** *Creole Room*:- Keith Stirling Quartet, 10.00 p.m. - 2.00 a.m., \$5.00 supper ticket.

DANCE/MIME/CABARET/DRAMA: *Cafe Theatre*:- Dom Polski Centre, Angas St., City - "Living Sketches" Cabaret opens 8.00 p.m., \$3.00. *Tearjerkers' Room*:- "Fanuchis' Bargain Basement Festival", 11.30 p.m. *A.U. Union Bistro*:- "Cafe Faux Pas", 6.30 p.m. **EXHIBITIONS:** See Monday.

