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# On dit

news of the students association

Library Note : On Dit, Vol. 48, No. 5, March 1980



## EASTER FACT OR FABLE

# On dit



This weeks edition marks the close of the first half of term. Looking back at the past 5 weeks, reviews have made up the bulk of material received from students by far. It will be interesting to see what happens to this trend now the Festival has come to a close.

This weeks cover stories deal with the relevance of Easter today. We had material promised arguing the con-case however it has not been received to date. Hopefully it will be ready in time for On dit 6.

It's always a pity to see so few votes cast in student elections. In the past by-elections have been notorious for their lack of drawing power. Does the small turnout indicate students' lack of interest in student politics, their broad satisfaction with the status quo or simply that we are too bored or too busy to vote.

If the rumours we've been getting are any indication, student unionism on campus is up for a tough time this year. Students interested in protecting our union should make their views known now. Don't let's test the old saying, "You don't know what you've got till it's gone".

Our story on the theft of bicycles around the university should be a warning to all those who ride their bikes in. Please be on the lookout for the people who are doing the work; most students can't afford bikes in the first place let alone replacing them.

On dit won't be appearing on Easter Monday. We will be using the week off to look at what we've done, and to try and chart a direction for the rest of the year. Any input to this process is welcome, so drop into the On dit office anytime 9-5 Monday to Thursday.

What are we doing for Easter? Going as far away from On dit as we can!

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

## March 31st 1980 Vol 48 Number 5

Edited and Published; every Monday by Andrew Fagan and Geoff Hanmer for the Students' Association, University of Adelaide.

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# Production

# Letters

More letters page 4.

## NOT JOBS FOR BOYS - S.A.U.A.

Dear Editors,

I write in reply to Mr. P. Hunt's letter in your last edition complaining that he did not receive an interview for a job advertised in your paper. The advertisement was originally to be displayed on the Work Action noticeboard and in the first edition of On Dit. As it was left out of that edition (not by us. Ed.) we received only three applications, one of which was Mr. Hunt's; and we decided to advertise more widely.

Eight applications were received finally, and as is the case with all appointments anywhere, the letters were discussed and a short list of interviewees drawn up. Mr. Hunt's letter of application was not considered sufficient to justify an interview.

Of the two people employed, one was known to the appointment committee, one was unknown to us previously, as were two others who were interviewed. A charge of "jobs for the boys" is thus unfounded, especially as one of "the boys" is a woman.

The Students Activities Office believes that the staff presently employed will continue to offer the high standard of service which has come to be expected.

Howard Glenn  
Chair  
Clubs and Societies Council  
for the Appointment Committee

## CENTRE UNITY

To all Student Newspapers,

To avoid any misapprehensions which may have arisen concerning Centre-Unity's attitudes to the Australian Union of Students after its 1980 Annual Council, we would be grateful for this opportunity to make our position quite clear.

Centre-Unity is, and has always been, fundamentally pro-Union. However, in 1978 and 1979, A.U.S. reached a stage where its unrepresentative nature and undemocratic structure, coupled with its failure to attend to the interests of its membership, made it so repugnant and ineffective that so long as reform from within the Union was extremely obstructed, we were forced to initiate the campaign of secessions which appears now to have succeeded in bringing the Union to its senses.

As a direct consequence of that campaign, almost every reform which we have advocated over the last five years has been adopted by A.U.S. Now that we have achieved most of our aims, we believe that our remaining differences with the leadership can be debated within the structure of the Union, and Centre-Unity expects to play a positive part in the leadership of A.U.S. in the future.

Nevertheless, it is important that it is realised that we still retain major disagreements with the leadership and policies of A.U.S. Our opposition to communist and conservative policies and activists will continue. The ideological struggle between Social Democrats on the one part, and Marxist and Conservatives on the other, will not relent whether we are in or out of A.U.S.

We stated at the end of A.U.S. Council that if the reformed Union proved itself over the next six months, we would then recommend to students that they re-affiliate. It should be understood that our support for A.U.S. is conditional upon other political groupings which guaranteed support for the reforms, especially the so-called 'Broad Left', honouring their commitments to democracy in A.U.S.

Yours sincerely,

Centre-Unity National Executive  
Paul Brereton  
Steve Lewis  
Adam Slonim  
David Cragg

## PARANOIA AND THE COMMON PERSON

Dear A. and G.,

I had intended to forget the incident referred to in "Left Coalition" (On dit 4), it being just one more example of petty campus politics. After reading the said letter I feel I must waste some of my time and reply to their rantings.

Firstly, I am saddened by their accusations of "rudeness and temerity...". This statement goes totally contrary to earlier ones made by the L.C. in their propaganda. Meetings are not "open to everyone". One may, it seems, not be welcome to "come along and bring your ideas", but rather be excluded for simply holding views which seem to conflict with certain vague, ill-defined views or dogmas held by such paradigms of (non)pluralism as Vaia Priols, Andrew Frost, Tony de Nagy, and other political lightweight like the signatories to the letter.

The right to be heard in one's 'defence', that is to say one's right to rebut whatever nonsense is said about one, by them, does not exist in this crowd; just as it does not exist in the many countries whose governments have been taken over by similar manifestations of mob-rule (read 'Socialism'). Debate to eject me hinged on the claim that I couldn't possibly be interested in "Why have a L.C. on campus". Unlike these ideologies, I do have an interest in all political views. What are they afraid of? - being unable to justify their existence to someone who is actually able to think for himself?

If this is a portent of things to come when the 'Worker's Paradise' is instituted, I'm going to Queensland. From there, I will observe the indignities and injustices to which this brand of "Socialism", and its adherents, will subject the Worker.

There is nothing more poisonous than these half-educated bourgeoisie forcing the Workers to prop up the State with the aid of Tribunals, an example of the workings of which I believe I was privileged to witness at the meeting; and which have historic precedent in the Russian 'show-trials' and purges of the 30's.

In reply to all their carry-on, I repeat the invitation (to all, but especially to these extremely paranoid persons) to attend future Liberal Club meetings. I can assure you that you will not be perfunctorily ostracised; in fact, we may invite you to have a word because a good laugh never goes astray.

I leave you now, Comrades, and look forward to your biased reply.

Jodi Tabalotny  
Liberal Club President

## ELECTIONS

Dear Andrew and Geoff,

This letter is in regard to the "Union Council by-election" leaflets issued by the Adelaide University Sports and Physical Recreation Association Inc. on March 19th, 1980. Although my support for the leaflet may be implied as I am one of the five Sports Association advocates presently on Union Council, my first knowledge of the leaflets was on March 25th, 1980. I wish it be known to the university community that at NO time was I asked for, and at NO time have I given, permission for my name to be used on the leaflets and accordingly, I disassociate myself and my name from them.

Hugh Middlemiss

## IDEOLOGICAL PUERILITY

I did not write the headline "Ideological Puerility" above my review of *Sida Show Alley*. Editing also cut out my explanation that audience applause of Robyn Nevins' speech about T.V. showed their lack of perception of Ideology and reality.

L.O.K.

Andrew and Geoff  
Editors

From the many letters and personal enquiries that I have received there appears to be much confusion over the installation of pin ball machines in the bar.

The letter last week (K. Polis "Pinball Mania") is very ambiguous in attempting to show who made the decision. With the approval of the Catering Management Board and the standing sub-committees, Union Council resolved to install the machines on a one month trial basis. This trial will be assessed on the desirability, noise, popularity and financial return to the Union. (It should be noted that the Executive of the Students' Association is in no way responsible for any decision on this matter).

One of the major considerations when the Union Council decides will be the inconvenience caused to members. It is true that with the sound dampened the machines are very quiet. If someone sits more than 2-3 metres away I do not believe that enjoyment of the bar will be in any way hindered. It must also be borne in mind that the financial return from the machines will save approx. \$1.00 on every students statutory fee (expected income of \$8,000).

Anybody who has visited the bar recently and felt enthused enough to feed their money into the mindless machines will have realized their amazing popularity. The waiting period for access to the "Space Invaders" is in excess of 1/2 hour during peak periods and there are always many people willing to pump 20¢ into the slot at all times through the day.

I do wholeheartedly approve of the sentiments of Mr. Polis' letter because he takes an interest in the welfare of students. I would encourage anybody on campus to speak with myself or any other elected representative to discuss any problems or suggestions.

Don Ray  
S.A.U.A. President

## EDITORS REPLY

Dear Andrew Frost,

In last weeks *On Dit*, you wrote a letter that was both inaccurate and misleading. It contains so many factual errors that we feel we have to reply. We think that Andrew, as Vice President of the Students' Association, should have shown more responsibility by checking his facts.

First: We didn't charge, and won't be charging for ads from campus groups. The suggestion that we did, or have, or will, is mischievous. Our editorial mentions changes, not charges. Andrew could have read our policy statement on Advertising, or asked us. He did neither. All the advertising we got was printed - free. We have consulted Don Ray on this issue.

One of the four (not three, as Andrew believes) Focus activities on Campus was reviewed by us in *On Dit* 3. We suppose Andrew didn't actually bother to check.

Andrew makes a hearty mess of our financial position. An uninformed guess would be the best description of his attempt to outline our budget. Again, he only had to ask to be told. Andrew wants student news to come a big "first". Pity he didn't manage to file his report on A.U.S. Council with On Dit. As Vice President, and delegate to Council, surely students deserve better.

Andrew even gets B & C's circulation wrong: 1500 not 500 as stated. In future, lets hope for a less pretentious Andrew Frost, or at least one who sticks to the facts.

**Campus News;** Not only but also. Three elections, a referendum, two general student meetings, a general union meeting, and questions on the upper house. Hohum, another week. *page 3*

**Marxism;** Michael Logie looks at Marxism today and concludes that it ain't what it used to be. *page 6*

**Section 45D Explained;** Our tame law student gives you the low down on what all the fuss is about. *page 5*

**Easter;** Two Christians write articles about their faith. The moral imperative and the veracity of the New Testament are discussed. Can you object to murder or rape? Read on. *page 8*

**Adelaide;** John Sandeman criticises new developments around Adelaide, and concludes that architects have lost their nerve. Find out which one. *page 7*

**Festival/Focus Deluge;** Yes folks, more (and more) reviews of bourgeois art. We just can't stop our arts crazed reviewers from writing this filth (Sorry Frosty) *back pages*

# Contents

# INVESTIGATION ORDERED

University Council should investigate allegations surrounding last October's University Council election, a general meeting decided on Wednesday 26th March.

The meeting voted 161 to 15 to support an investigation into the suspicious circumstances surrounding the election, which include:

- 26 ballot papers in the same handwriting discovered by the returning officer during a "superficial examination" of the ballot.

- The dramatic swing to the right in the vote compared to 3 polls held earlier in the year which resulted in "progressive" victories.

- Some students reported that ballot papers were stolen from their pigeon holes.

The University council has refused to hold an investigation claiming it has no legal power to overturn the election after the signing of the returning officers report.

## WRIT BEFORE COURT

A writ issued by the Students' Association, is before the Supreme Court, in an attempt to force an enquiry. If this is necessary, a second GSM will be held.

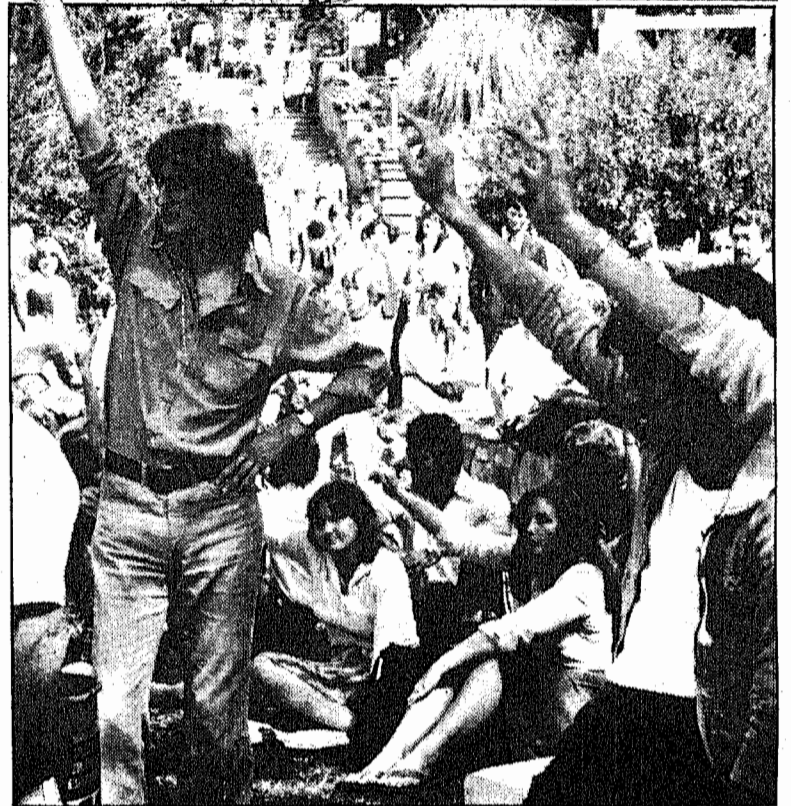
The last minute amendments to the motion ensured support by the Liberal Club, as well as the movers, the centre/left majority group in the Students' Association Executive. Only if an investigation found that the ballot had been tampered with would a new poll be needed. The Liberals welcomed the chance to clear their name and said they don't fear an investigation.

Speakers from the Students' Association pointed to the history of ballot rigging campus - largely by Liberal Club members and supporters. An increase in voters, and the swing to the right made it likely there were more faked ballots to be found. A solitary speaker against the motion, law student, Peter Maddern pointed out that the aggrieved candidate was Students' Association President, Don Ray. Surely a case of sour grapes. Liberal speaker,

Julian Glynn agreed, but maintained there was a need to clear the Liberals name.

Maddern and Glynn maintained that the 'writ' was bound to cost the students' money, whether the University or the Students' Association won. In fact, \$250 has already been spent in launching the writ. It was later established that the motion simply demanded an investigation, the writ question would only be brought before students if not investigation ensued. "All we want", said Terry Connolly in support of the motion, "if for the safe to be opened. The safe containing the ballot papers and the electoral roll. And for a random survey to be done to see if students actually voted". Student Association Vice President, Andrew Frost maintained that "the University Council had a moral obligation to make sure the election was run fairly." The meeting agreed. Students now await the University's response. Over to you Don Stranks.

John Sandeman



# RUSSIA WATCH OUT

After a protracted debate, Thursdays G.S.M. on Afghanistan who, while not totally happy about voted to condemn Russia for its the invasion, decided that Russia action in Afghanistan, but not to was coming in for unfair criticism. follow up this action with a call on After all, Afghanistan was "within the Government for various Russia's sphere of influence" an sanctions or a boycott on the argument that held little water in the Olympics.

Most interesting was the as to claim that the situation was somewhat uneasy alliance materially changed because the between the Campus Liberals and Afghan government had asked for S.A.I., (Students for Australian help: History plays strange tricks. Independence). Although S.A.I. Predictably, S.A.I. were labelled as agents of Chinese foreign policy, spent a lot of time disowning the the rest of the left were Liberals, then novelty of finding them "concessionists" and "sellouts" both on the same side of the political fence was not to be missed.

Terry Connolly (speaking after the Liberals, (Jodi Tabalotny)), pushed a successful moderate left line that eventually won the day. Not with a large "Cliche" sign had it pulling punches, Connolly said that right. Nothing new was said at the "Appeasement is better than a slow meeting - the hacks dutifully trotted out the correct line while the and peaceful death by radiation". Others were more sanguine about the audience ate their lunch.

It seems pretty remote from whatever is happening in Kabul at the moment, but nobody seriously believes they'll be conscripted to fight there, so who cares? out the correct line while the audience ate their lunch.

Geoff Hanmer

# Low turnout for poll

The Students' Association by-elections this week attracted scant attention from the 9,000 students on campus.

Only 345 managed to lodge formal votes, although this figure is on a par with previous by elections. The Referendum questions attached to the voting papers failed through lack of quorum (needed 400 votes) so it's back to the drawing board for the petitioners. (Incidentally about 75% of those who did vote were in favour of the changes).

Most positions were uncontested, the only real fight was between Rita Trenka and Frank Rapisarda for executive member, a fight clearly won by Ms Trenka.

Most other candidates successfully fought against the "no-candidate" option, although in Murray's case (MAC), "no candidate" reached 30% of the vote.

The sad state of the SAC was indicated by the five candidates that stood for the six positions available.

## Total Votes Cast

345 formal votes  
13 informal votes.

## EXECUTIVE MEMBER

|              |     |
|--------------|-----|
| Rita Trenka  | 62% |
| Rapisarda    | 20% |
| No Candidate | 18% |
| 191          |     |
| 57           |     |
| 49           |     |

## PAC:

|                    |     |
|--------------------|-----|
| <b>Education</b>   |     |
| Gillard            | 207 |
| No candidate       | 47  |
| <b>Environment</b> |     |
| No candidate       | 195 |
|                    | 31  |

## Ordinary Members

|         |              |
|---------|--------------|
| Nickols |              |
| Sance   | BOTH ELECTED |

## S.A.C.

|               |     |
|---------------|-----|
| ALL ELECTED   |     |
| <b>M.A.C.</b> |     |
| Murray        | 193 |
| No candidate  | 57  |

## REFERENDUM

Both failed through lack of quorum even though 75% were in favour of both.

## POLICY MOTION

|         |     |
|---------|-----|
| Yes 205 | 73% |
| No 60   |     |

## BIOLOGY SOCIETY

Joining the Biology Society will enable you to indulge in a range of social and intellectual activities including barbecues, films, parties, field trips, and haggling with the guest speakers! All those interested should come along on **Monday 31st March at 1.00 p.m.** Bring along your ideas for possible activities. The meeting will be held in the small lecture theatre in the Benham Building. (Eastern door, ground floor). If you can't come to the meeting contact us through the Student Activities Office.

## PHOTOGRAPHY CLUB

The Photo Club Annual General Meeting is scheduled for Wednesday April 9th from 1 p.m. - 2 p.m. in the North Dining Rooms (of Union House, Level 4).

This is an important meeting and should be attended by all members.

Those who are not yet members but intend to join or are interested in the club are also invited to attend.

The main item on the Agenda will be the election of the new committee.

So, Please come along for the fun.

## FOR SALE

Top condition Teac A180 Cassette Deck. Pioneer S.A. 6500 II Amp (25 WRMS per channel). Pioneer PL-514 Auto Turntable Coral 30W Speakers. \$650. Phone. Jim on 293 4568 After 6.00 p.m.

## Addendum and Errata

### The Sad State of TEAS

Nick Runjajic, On dit 4.  
The following section is incorrect; "This places unnecessary restrictions on part timers as they are also excluded from unemployment benefits".  
should read:  
"This places unnecessary restrictions on part timers who have various conditions placed on their access to unemployment benefit."

### Editorial

On dit 4.  
As well as numerous spelling errors the line 'We can imagine' was missed from the bottom of the editorial.

We unreservedly apologise for the 'Whats On' column in On dit 4. We ran out of layout time.

### Renting a house

J. Tabalotny, On dit 2.  
Telephone bills arrive quarterly, not six monthly.

We mistakenly referred to Union Council as being the subject of ballot rigging. This should read University Council. Thanks to John Rundell, member of Union Council for pointing out our error.

### Film Reviews

On dit 4.  
Apologies to Debbie Churchman; we missed her name off her review of "The Promise" in On dit 4

## Last day for Union Fees

Today, Mon. 31st March is the last day you can pay your Union Fees, otherwise you face dire consequences. Firstly, you will be fined \$2 for every month that your fees are overdue, and secondly you will miss out on the Union Voucher and the chances to win prizes. Union Fees are \$127.00 for fulltime students, \$63.50 for part-time students and clinical students, and first years must pay a \$20.00 entrance fee. If due to financial embarrassment you are unable to pay your fees, go to see Barry Heath, the Welfare Co-ordinator, in the Lady Symon Building and he may be able to arrange an extension of the time available for you to pay your fee without incurring a fine. Union Fees are payable in the Front Office in the Mitchell Building.

## C.S.C.

General Meeting Wednesday April 2nd 1.00 p.m. Dining Rooms  
All clubs must send a delegate

## AUS; La Trobe decides

Despite having to sacrifice their free dental health service, La Trobe University students last week voted to remain members of A.U.S.

The margin was a substantial 721 to 201, and all the more surprising in view of initial support for secession by the radical left.

The unusual situation in which students had to chose between a free health service and A.U.S. was a result of budget miscalculations by the executive. It was a case of either or - there wasn't enough money for both.

During the secession campaign, the N.C.C. were the only group to push hard for secession; apparently the radical left backed off to a stance of critical support, while Centre Unity Post Graduate Students and the Australian Democrats opposed secession. Several A.U.S. Heavies visited the campus to urge against secession, but the heated campaign expected didn't eventuate.

## Funny Business

Rumours have been circulating that the directors of some of Adelaide's tertiary institutions have received personal letters from Mr. Allison, the South Australian Minister of Education surveying attitudes towards student unionism.

On dit is aware of replies that were sent back from at least two of the campuses advising the Minister that they were in favour of the system as it is at present. The Vice Chancellor's Office assured us that as yet no letter had been received here at Adelaide Uni.

A clarifying statement was sought from Mr. Allison but could not be obtained. On dit had to be content with a second hand statement from his assistant, Mr. Clarrie Mills. He told us that the Minister was "not prepared to comment on rumours". On dit felt that if he had nothing to hide, the least he could've done would have been to confirm or deny them.

Geoff Hanmer/Andrew Fagan



# PLASTIC SPAM

Anyone perchancing to wander through the cloisters during Monday lunchtime would have had the opportunity to experience *Plastic Spam*, a performance by American Mime Theatre and with Richard Boulez and Caroline Linsday Kemp in the American production of "Flowers".

Caroline is a Melbournian, who considers herself a painter foremost.

The pair teamed up in Melbourne and came down to Adelaide to work in the Festival.

To put people in perspective, I'll give a brief description of *Plastic Spam*.

Imagine a man and a woman wrapped up in glad wrap with stockings over their faces.

Imagine these two figures standing motionless with occasional movement and no speech. Picture the fixated 5th floor balconies and the bemused ground audience. There you have *Plastic Spam*.

I had the opportunity to talk to Chris and Richard (pronounced Reeshard) after the performance. To Richard, plastic spam was a comment on the priorities of the world. Newspaper headlines announcing world crisis alternated with headlines proclaiming the plight of ex-Beatle Paul. The glad wrap represented the plastic transparent Society in which we live.

As Richard put it "Give people a stimulus and watch for a response. Whatever happens, happens. People will remember it for a longtime afterwards."

Caroline and Richard are exponents of Performance Art; which Richard described as "an art unto itself which erodes the boundary between visual and performing arts." There are courses in Performance Art at the La Trobe and Flinders Universities.

Chris and Richard have two other acts planned for the festival.

The first is "posterior, posture for posterity". In this Chris adopts the pose of one of Adelaide's most

famous statues (the one holding the towel showing one boob and all bottom). While Chris holds the pose, Richard paints on her posterior (bum).

The second act is called "Warning Pig Angel". Here, with the aid of 5 gallons of pigs blood, kindly donated by SAMCOR, Richard pours blood over Chris while she is singing the blues... It is a comment on war...

*Plastic Spam* was certainly something different. And as Chris said "We want to take people out of the complacency, present then with something". They succeeded.

Steve Rudski

## Letters

### LIFE OF BRIAN

To dear Mr. Geoff Hamner,

(On dit 4) who wrote the article on the classic movie "The Life of Brian", we have something to say!!! To begin with, how can someone possibly be disappointed and laugh a lot, (as he states he did)? Surely the non-stop satirical humour of the Python team would have helped you overlook such tedious details, as the so called 'uninteresting camera work', and the 'confusing' (as he put it) message of - 'Be didactic, but don't be sure... Preach, but don't be preached to.' What a load of bullsh!t! All the messages in the movie, which you feel are confusing and contradictory, are completely obvious, even to us illiterate masses, of which you must obviously think yourself above.

What about the crew and their acting? No mention of that. Perhaps it was because you were too busy analysing the "human principle and the harsh politics?" Just to fill you in on what artistic performances the crew *did* accomplish, you may recall that these talented people often doubled up or even tripled the number of characters they played. Not bad, eh? However, we must give you credit for the last two words of your review, these being 'See it'.

And as the "Judean People's Front" called the solitary member of the "People's Front of Judea" - "Splitter"!! To you Mr. Hamner. P.S. If it's camera work and animated cartoons you like, why don't you check out "Bambi" the next time it's on at the Forum.

Debbie Salagaris - ARTS II  
Toula Vass - ARTS II

### JULIAN'S SUPPORTER

Dear Andrew and Geoff,

I wish to lend my support to Julian Glynn's letter (On dit No. 4) opposing compulsory student unionism.

There is no real justification for forcing students (under threat of expulsion) to pay a union fee. If the refectories, bar, bistro, canteen, bookshop etc. all either make profits, or at the worst, break even, the rest of the union, if it is worthwhile, should be able to get members on a voluntary basis in order to survive.

If students were given the choice, rather than denied it, then the union should become more *responsive* to students' wishes in order to attract as many members as possible. Voluntary membership makes sense.

Anthony Grzeskowiak  
ECO III

### JUNKET EXPENSES

Dear Sirs,

We have obtained several Financial Statements pertaining to the Adelaide University Union. Through your paper could we question the following expenditure and obtain answers as to why they occur:-

**S.A.U.A. GENERAL ACCOUNT**  
FINANCIAL STATEMENT FOR THE YEAR ENDED 31.12.79.

|  |          |
|--|----------|
| Executive: Expenses                                |          |
| Entertainment: Changeover party - annual elections | \$150.55 |
| Christmas Party                                    | \$322.06 |

|                            |          |
|----------------------------|----------|
| Gifts to President & Staff | \$91.56  |
| On Dit: Sundries           |          |
| 1978 Christmas Party       | \$123.11 |

**UNION HOUSE**, Income and Expenses year ended 31.12.79.  
EXPENSES: Staff meals and allowances \$1,227.15.

**ADMINISTRATION (GENERAL UNION)**  
Expenses for the year ended 31.12.79  
: Staff meals & allowances \$3,147.16  
: Entertainment expenses \$ 281.55

**UNION THEATRES:** Income & Expenses year ended 31.12.79  
: Staff Meals & Allowances \$403.53

Thank you in anticipation,

Andrew Hillier  
Michael Berriman

# BIKE THEFT

Never before has the university seen such a high incidence of petty theft; that's the opinion of Peter Turnbull, University Services Superintendent.

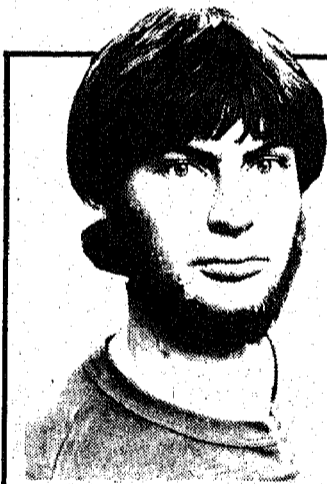
Already this year seven bicycles have been stolen, ranging in value from \$50 to \$250. Also rampant is theft of purses and wallets from briefcases and bags, mainly in the Barr Smith Library bag room. Although efforts have been made to trace the thefts, the clear up rate approaches zero. Turnbull believes the bicycle thefts to be the work of organised groups. When thefts aren't occurring at the university, they are at S.A.I.T. or R.A.H.

Turnbull advises everyone to lock their bikes up securely using good quality locks, and if possible not to leave them overnight. He also wants students to be on the lookout for persons who linger around bicycle parking areas or in bag rooms. Barry Heath, Union Welfare Advisor thinks that a proportion of theft on campus goes unreported - the campus authorities aren't told, and consequently don't know the extent of the problem.

The police don't now either; they haven't a full time investigator for bicycle thefts, and they don't keep statistics to check where the bikes are going from.

If you have your bike stolen, see lost property in the Barr Smith Library complex or phone them on 2066 internal, 24 hours a day.

Geoff Hanmer



## HOW ABOUT THAT

I hope you noticed my absence from On Dit's pages last week; the editors lost the column. Was this in response to popular demand? It made writing this one easier though. Some of the pieces are two or three weeks old, but just as fresh and lively as ever before. That says a lot.

Why did Jodi Tabalotny stand for Union Council last week, and not mount a campaign? Perhaps its part of a larger Liberal Party campaign against the union. "We Liberals consistently run for positions at the university, but the

conditions there are such that we are excluded from winning." This could be an argument used to excuse government intervention into the Union's autonomy. And one that might be listened to. It seems there is a position on the Liberal Party state executive for Tabalotny. From there he can tell all the grievances of his fellows at this university, how the Liberal club has been persecuted and trodden on over the last few years. As in all other Liberal states, our government is just waiting for an opportunity to attack the areas where they have never gained popular support.

"Progressive, Experienced, Representation", "Informed, Aware, Honest, Reliable, Conscientious". Have you seen these words around lately? Did they seem familiar? At election time they are taken out of the drawer where they sit undisturbed for most of the year, and stuck on have been a real drain on his thousands of election posters across the campus, in different combinations. As veteran, Andrew Frost remarked, "The faces may change, but the slogans remain the same." Of course, not even the faces change a lot of the time. Andrew is a good example. He had to grow a beard so people could distinguish his first election poster from his later ones.

There seems no end to the goodies you can get at the university. Apart from the standard badges and stickers that are a dime a dozen everywhere your union fee entitles

you to (a) a union voucher, full of incredible freebies (b) a calendar to stick on your wall (c) a new rainbow coloured A.U.S. forward planner to stick beside it and (d) for a few dollars more, a T.E.A.S.-shirt in a variety of fashion colours. Get into the Student Activities Office to get these nice ideas. In a few weeks we should have toys, balloons and lollies available too. You don't have to wait till November for the Magic Cave, its now located in the George Murray Building.

It came as a shock to hear from a past president of the Students' Association about the appointment of Baden Teague as the union's welfare officer a few years ago. Evidently when questioned by the election appointments committee, Teague said he was a Labor Party supporter. Working here must have been a real drain on his extraordinary. I wonder whether this happens to everyone.

Howard Glenn

# CONFRONTATION POLICY

The trade union movement is currently locked in a bitter dispute with the Fraser Government over the operation of s.45D of the Trade Practices Act. To those unacquainted with the arcane complexities of the law, the reasons for this dispute may not be readily understandable. The purpose of the following article is to explain the operation of the section, the policies behind its application, and the objections entertained towards it by the unions.

The author wishes to apologize to those readers who may find some sections of the article - probably those dealing with the actual substance of the law - to be exceedingly boring. The law is extremely boring in itself, and it is impossible to present it in any other way. The author also regrets that he cannot sympathize with such readers as he has through continuous acquaintance with the law during the course of his studies developed an immunity to its boring nature, having by now become inured to even its greatest excesses of dullness.

### The Act

The Trade Practices Act (TPA) can be divided into two main areas. The first half of it is designed to strengthen the competitiveness of private enterprise by placing checks on restrictive trade practices like monopolization, price fixing, exclusive dealing agreements, price discrimination, mergers, and - most relevant to the present discussion - boycotts. The second half of the Act is concerned with laws for protecting consumers.

The philosophy behind this legislation is that the Act will work to the benefit of the public as ultimate consumers by helping to ensure competitiveness among business. This is implemented by providing a battery of laws aimed at prohibiting practices which "substantially lessen competition". One example of such a law is the provisions prohibiting primary and secondary boycotts.

To explain basic terms, a boycott is when one group of people refuse to deal with another person or group. A secondary boycott is when the target is a third party, and one group puts pressure on another group to stop dealing with the third party.

### Boycotts

Section 45(2) of the TPA prohibits a corporation from making a contract or arrangement for the purpose of preventing, restricting or limiting the supply of goods or services to or from particular persons. An example of a situation where this would operate would be if Supermarket A made a deal with the Cornflake Board that Supermarket B would not be supplied with any more cornflakes, effectively giving A, a monopoly in cornflakes.

The law is here clearly designed to control companies in their activities, and its presence in the TPA is not a subject of controversy. The same cannot be said for s.45D, the secondary boycott provision, which has provoked the anger of the trade unions.

Section 45D, inserted by the Fraser Government in 1977, is not intended to stop companies doing bad things, but to stop things being done to companies. It prohibits anyone except the employees of a corporation from acting in concert with others to hinder the flow of goods or services to or from a corporation, either on purpose so as to cause substantial loss or damage to it, or where such conduct is likely to substantially lessen competition in the market. Here are two examples where s.45D could be applied:

(1) Companies A, B, and C supply components to a large manufacturer,

company D. Companies A and B get together and decide to squeeze out company C, and they stop supplying goods to D until D agrees to cut off C. Companies A and B then move in on C's share of the market.

(2) An employee of a company is dismissed for participating in union activities. His or her fellow unionists, not being employees of the company, cut off supplies of good to or from the company to force it to re-instate the dismissed employee.

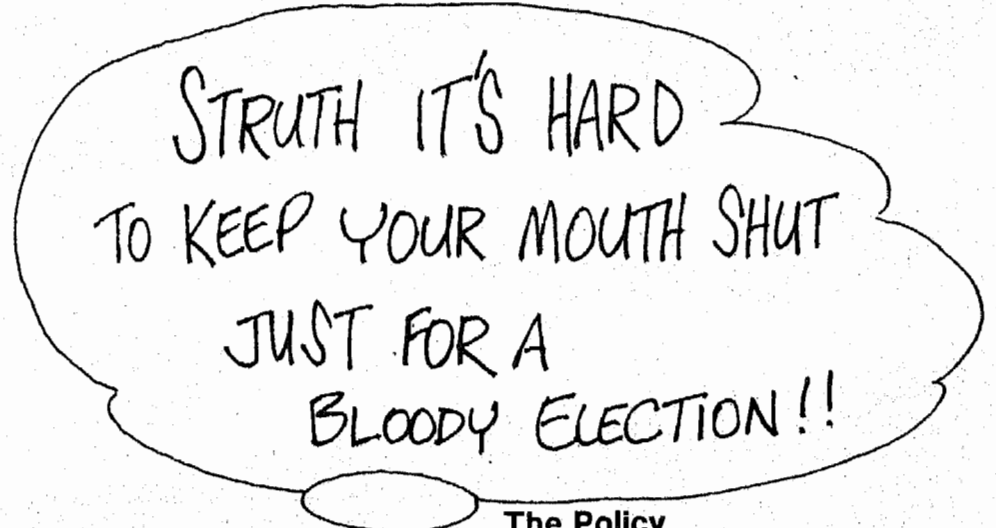
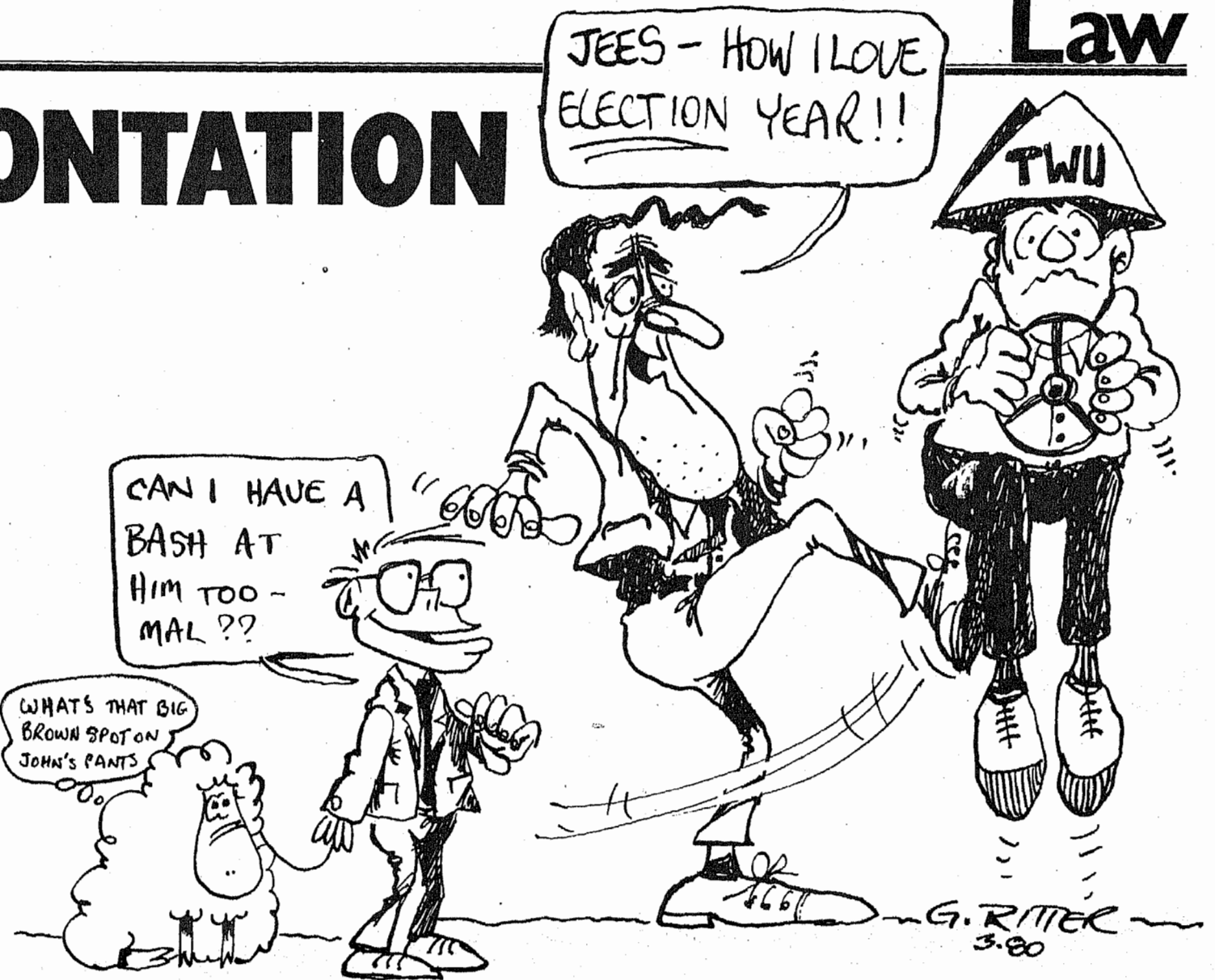
The section does not discriminate between these two kinds of situations. The trade unions believe that it should, and that in any case industrial matters should not be lumped in with trade practices legislation, but should be treated separately (as it has been until now) in the Conciliation and Arbitration Act.

They are not the only ones unhappy with this arrangement. The Trade Practices Commission, whose responsibility it is to administer the TPA, in its fourth annual report had this to say of its activities:

"...it would seem desirable to avoid, where competition is not affected, getting involved in industrial disputes where the ultimate decisions... may need to be taken by companies on commercial grounds or by the Government on political grounds."

If one examines the circumstances in which s.45D was inserted into the TPA, one gets the obvious impression that it was meant to be employed against unions causing disruption to businesses, rather than merely against businesses disrupting one another. At the same time

as the enactment of s.45D, the Fraser Government introduced deregulation provisions in the laws regulating the unions, and set up the Industrial Relations Bureau. Section 45D then assumes a character ominously incongruent with its presence in the TPA.



### The Policy

Few people today would question the moral justification of striking by unionists to obtain reasonable conditions of employment. In such a situation, one is faced with the task of balancing two opposing interests. On the one hand, the employer has the right to be permitted to run his business free of interference. On the other hand, the employees deserve fair wages for their labour and a safe and healthy working environment. The conciliation and arbitration system which operates in this country is designed to do just this, to balance the competing interests of each side for the better interests of society as a whole. But by providing in s.45D such a wide definition of secondary boycotts so as to catch regular union activities, the Government has ignored this idea of conciliation and arbitration. It has pre-empted the possibility of compromise by providing that in all future situations, the right of companies to unhindered operation must prevail unopposed.

This policy cannot produce anything but confrontation. The trade union movement in Australia is very powerful and very well organized, and if the Government is looking for strife it is certainly going to get plenty of it. Inevitably, the public will suffer the most. The public is always the victim of strikes and industrial delays, and that is something that both the Government and the unions should keep in mind the next time they draw their swords.



# Disease

# NATURAL HEALTH SOCIETY STARTS

# CLASSES THIS YEAR

Holistic Health is an old way of assessing an individual's ability to express their physical, mental and spiritual entities in a balanced and harmonious manner.

It is more a philosophical approach to health than a clinical approach, and is comprised of a large number of natural healing methods which deal with the restoration of balance and harmony.

Disease is used as an indicator of imbalance in the body due to physical, mental or spiritual disharmony. It indicates the need for a change in attitudes, relationships or employment rather than an attack by some unfriendly micro-organism.

Allopathic or conventional western medicine, views disease as the enemy which must be hunted down and killed. It manipulates the body and mind on the basis of a cellular-structural level of organisation. Allopathic medicine has made tremendous progress in the areas of injuries, physical traumas and infectious diseases, but little progress in the sphere of chronic degenerative diseases or disease with a psychosomatic basis.

One very sound principal in the science of ecology is that one cannot manipulate the function of a complex ecosystem as you would a simpler ecosystem. This is why allopathic medicine has side effects, ranging from minor haemorrhage, and stomach disturbance with every aspirin taken, up to the horrors of Thalidomide.

There is no question at all about the need for a drastic change in the approach of the health profession to the patient. Patients can no longer be dictated to by more "knowledgeable" individuals who are making a living out of patients' bad living. A doctor should be a teacher of correct living so that disease is no longer the enemy to be eradicated. Secondly, patients must realize that health is their

own responsibility and must raise their consciousness out of disease and suffering.

The immediate need for these new approaches to health is borne out by the fact that despite the great advances in modern medical technology the life expectancy for Australians has not been raised above that of 1930. One third to one half of middle-aged Australians suffer from hypertension. Chronic diseases are increasing in incidence due to increasing pollution of food, water and air as well as pollution of mind and spirit. Lifestyle is by contributor to the increase of these chronic diseases, particularly in the sphere of nutrition. Australian's are the biggest meat-eaters in the world, eat 2-3 times the safe salt intake, consume 6% less fruit and vegetables than they did in 1966, and alcohol consumption per capita has increased 300% since 1930. Smoking contributes to 1 out of every 10 deaths in this country. The rapidly growing problems of drug addiction are due to individuals seeking instant fulfilment or escape; a consequence of the mentality of the "health" professionals selling medical euphoria via pills. The Holistic health approach has a sound ecological basis and a sound psychological basis.

The training of "health" professionals should take a different tack. Instead of 6 years of intensive study into disease, there should be more emphasis placed on healthy living to prevent a great deal of future disease.

The Natural Health Society on campus is attempting to fill this appalling gap in education of both medical students and lay people by conducting classes in Holistic Health methods.

Classes being organised for this year are:

## ANATOMY AND PHYSIOLOGY

This course is very basic and has the aim of making people aware of the human body and it's functioning, to give a solid foundation on which to base the other classes and workshop. The class will be taught on a seminar basis with self-correcting tests for self evaluation. Notes and diagrams will be presented and tutoring will be given by a Medical Student.

Commencing, Thursday, 3rd April, 4.30 - 6.00 p.m. \$10 for 20 lessons.

## MASSOTHERAPY

The massage classes this year will offer substantially more than those conducted last year due to the acquisition of two portable tables for practicing techniques at times most convenient to students outside class times.

Full body massage and psycho-penstalsis massage for the release of psychological tension will be included in the course. the course.

Commencing Tuesday, April 1st, 4-6 p.m. \$20 for 10 lessons.

## SHIATSU AND SPINAL MOBILIZATION

SHIATSU is the Japanese equivalent to Acupressure - which is the application of rhythmical pressure to acupuncture points and along acupuncture medians. The Spinal Mobilization part of the course will deal with examining the spine for symmetry and ways in which to correct imbalances found through non-specific mobilization techniques and corrective exercise programmes. Anatomy and Physiology classes will be a co requisit.

Commencing Monday, March 31st, 4 - 6 p.m.. \$40 for 20 lessons.

## YOGA CLASSES

A five lesson programme to teach postures, breathing exercises and relaxation techniques suitable to each individual to give a self-sufficient yoga regime for use at home.

Due to our Yoga teacher injuring her leg, classes will not commence until mid term.

## IRIDOLOGY CLASSES

Iridology is the analysis of the tissues of the iris of the eye. Iridology is a science about to be discovered by modern medicine as a very accurate diagnostic technique in terms of tissue, organ systems integrity within the body.

# MARXIST THEORY REVISITED

In the last several years our newspapers have been replete with the exploits of the Marxist world. But one thing has remained unspoken; namely that Marxism, given its original structure and purpose by Karl Marx, has suffered both as a theory and as a dominating political factor. The purpose of this article is to trace these anomalies and explain why such conditions should have arisen.

Perhaps as a starting point the main theories of Marx should be stated, albeit in vastly simplified form. In this case three main tenets can be adduced; the materialistic interpretation of history which has it that all the phenomena of human society have their origin in material conditions and which are all in turn embodied in economic systems. This doctrine is applied to two revolutions-one in the past (the bourgeois against feudalism) and one in the future (the proletariat against the bourgeois to establish the Socialist Commonwealth). Above all history is seen as moving toward an end as the effects of material causes operate upon human beings. The second tenet-the law of the concentration of Capital-states that capitalist undertakings tend to gradually increase in size. Marx believed that trusts would be substituted by free competition and that the number of capitalist enterprises would decrease as the size of single enterprises increased. He predicted that the displaced capitalists must inevitably become proletariat and in so doing weaken numerically the capitalist population. The third tenet-the class war-conceives the proletariat and the capitalist in a sharp antithesis. As the former is exploited by the latter the wage-earners consciously combine, first on a national scale, then on an international scale. When this has been achieved the proletariat must succeed. The ultimate goal of such a class war is the extirpation of the divisions that separate society.

It implies social cooperation or as Marx so aptly put it that man's individuality is "the totality of social relations". The protest against alienation, oppression, dehumanization and destruction of human values has always formed the

essential heart of Marxism. Perhaps Marx would have expressed the social problem in terms of a dilemma; either society becomes classless or it stands the chance

**"Indeed the whole theory and intention of Marx has become sullied by what could only be described as a cheap and vulgar Marxism"**

With these doctrines stated it is clear to most that, correct as Marx was in perceiving the development of the world, his theories have proved somewhat deficient over time. Nationalism, instead of petering out, has increased, and has failed to be quelled by the cosmopolitan tendencies which Marx correctly saw in finance. Although big businesses have grown almost to the state of monopoly the increasing number of shareholders has prevented any decrease in the number of individuals interested in the capitalist system. It has, in fact, increased. The proletariat, far from remaining at the base level of subsistence, have generally benefited from the increasing standards of wealth, even though the capitalists have become richer. The iron law of wages has proved to be hardly correct at all. Even the prediction of class war has suffered a similar fate. The skilled worker of today is earning such high wages that he is often unsure where his allegiances lie. Often such a worker is a capitalist or if he is not his trade union most certainly is. Instead of sharp gradations between worker and capitalist there has developed intermediate ranks or a class of worker which is better described as petty-bourgeois. As early as 1914, under the revisionist school of Bernstein, Orthodox Marxism had been shown to be an impractical theory for modern worlds. Nowadays Marxism has undergone such a drastic change that its form has become somewhat cheap and vulgar and utilised by all types of people to express particular grievances. This aspect of Marxism will be explained later.



Why then, despite all these anomalies, should Marxism remain one of the key questions of our time and yet have failed to sway much of the western world? It has remained simply because the uses and emphasis of Marxism have continually changed to such an extent that Marxism, as it was known in the 19th century, has little in common other than in name. One only has to look at the Russian experience to see how drastic the change has been. Leonid Plyushch, a thoroughly disillusioned Communist, could ironically state in his book, History's Carnival, that "the Soviet Union is the country of man's maximum alienation from all his products - the State, the economy, science, art, morality, ideology, the Church, and even himself. Thus the country is riddled with symbols-alienated gestures, words, and ideas - in even the smallest things. "Indeed the whole theory and intention of Marx has become sullied by what could only be described as a cheap and vulgar Marxism". This perhaps is embodied best by those groups that, having perceived their welfare or self-respect abused or threatened, can express discontent in Marxist terms. America over the years,

mainly due to its overpowering military, cultural and economic presence in many areas of the world, has been the target of Marxist (or certainly leftist) criticism. In the 60's both France and the East vehemently opposed American infringements; today it seems that the Middle-East and numerous other Third World countries have joined the bandwagon. On a less lofty scale a number of Women's Liberation organizations have adopted the Marxist parlance. As one woman puts her case: "a strategy for the liberation of women, then, does not demand equal jobs (exploitation), but meaningful creative activity for all; not a larger share of power but the abolition of commodity tyranny".

Nevertheless, for all its outward popularity, Marxism has failed to make real headway in Europe. There are a number of reasons why this should be. Not least among them has been a natural movement towards social maturity in the 20th century. Aided by the advent of wars, dictatorships and experience of time there has been a real erosion of class barriers and that alienation of the worker from his own society without that use or inevitability of revolution that Marx spoke of. Worker and capitalist (the distinction is now a fine one) meet in theatres, clubs and other social institutions for the most part, being able to afford the same luxury goods and there perhaps is the rub. For our modern society has become increasingly materialistic and capitalistic, and our workers, far from being exploited, have benefited both from the strength of the union movement and the increase in living standards. However, let it be said that social maturity and awareness have not, at this stage in history, reached their highest point. It has not been the purpose of this article to write the epitaph for Marxism for there appears to have been a renewed interest in the Third World countries where nascent industrialism and capitalism, with its attendant cruelties and inequalities, is giving new ground for the sons of Marx poorly equipped as they seem to be.

Michael Logie

# ARCHITECTS LOSE THEIR NERVE

They've taken the grass from off the Ruthven Mansions verandah roof, and it won't ever be the same. A shared community eyesore is being transformed into a smart, chic, symbol of exclusivity for the rich, instant culture from their own past.

The gloomy verandah used to front a pastiche of Adelaide culture, rock, classical music, politics, poems. Cheap but real. Now that's all gone, and plastic wood surrounded by slivers of marble await the wares of exclusive boutiques. The posters were more genuine.

It's not the past of Adelaide, that the renovators of Ruthven and other new/old buildings about town are after, but an image of nostalgia. The new verandah sports a brand new ceiling above the gloss, the old filigreed pressed metal ceiling has gone the way of all scrap. Asbestos cement is easier, and a few cornice mouldings give a vague historical air. They're paying real money for the old ceilings overseas, irreplaceable reminders of late last century; But to Adelaide it's scrap. Its not the living past the developers are after, its the nostalgia. And slowly the city loses its distinctiveness and character.

A similar longing for the white man's dreamtime of fifty years ago is the aim of the largest construction project in Adelaide, the CML building on King William/Hindley Streets corner, where the old building is being replicated. This has an interesting history; from preserving only the facade of CLM building in Sydney, to retaining one in Melbourne, to reproducing Adelaide's building, the

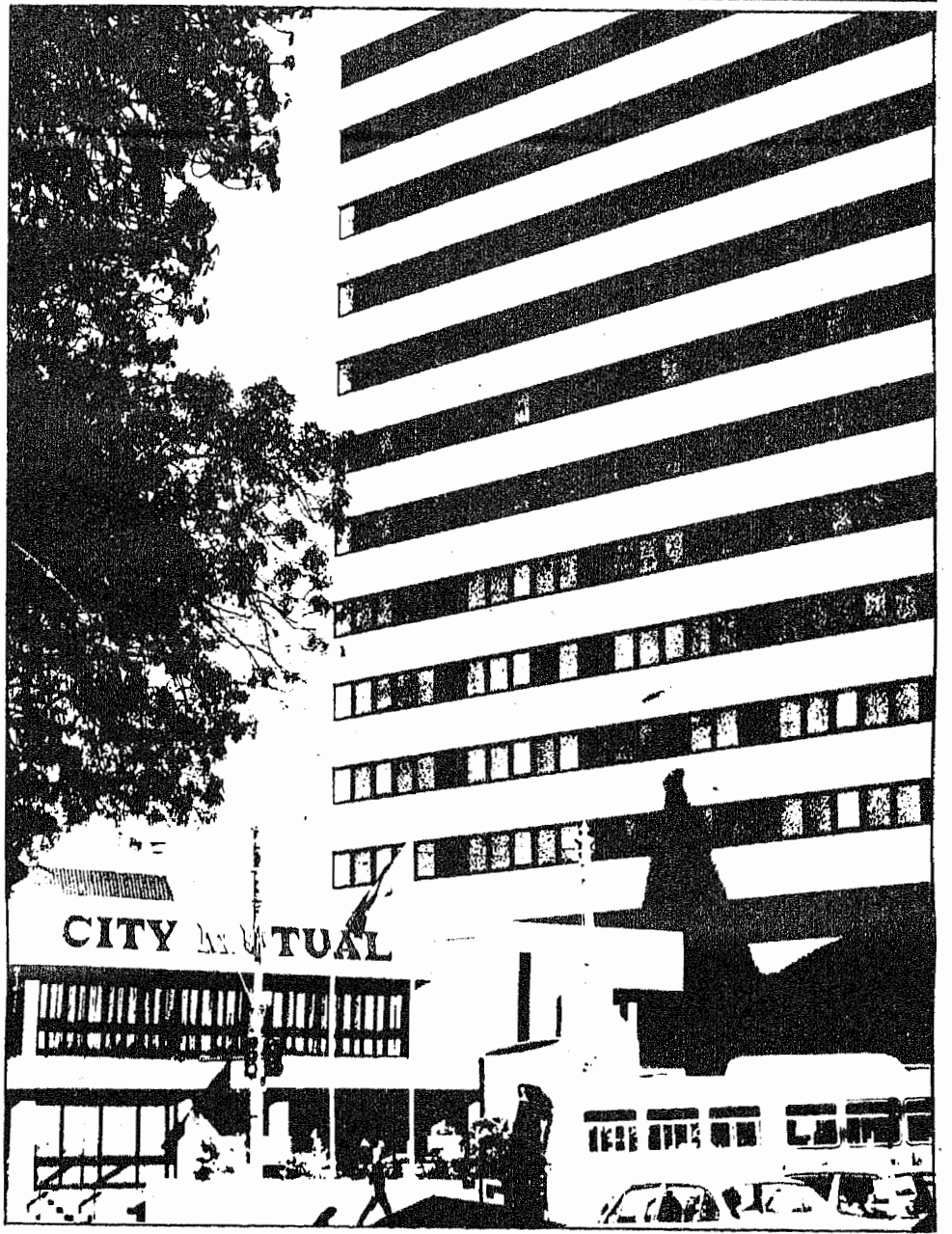
company Architects' have fled from the present to the past.

A loss of confidence by Architects is not altogether reprehensible, perhaps consider the City Mutual building, which dominates the view of North Terrace from campus. A gaping hole in Adelaide filled by a jagged orange denture. Looks like a cost accountant's building (which it was). Set back from North Terrace, it leaves a hole in the street. But better a hole: I'd rather be able to see the hills. The latest office block in Adelaide, it shares the Orange Filing Cabinet award with the Ansett centre as the most hated building in Adelaide.

So, its not surprising that Architects are retreating from the present as far as the centre of Adelaide is concerned. One interesting retreat was the Rundle Car Park on the site of the Grand Central Hotel, condemned by the State Government at the same time as the Ruthven Mansions. Nostalgia didn't come quickly enough for it. Interesting also, as a retreat to a skeleton structure; mathematics as the ultimate arbiter of form. We were also promised, architectural confidence was waning even then, that grapes and vines would hide the structure. Several years later it seems that beauty has withered on the vine. It's a damning criticism of our architects that restoration is the only bright spot on the city's architectural horizon.

But damnation may be what modern architecture needs. And out of the past will come the future.

John Sandeman  
ARCHI. 5



# THE CREATION OF A CRISIS

In the months since the movement of Soviet troops into Afghanistan we have seen in Australia a concerted campaign by the government and sections of the media to create an atmosphere of alarm and hostility reminiscent of the Cold War.

Before commenting further on why this situation arose, it is necessary to put the conflict in Afghanistan into perspective.

Afghanistan has been recognised as being within the Soviet sphere of influence for over a decade, and under successive regimes, regardless of wrongs, the Soviet Union moving into Afghanistan can be compared with the United States moving against a Latin American country. Neither can necessarily be justified, but neither do they constitute threat of world war. No significant change in the world balance of power has occurred.

Afghanistan is economically and politically backward; historically government has had limited say over a vast area of the country. A conflict between the government and rebel elements was underway sometime before the Soviet action, and the reasons for this are not altogether clear as yet.

## RADICAL GOVERNMENT

It may be largely a case of a well meaning radical city-oriented and atheist government attempting to force conservative villagers under the sway of large landowners (all conservative Moslems) into accepting drastic changes. The exact situation is still unclear, most information being still shaped by foreign-policy objectives of various governments.

In Australia we have seen the Prime Minister enduring, but not overcoming jet-lag, as he rushed to the citadels of Western power to shake them out of their complacency in the face of a "threat" that he understood best.

Fraser's war mongering crusade met with the indifference it deserved in the foreign media. In particular his visit to the U.S. produced minimum press coverage, an indicator of the importance attached to Fraser's "call to arms". When his advisory

body from foreign affairs the *Office of National Assessment* (his own creation) substantiating evidence for his claims, he denounced *them* for complacency! Of course conservative analysts cannot always be relied on to deliver a line suitable for attacking "communist aggression", but the great body of objective researchers working for Rupert Murdoch's News Ltd. The pro-government conservative mass-media and especially the Murdoch press howled in false outrage. Day after day the front pages were dominated by hysterical and often wildly inaccurate accounts of "Russia on the move". Such headlines as "10,000 Soviet troops killed", (News 7/1/80) and "Where Will They Strike Next" on the front page of the *News* indicates the general tone of their articles. They sought to exaggerate the size of the conflict (at the time quite limited) and more importantly, to draw baseless conclusions as to Russian Intentions. The claim that 10,000 were killed was later corrected by the C.I.A. to 100 Soviet casualties. It has also been recently discovered that the massacre at Kerala occurred in April 1979; those killed including leading communists. Russian forces were *not* present.

## SHALLOW COVERAGE

We have learnt to expect shallowness and sensationalism in much of the mass media's reportage of events, but we can now see their great potential for doing harm as well. The mass media not only informs public opinion but can effectively shape it, especially on overseas issues on which information is sparse. The public receives little exposure to dissenting critical analysis, vital on such an issue. Small wonder that social progress is often retarded. When the media actively works towards fostering war hysteria, its actions go beyond irresponsible journalism and approach criminality. On a basis of prejudice, insufficient information and vested interests sections of Australia's privately owned mass media are working to promote a war climate if not actually war. Why this reaction? That the issue is far from plain is shown by the varying responses among

governments and media. Australia, Britain and the U.S. have taken the hardest line on the issue, whilst France and West Germany have been less belligerent.

been divided. The more in depth and researched articles in the *National Times*, the *Melbourne Age* and to a lesser extent the *Advertiser* contrasts with *The News* and the *Australian's* treatment of the issue.

## THE A.B.C.

Initially the ABC was similarly hysterical and actually denied Hayden a right of reply to Fraser's address to the nation. Hayden later alleged the ABC had acted as a result of Fraser's stacking of the ABC Board.

Why this division in stance over the conflict? It's not because the media get different information, but because of money. Fairfax and the *Advertiser* have the Olympic Games coverage, a live television concession worth millions. Otherwise they too would have joined Murdoch and Packer in war hysteria. Murdoch's recent lunch date with U.S. President Carter got his Boeings for Ansett at an incredible reduction, in exchange for which his U.S. papers threw their support behind Carter.

What other common interests bind U.S. and Australian foreign policy and conservative big business interests. What are the domestic implications of anti-Russian hysteria? Past experience has shown that external threats, real or imagined, are effective in taking peoples minds off other problems (like the economy), and serve to generate support for the government. We also know that at such times of "peril" industrial strife is tantamount to treason, or at least disloyalty. The logical result is to deter workers from engaging in struggles to maintain their real wages or conditions and to lump all the left, especially unionists, into a pro-Russian (therefore) anti-Australian group. So when the greatest need exists for criticism of and struggle against government policy, a device is concocted to stop this.

A Cold War atmosphere does not just

mean the continual threat of war, it also carries with it a creeping and socially enforced conformity "for the national good". Dissent either public or journalistic from government action is seen as disloyal and the room for honest, rational criticism, even for individuality in lifestyle, is threatened. The government of big-business and the mouth pieces of big business are not concerned with the people of Afghanistan, or the people of Australia.

They would happily see thousands go overseas to fight and die against the enemy of big business, Communism. As imperfect and far removed from socialism as Russia is, as long as it exists it will be feared and fought by the governments of big business.

This time the excuse will be to "save" Afghanistan.

## U.S. STRATEGY

Internationally the U.S. has suffered set backs. Iran is lost to them, but as yet, they cannot intervene on the basis of fighting communism. Perhaps through their intrigues they have sought to gain Afghanistan by aiding rebellion either in compensation for Iran or to pressure Iran and the Soviet Union. A Soviet threat real or not could make Iran more receptive to the U.S. whom it still regards as its main threat. In an election year in the U.S., the sabre-rattling has also reversed Carter's electoral fortunes.

How convenient if the U.S. could move into Iran to "keep the Soviets from the Gulf". If the invasion of Afghanistan is in fact a case of super power acting against the wishes of a small population as the USSR did in Eritrea and Czechoslovakia, then we must condemn such actions. But criticism of the USSR requires rational debate not to be throttled by government and media interests.

Hysterics, prejudice and manipulation do not determine if a threat exists, they do not facilitate any solution but war.

The ignorance of the people is always the best assurance governments have to act as they please.

## THE NEW TESTAMENT DOCUMENTS

The New Testament consists of four brief biographies of Jesus, none of which is comprehensive about the events of his life but all of which contain extensive details about his teaching, the miracles which (they claim) he performed, and his crucifixion and resurrection. One of them (Luke) has an appendix (Acts) on the early history of the church.

Mark's gospel came first; his gospel is said to be based on the teaching of the disciple Peter. Luke and Matthew followed. They had a variety of sources, some identical and some different as can be deduced from the fact that only Luke records the nativity and the shepherds, only Matthew the coming of the wise men. (It is this dependence on Mark which makes it fairly certain that the gospel of Matthew, in its final form, was not written by the disciple Matthew, though it may well have preserved some of his teaching). The gospel of John is in many

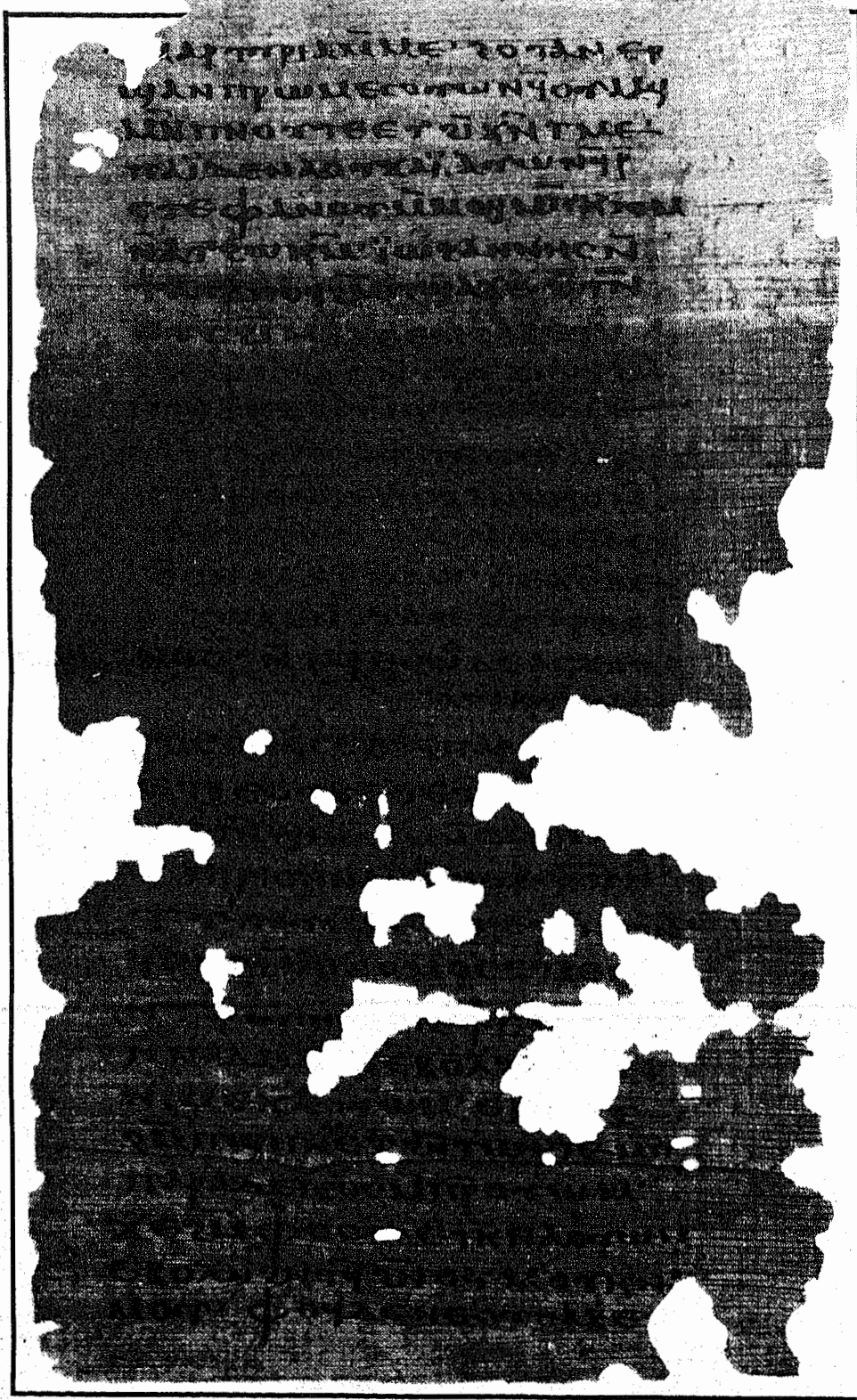
**"Do the Gospels agree with one another and with other historical evidence."**

ways different from the others, containing long passages of explanation and dialogue which attempt to bring out the full meaning of the life of Jesus; it is probably the latest of the four, and so unlikely to have been written by the disciple John in person, although (again) it may preserve some of his teaching. All four gospels and Paul's letters were probably written before 100 A.D. They are recorded in many manuscripts of which the earliest complete ones are from the fourth century A.D.; extensive fragments are earlier, one small fragment (from John) before 150 A.D.

This is, by ancient standards, a very impressive body of evidence. A comparison with what is probably the best attested event of similar date - the killing of Julius Caesar in 44 B.C. - is interesting. There are frequent references to it in the correspondence and speeches of a contemporary writer, Cicero, but the earliest manuscript is of the ninth century A.D.; the first full account is in Plutarch, writing about 140 years after the event; his earliest manuscript is of the tenth century A.D. The main New Testament writers are much closer to the events they record than this and the earliest extant copies of their writings are much closer to the events they relate to.

A natural question is; do the gospels agree with one another and with other historical evidence? On the whole, they are consistent with one another and as I have indicated they are also consistent with other witnesses who are partly independent and partly not. The only really serious internal contradiction appears to be on the date of the crucifixion, which John apparently puts one day earlier than the others. (Attempts to explain this depend on investigation of the exact sequence of the Jewish Passover, which is beyond my competence). They fit within the main sequence of events as recorded (for example) in the writings of Jewish historian Josephus (about A.D. 70) and the Roman historian Tacitus (about A.D. 110), but the actual overlap is small; the events recorded in the gospels are mostly too insignificant to get into the main world histories. There are two exceptions; Both historians record the crucifixion of Jesus under Pontius Pilate; Josephus also briefly mentions his miracles, teaching and resurrection. Pliny, writing to the emperor Trajan (about A.D. 110) gives us valuable details of the growth, beliefs, and customs of the early Christian Church.

This body of evidence is such that it would normally be taken as conclusive (at least in general outline). But can we really believe a 'history' which starts with one miracle (the virgin birth), ends with another (the resurrection) and is plentifully interspersed with other miracles? If miracles are contrary to the



**"This is by ancient standards a very impressive body of evidence."**

known facts of science and can never occur, how can we believe any part of a record which is so full of them? Faced with this dilemma, people generally take one of three positions;

- (1) The account of the New Testament is basically false, since the 'events' it records are impossible.
- (2) The account of the New Testament is basically true, and it is "the known facts of science" which fail to account for all possible events.
- (3) The non-miraculous part of the New Testament is mostly true, and the so-called miracles are in fact mythological, to be understood as instructive stories and not as statements of fact.

At this stage philosophical attitudes begin to make themselves felt, and nobody - least of all I - can claim to be totally impartial. Let us start with (3) - the 'mythological' theory. It is particularly associated with the Christian Existentialist Bultmann and is found attractive by many humanists, since it appears to explain the remarkable combination of a moral teaching which most people have found extremely enlightening with an allegedly false scientific viewpoint. Unfortunately it appears to be untenable. Parts of the Bible are probably to be taken as myth or

allegory - for example the first eleven chapters of Genesis, which comprise a set of stories on the main theme of the relationship of God and men which has many parallels with other New Eastern mythologies but is at a more exalted ethical level, and the book of the Apocalypse, which is to a large extent in a kind of code for which we have only a little part of the key (e.g. Babylon = Rome). But these symbolic stories, deeply meaningful but extremely vague as to place and time, are quite different from the gospels. The writers of the gospels seem to expect us to take them literally. (This does not rule out a further symbolic significance, especially in John). Luke is especially concerned with accurate historical research and dating. Paul insists that he knows 500 witnesses of the resurrection and that Christian belief requires us to take it as a fact; if Christ did not live after his death, neither will we. The miracle stories do not read as myth; they read as history, and must either be true or false.

This brings us to position (1), that the New Testament is false. It is then rather difficult to explain how the documents themselves, and the early church came into existence. The church clearly owes its origin to the supposed fact of the resurrection. If this was a deliberate falsification by the disciples, we are faced with several problems; the coexistence of fraud with elevated moral teaching and the apparent lack of qualification of the disciples to bring off so great a confidence trick are two of them. Did they perhaps deceive themselves, and in a

country which was full of Messianic expectations ascribe supernatural powers to a person who was in reality a great, but entirely human, moral teacher? This is difficult too. The records do not fit an honest mistake (e.g. false presumption of death, or some kind of hallucinations) unless we postulate a good deal of misstatement as well. The moral teachings and the supernatural powers are very hard to disentangle. C.S. Lewis notes the frequent claim of Jesus to forgive sins. Now (as he points out) if A punches B on the nose and B says 'I forgive you', there is nothing strange. But if A punches B on the nose and C says 'I forgive you', C is by implication claiming to be the person against whom the sin has been committed. Perhaps he is a megalomaniac, but Jesus does not sound like a megalomaniac. Can a megalomaniac be a great moral teacher? If he is not a megalomaniac, what is he? It does not help much to suppose that the supernatural stories were inserted by the early church. If it had not been for belief in the resurrection, there would have been no early church; and if we believe that, why not believe the rest?

**"It is much more comfortable most of the time not to believe"**

If it is difficult to consider the New Testament as wholly or partly false, it is certainly not easy to consider it as true. It was not an atheist, but Paul who described the Christian belief as "folly to the Greeks, an obstacle to the Jews"; it did not fit abstract Greek philosophy or Jewish religious orthodoxy. There is, however, one obstacle that is imaginary. The New Testament has not been 'refuted' by 'Modern Science'. Darwin showed that the beginning of Genesis could not be taken as historical fact; but there are sufficient clues in the text (such as a talking serpent, or a tree with fruit of the knowledge of good and evil) that it was not intended as historical fact, and some Christian scholars saw this more than a thousand years before Darwin, even if his immediate opponent (Bishop Wilberforce) did not. The New Testament is not to be regarded as myth, and this kind of argument does not apply to it. Its writers knew as well as any modern scientist that normally a woman who hasn't had sex doesn't have a baby, and that someone who is dead doesn't start walking around two days later. They were probably as little inclined to believe in magic as any people of their time, and most of the Jews did not accept the resurrection as a fact. But some did; they knew the 'laws of nature', but believed that something above nature had come into the world. We are reluctant to follow them. Most history (true or false) can be ignored. It does not matter to us. The New Testament cannot. If it is true, the consequences to our whole way of life and thought are catastrophic. It is much more comfortable most of the time not to believe; but there are many who do, and probably many more would if they ever seriously considered it. It appears that Paul was right, and belief is a matter of faith and not just knowledge. But is not every way of life a matter of faith?

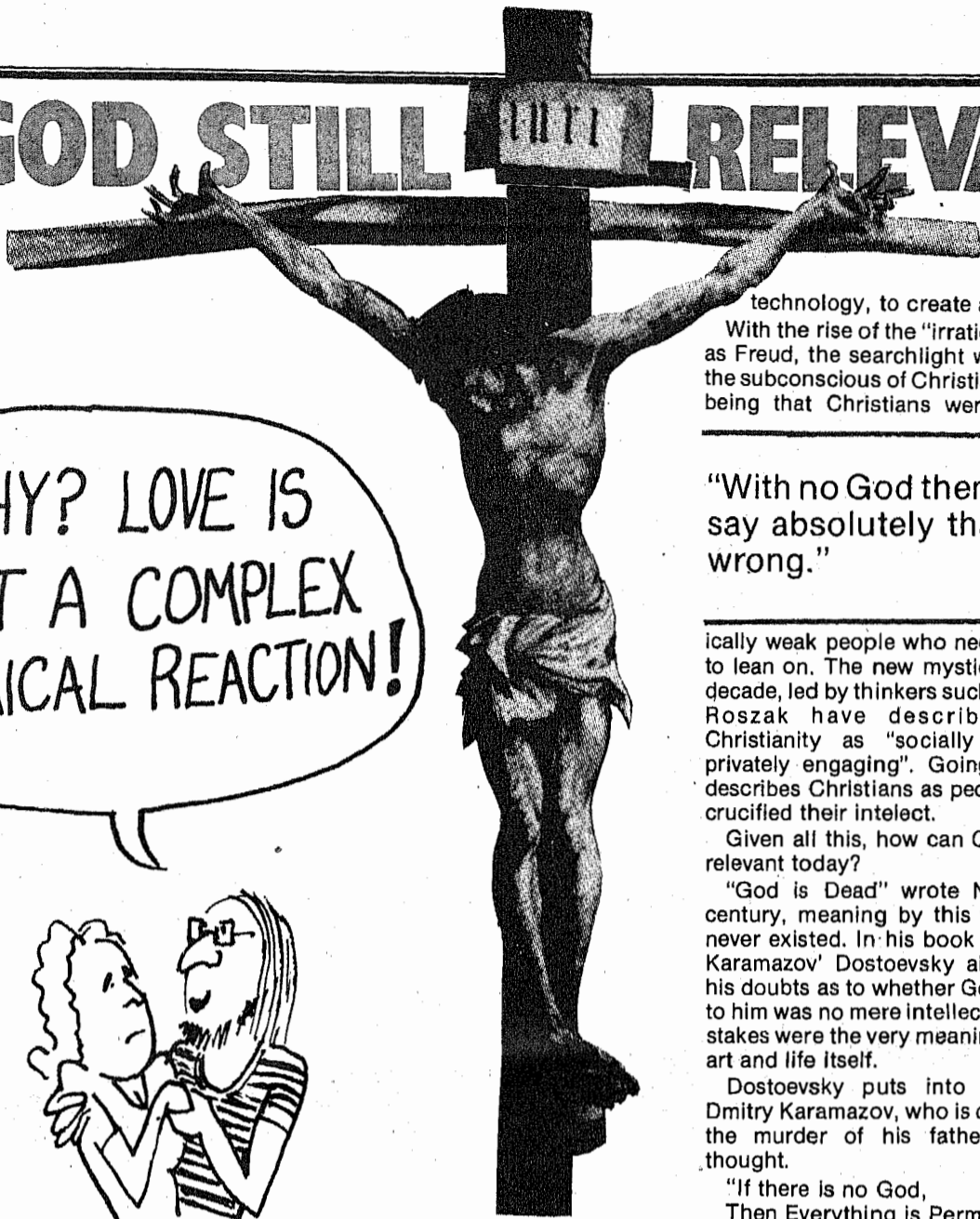
David Hester - Classics

### Further Reading

James Martin - *The Reliability of the Gospel* (Hodder and Stoughton paperback).  
C.S. Lewis - *Miracles* (Fontana paperback).  
C.S. Lewis - *Mere Christianity* (Fontana paperback).  
J. McDowell - *Evidence that Demands a Verdict* (Here's Life Publishers paperback by far the fullest discussion, but overstates the case).



# IS GOD STILL RELEVANT TODAY?



WHY? LOVE IS JUST A COMPLEX CHEMICAL REACTION!



"Christian churches are a dim, ego-tripping minority. They are wholly concerned with telling people why they should be Christians, rather than finding out why they aren't."

So wrote Max Harris in 'The Australian'.

"Christians were psychologically weak people who needed a crutch to lean on".

Clearly Mr. Harris doesn't give much for the relevance of Christianity, or at least for the expression of Christianity as it is in Australia.

Senator Jim McClelland when he was Minister for the Media during the Whitlam years, made a comment along the lines

that to be a Christian, one had to have a stunted intellect.

Jonathon King in his book "Waltzing Materialism" makes the comment, "Ours is a secular society, and most of us are unconcerned by this. Our daily life has little spiritual foundation, and God seems irrelevant. Few notions are more amusing than the idea of learning something from a sermon."

Quotes such as these are not hard to find, and of course they are not limited to Australia or even to the twentieth century. The great rationalists and optimistic humanists, over the past few centuries, people such as Voltaire and George Bernard Shaw have made stinging and telling attacks on Christianity.

However, much of their optimism was blown apart by the two World Wars and the failure of any political ideology or

technology, to create a just society. With the rise of the "irrationalists" such as Freud, the searchlight was turned on the subconscious of Christians, the thrust being that Christians were psycholog-

"With no God then we can't say absolutely that rape is wrong."

ically weak people who needed a crutch to lean on. The new mystics of the past decade, led by thinkers such as Theodore Roszak have described modern Christianity as "socially irrelevant if privately engaging". Going on, Roszak describes Christians as people who have crucified their intellect.

Given all this, how can Christianity be relevant today?

"God is Dead" wrote Nietzsche last century, meaning by this that God had never existed. In his book 'The Brothers Karamazov' Dostoevsky also expresses his doubts as to whether God exists. This to him was no mere intellectual game; the stakes were the very meaning of morality, art and life itself.

Dostoevsky puts into the mind of Dmitry Karamazov, who is contemplating the murder of his father, a startling thought.

"If there is no God, Then Everything is Permitted."

This then is the heart of the human dilemma. If we choose to live as though God does not exist, how can we with any authority say what is right and what is wrong? If someone were to make an unprovoked attack on you as you read this article you would want to say, among a few other things, "That is wrong and unjust!" However, since you believe there is no God, all you could consistently and logically say is, "In my opinion that was wrong and unjust". Your attacker could reply, "What I did was a good and worthy thing". Both of you would be right since in the absence of the absolute, everything is relative.

With no God, then we can't say absolutely that rape is wrong. Nor can we say that oppression of aborigines, disregard for the unemployed, or the Nazis' elimination of 6 million Jews is morally wrong.

Obviously, mankind can't live

consistently with the premise that there is no good or evil. Even Sartre, the great French existentialist writer who despairs in his books of finding any absolutes, couldn't live with his own conclusions. He felt compelled to make a stand against the unjust French struggle to maintain their colony in Algeria. The death of God, and the denial of good and evil which must follow is daily disputed by the facts of human behaviour.

Belief in the death of God has also resulted in the reduction of man to time and matter and energy and chance. According to the logic of this position sexual intercourse between two human beings is logically no different to two dogs on a nature strip. In fact, for a man to say, "I love you" to his wife is really to say, "I have a complex biochemical reaction going on within me and I would be happy (itself a complex biochemical reaction) if you would biochemically respond."

Fred Hoyle, while Professor of Astronomy at Cambridge, whose theories concerning the origins of the universe gained widespread support wrote, "Only the biological processes of mutation and natural selection are needed to produce living creatures as we know them. Such creatures are no more than ingenious machines that have evolved as strange by-products in an odd corner of the universe."

In conclusion let us come to the crux of Christianity. Christianity as opposed to nearly every other modern philosophy and religion, claims that only in God and his revelation can man find meaning, significance, release from guilt and the fear of death. Man can't "make it" on his own. We only find our true being when we come into a relationship with the loving Creator who has made us in his image.

Erich Fromm has written a compelling book called "The Fear of Freedom" in which he states that the religious doctrines of the Reformation (and of today) showed a way for people to cope with their anxiety. There is no doubt that God is a crutch - but everybody has a crutch of some sort or other. The question we need to ask ourselves is not whether or not it is a good thing to depend on crutches, but whether our crutches are adequate to cope with the world around us. If they are not, why are we so afraid to put our trust in God who has all ready shown us that he loves us through the life of Jesus Christ?

John Walker

# THE INNOCENCE OF LEO TAYLOR



Leo Taylor is the Producer Director of "Songs of Innocence and Experience" which has just finished it's season in Adelaide at the Little Theatre, Union House. (See Review in On dit 3).

Taylor drifted into theatre at Sydney University where he was a mature age student. Like all the best stories he went along to keep someone company at an audition and got chosen instead. After Sydney, Taylor moved round the world ("I like travelling"), - acting in Germany, France and England. He returned to Australia with three years varied experience of European Fringe Theatre.

Taylor is outgoing, friendly and supremely easy to talk to. Although of a high standard, "Songs of Innocence and Experience" has been struggling for audiences; a fact which Leo tends to blame on the number of attractions available around Adelaide during the Festival.

The Focus organisers come in for a bit of criticism; "Some administrative hassles, some foul ups" as does the Adelaidean audience - for their "solid conservatism". Despite that, the joys of Adelaidean society have not been totally lost on Taylor, and he may return here late

this year. Early on in its season "Songs" attracted some attention from the Festival of Light which Taylor found surprising, if not amusing. "You have this reputation in the Eastern states for being enlightened and progressive... It doesn't "make sense". Taylor paints a picture of fringe theatre in Australia populated by dedicated artists, and worthwhile productions, bedevilled by a lack of funds, and the intransigence of various arts councils. "My actors have lost about \$1000 each coming to Adelaide - they'll get about \$200 each (for two weeks) after we split the proceeds." Taylor says Australia suffers from an almost total lack of private patronage. "In France, and Germany companies will just ask a Bank or an insurance company... and they get money." At the moment, the company would like to take the show to Edinburgh "we might have to save up and pay for ourselves". If nothing else, it seems Taylor relishes the challenge.

"Songs" deals with basic themes of life, death, sexual desire and frustration. Taylor; "I believe in the collective unconscious, Freud still has a great deal to say". He sees this mirrored in his plays, dealing in emotions generated by the actors. Taylor wants to "orchestrate an audience". Sometimes it's difficult to get

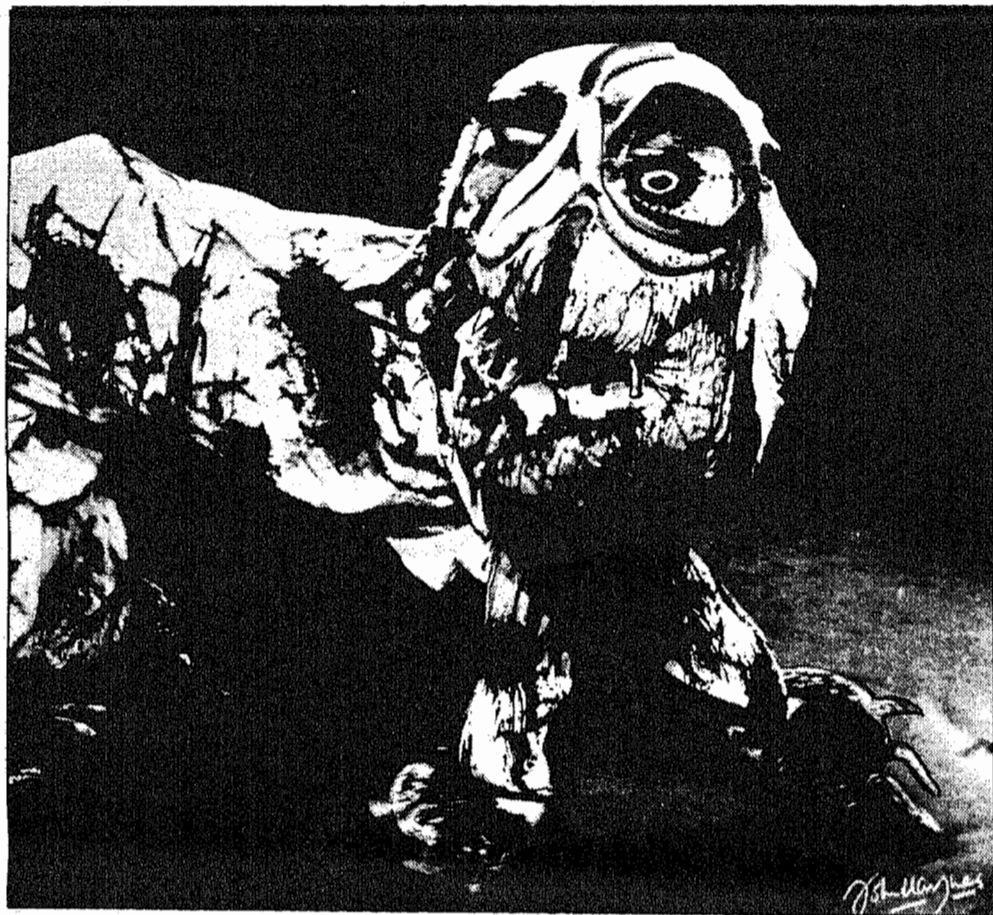
actors to think in these terms".

Taylor likes strong themes; his next production will be about war, taking the point of view of people from either side, and looking at their basic humanity. He has ideas to incorporate dance in some of his work. He returns again to the Australian theatre scene, and Australia. "Lorrie Cruikshank (one of the actresses in "Songs") is brilliant, yet no-one has tried to interview her." He criticises the press for their narrow coverage complaining about the standard of criticism. The general standard of Australian theatre is "Never as good as it could be: There's not enough competition". "I'm not an expatriate - I love the country, but..." and a million buts enter his mind. "We have so much raw energy here, but what do people do? Are they just training for the fuckathon?" He says of John Williamson "Yes, he's good, but he's not an Ackborn for instance". Again he blames the lack of assistance, the lack of stimulation. "There's no intense intellectual activity no arguing, no discussion."

Taylor remains optimistic about Australian society, although he says its hard for theatre. "Theatre is the mirror of society. If the society is boring what do you get?"

Geoff Hanmer page 9

## FASCIST OUTBURST DISRUPTS PLAY



### MORI EL MERMA

OPERA THEATRE

Monday night, the seventeenth, I went to the opening performance of the La Claca Theatre Company of Catalonia and witnessed a disgraceful outburst by a right wing extremist.

"Mori el Merma", the name of the play, means "Death to the Bogeyman" and makes a powerful statement about the nature of dictatorship, through pantomime.

Two-thirds of the way through the play, a Spanish woman appeared at the foot of the stage and lifted her raucous voice above the noise on stage. The audience thought she was part of the play, her noise adding to the effect. However she started to scream "Viva Franco, viva Franco" while her well-trained children sang an accompaniment! (poor kids).

The audience then joined the chorus yelling "Piss off Fascist" or "Go Home" depending on their respectability. The play hit rock bottom and the Governor walked out. An impromptu interval was called while the woman still yelled at ushers, audience and theatre company in turn. The police moved in and removed her charging her with several offences.

She had however achieved her objective. The atmosphere was shattered and the rest of the play was a disaster. The pantomime was designed to run from beginning to end without interval and the break put everyone out of the mood.

Christopher Hunt came on stage and apologized to the audience but more so to the theatre company.

The Spanish woman was apparently calling the play stupid, childish, over sexed and treasonable. She is a regular when it comes to disrupting public gatherings, advertising herself as a believer in Fascism.

The majority of the audience were doing their best to follow each event, and it didn't matter what sex, religion or politics the company had. The form of theatre presented was completely new to me and presumably to much of the audience. It was extremely enjoyable.

Why should Politics influence the Arts in this manner? The whole audience reacted against the intrusion. Discussion of the politics presented can be saved till after the show's completion, hopefully in a sane manner. The Spanish woman didn't even have anything of consequence to say; she set out with one objective, to ruin the evening.

Keep Politics out of the Arts!

Dan Luxton -Civil Eng. II



### Petite Messe Solemnelle

St. Peter's Cathedral,  
23rd March

Which was neither 'little' nor 'solemn', being two hours long and, at times, musically more in the style of the opera buffa (comic opera) for which Rossini is renowned.

The choral sections are beautifully written, at times, truly transcendental, and were sung by the Adelaide Choral Society with much precision and with particularly clear diction (perhaps operas should be in Latin). Of the soloists, the

ladies, perhaps, came out slightly ahead, as the resonant Cathedral acoustics lent a sublime 'ring' to their higher notes, likewise to the ladies of the chorus - a rare case of the right performance in the right acoustic setting.

The accompaniment was provided by the Two-Piano Duo, Joseph and Anthony Paratore, and by our own Elizabeth Silsbury, who attacked the harmonium with considerable verve, and the whole proceedings were under the able direction of Myer Fredman (Director of the State Opera Company, in case you didn't know).

Osman Minor

### Every Good Boy Deserves Favour

TOWN HALL  
March 19th, 8.30 p.m.

Described as a play for actors and orchestra, EGBDF could, perhaps, be better subtitled as a play with live soundtrack, as there was little attempt to dramatically integrate the orchestra. It functioned as either an accompaniment to or a reflection of the dialogue or the action, apart from one actor turning into a variable spot-lit organ-pipe decoration. Tom Stoppard himself admits that in writing a play to use an orchestra, he was putting the cart before the horse: ideally, one should have this great idea which needs an orchestra, rather than vice versa. He thus decided to put his orchestra into the head of one of the inmates of his Soviet mental institution where, logically, it should have remained, not seen or heard by the audience. The apparent contrivedness of the Soviet setting was probably due to its affinity with the afore-mentioned horse, but having given it a Soviet setting, he was then obliged to furnish its-*raison d'etre* with an authentic dissident, and so the back-to-frontness continued.

Several interesting problems, however emerge as a result of this attempted fusion of drama and music (not to be confused with Music Theatre, an altogether more integrated art-form). In the first place, a venue which is acoustically suitable for an orchestra is unlikely to be kind to the spoken word: in this case, the Australian Chamber Orchestra gave a truly dynamic performance in the Town Hall, while the

comprehensibility of the actors was somewhat hampered by the resonant ring to their every word. A second problem arose from the planes on which the music and the spoken word operated, to wit, the abstract and the literal. One suspects that a more satisfactory fusion could have been achieved had the 'dialogue' been treated less literally, in a more stylized (abstracted?) fashion. In opera, for example, the 'words' are incorporated into the music, and thus themselves become a musical element. Proceeding as it did on two different planes, although various attempts at integration and correlation were made, these were for the most part rather laboured (dare one say 'corny') - more like the sound effects of a movie soundtrack.

The music itself (Andre Previn's, as was the original silly idea) was a series of fragments of varying length, somewhat Prokofiev'sque, but delightfully orchestrated (reflecting his years of conducting experience), and at times producing an extremely lush sound. Full marks to our own "Australian Chamber Orchestra" for a most dynamic performance - the musical side proceeded impeccably; and special mention must be made of the French Hornist who suddenly leapt onto the organ to provide a thundering 'introitus' for the Commissar, which constituted the one attempt to put the action into the audience (shades of Maxwell Davies?). Unfortunately, however, the idea as a whole really didn't work.

Osman Minor

### AUSTRALIAN CHAMBER ORCHESTRA

TOWN HALL  
March 23rd

It was an enjoyable evening with the Bach and Mozart families in the capable and adept hands of the A.C.O. The programme began with J.C. Bach's *Overture No 2* in 3 movements which went off very smoothly, apart from a nervous moment as the double bass player accidentally dropped a used page. The rhythms were clean and crisp, the dynamics were well balanced, and apart from some excess enthusiasm in the finale of the 3rd movement, the performance was very good.

The second work, Mozart the Younger's *Fortepiano Concerto No 15* got off to a humorous start with the audience kindly reminding the stage crew that it was a fortepiano they ought to bring on, not the harpsichord. Finally the stage was set up correctly with a modern reconstruction of a 1783 Stein fortepiano centrestage. Pianos certainly have changed. The old fortepiano produced some glittering scale passages, but its tone seemed thin and brittle. None the less it was a feast for the buffs in the front five rows but the rest of us could barely hear it! However what we did hear of Christopher Hogwood's piano playing was excellent. The spritely trills, running scales and arpeggios were a

technical marvel. The orchestra again acquitted itself well, playing a very subdued role in concert with a very piano pianoforte.

The C.P.E. Bach *Concerto for Fortepiano and Harpsichord* overcame some of the difficulties of the Mozart. Together piano and harpsichord could successfully oppose the orchestra. The interplay between the soloists and the orchestra was excellent. The third movement brought the concerto to a fitting close with the strings doing just combat with the keyboard forces.

Mozart's *Toy Symphony* with Christopher Hunt at the lead of the ensemble was a very different matter. A lot of whistles and rattles and warbles and the odd discordant sound.

There he sat. Apollo touching earth, the poet and the peasant, Ludwig Wittgenstein at the Marryatville. Take what you will. But he didn't once play out of tune on his ratchet.

The rest of the toys were played by lesser and more musical Festival luminaries. The Australian Chamber Orchestra did damn well not to laugh. But we in the audience certainly did. A good time was had by all.

Michael K. Borgas Tim Dodd

# WARSAW PHILHARMONIC

FESTIVAL THEATRE  
Wednesday, March 19.

A great programme with a great orchestra. This truly full size orchestra performed with a precision that was overwhelming. The orchestral timbres were superb: a full rich string sound, a cold crisp percussion, and a dynamic range which stretched from delicate murmurs to powerful clamorings.

The programme began with Liszt's symphonic poem "Les Preludes" (1854), which is well summed up in Lamorlaines introduction: "What is life but a series of preludes to that unknown song, of which the first solemn note is sounded by death? Love is the dawn of our lives but where is the fate on whose delicious joys some storm does not break?" With its magnificently sonorous strings and a meticulous attention to detail, the Warsaw Philharmonic recreated these "delicious joys", and from this peacefulness sudden brass-percussion "storms" broke in majestic power.

By comparison, the youthful Chopin's "Piano Concerto No.1." seemed brittle. It was (almost) a dazzling display of virtuoso piano by soloist Lidia

Grychtolowna, but the orchestra faded into obscurity and the brass performance faded with it.

The final work, Lutoslawski's "Concerto for Orchestra" (1954) showed us the Warsaw Philharmonic in true virtuoso form. "Concerto for Orchestra" is perhaps Lutoslawski's most popular work, influenced by Bartok and drawing on a folk music tradition. The work is in three movements: Allegro, Vivace, Andante - Allegro. The Vivace consisted of rapid, precise, string 'turns' which gave the effect of musical rustling, broken by crisp bursts of percussion.

The last movement began with a fascinating double bass - harp dialogue! The rest of the movement didn't quite retain the interest of the opening but altogether it was a vital and enthralling work.

Lutoslawski's concerto for orchestra is a master work and the Warsaw Philharmonic is a master orchestra. You may have missed hearing the Warsaw Philharmonic but if you're interested in the Avante Garde (modern serious music) don't miss hearing "Concerto for Orchestra".

Michael K. Borgas



# HAYDN'S CREATION GILBERT AND SULLIVAN

FLINDERS ST. BAPTIST CHURCH  
ADELAIDE HARMONY CHOIR

The Harmony Choir were wonderful. What can be achieved by one hundred people with only their voices and one instrument!

Tears came to my eyes with the beauty of "a new created world". From then on I was their captive. The odd "t" 's in the piano "light" were the only musical flaws in the whole afternoon.

Conducted vigorously by Lewis Dawe and complemented by John Hall at the organ, the choir sang with the strength of complete sincerity.

The soloists represented the German style of singing traditional in Adelaide. Yvonne Smith sang with that Germanic soprano epitomised by Schwartzkopf. Lacking in Southern bite, but able to produce a high floating pure line with the ability to swell and fade, amazingly, even at the ends of phrases. Her maternal lower notes and her understanding of the musical and dramatic subtleties of slow coloratura were also notable.

Robert Dawe's Wagnerian baritone coped

well with the bass part, though some passages were very low for him. He gave an exemplary performance in conveying the meaning of words.

Malcolm Potter was not made of such clay. He must have had a cold because he has done better.

John Hall had the unenviable task of performing *The Representation of Chaos*, and Haydn's embarrassingly naive musical pictures, on the organ. He was given greater scope in the accompaniments where he excelled, never drowning anybody, always supporting; helping Haydn's homage to God to reach its intended heights.

Haydn's work is an eighteenth century reactionary distortion of the Bible to justify the system as God created order.

What emerged on Sunday was proof of what can be achieved by people when they co-operate.

Judging by the proportion of younger singers in the choir, it seems that more people are realizing that being part of, and sharing in ephemeral experiences with others is truly satisfying.

Ah! The Wonder of his work.

LO'K

WAY HALL  
March 16

The Gilbert and Sullivan Society's "Command Performance" was overall, an event well worth attending.

The first section of the programme was devoted to choruses - which are, after all, the essence of Gilbert and Sullivan.

Never has this critic heard ensemble singing of a higher quality, not even from the Australian Opera and the visiting D'Oyly Carte company.

Particularly notable were the opening number "With Heart and with Voice" from *The Sorcerer* and the madrigal from *The Ruddigore*. Mary Howie sang the opening chorus from *Utopia Ltd*. The final choral work, "Hail Poetry" was well rehearsed tight singing. However, the conductor failed to achieve Sullivan's intention by ignoring the dynamics marked in the score. This is a minor complaint. The accolades of the day go to the chorus.

The soloists performed satisfactorily for the most part, though "Not long ago it was my fate" came off badly, again due to the conducting.

Outstanding soloists were Frances Crooks as "Gianetta" in an excerpt from *The Gondoliers* and Alan Crooks in "For love alone" which was beautifully sung. The professionalism was evident in all their work. Barbara Turner, who has reduced contralto roles to Joyce Grenfell caricatures in the past, revealed that her true forte' is in the mezzo range by her delightful rendition of Tessa.

Tenor Peter Hopkins showed pleasing presence and promise. Maurie Howie, as usual, gave everybody a lesson in putting Gilbert and Sullivan over with his performance as Sergeant of Police and Grand Inquisitor.

Minnie Everett was one of Australia's greater choreographers. Her production scripts exist. Perhaps reference to them could stop some of the awkward moments of stationary chorus work while the orchestra plays introductions and codas. Still, there were many excellent production ideas that contributed to an enjoyable afternoon. Presented by a youthful and enthusiastic group.

K.M.

# GABRIELI STRING QUARTET

EDMUND WRIGHT HOUSE  
March 18 1.05 p.m.

Having not quite realised that an ailing Lutoslawski is Poland could not be introducing this work in Adelaide, this was quite a surprise, to walk into the rich tones of Haydn String Quartet, for which Edmund Wright House is both acoustically and aesthetically an ideal setting, zealous builders permitting.

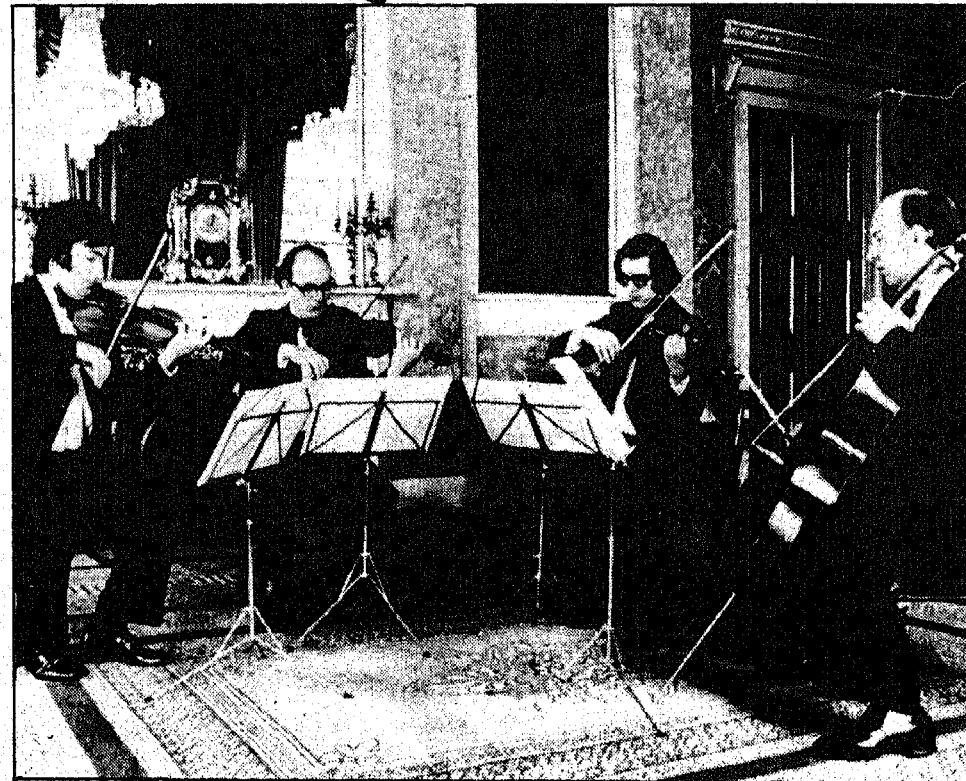
The Gabrieli String Quartet, resident at Essex University, have now been together for 10 years, which is no doubt reflected in the homogeneity of their playing, especially in such a 'difficult' work as the Lutoslawski *String Quartet* (1964). In an introductory statement, the first violinist, Kenneth Sillito, described the work as a "sequence of mobiles played one after another without pause, in which the players are independent of each other", that is, each player is supposed *not* to know what the others are doing. In fact he should ignore them (rather the reverse of the usual ensemble situation). Lutoslawski does however provide signals at the end of each section, thus avoiding complete confusion. Thus, the String Quartet contains elements of an

aleatoric style, described by Lutoslawski as "controlled chance", while, at the same time, the composer controls the overall structure and content: the Quartet is fully notated and thus not improvisatory. With the exception of the string glissandos and quarter-tones, the actual string techniques employed are basically traditional, as is much of the notation, while the sound that emerges is anything but. Followers of recent avant-garde music are being very generously treated in this Festival, appropriate perhaps, to a 'Festival of Change'.

While reluctant to end on an off note, it should be said that recurrent external noises (building noises at one end, some sort of plant at the other) made it very hard to relate to, for example, the quiet opening. Surely builders, too, must eat, and it must be possible to co-ordinate lunch-hours for a mere three weeks.

Osman Minor

"In an Eastern country a single man of authority could have stopped that noise".  
Christopher Hunt





**GISELA MAY**

**ROYALTY THEATRE**  
March 15 11 p.m.

Not entirely, as billed, from the first three decades of this century - exactly a quarter had been set by the guitarist/bassist, Henry Krtshil (you too may do your arith metic). Perhaps the words were period.

It took a little while, however, to warm one's imagination up to provide a mind's eye cabaret setting, with clinking glasses and general sleaziness, and presumably several 'warm-up' acts, for Miss May came on, as it were, at full tilt.

As a non-German speaker, the songs being entirely in German were not the problem I had imagined: Miss May gave a brief explanation before each song, and provided such vivid facial gestures and movements that one was in little doubt as to their general intent.

The songs were wide-ranging in content, and loosely grouped together to deal with women, whores, matchmaking, men (both German and in general), alienation, birth, and death, and Miss May, in her explanations, exhibited a rather 'nice' sense of humour, no doubt appropriate to the era.

The instrumentalists proceeded in a thoroughly authentic fashion, colouring the vocal line with a very light touch - nothing like a solid sound. Described elsewhere as the "Piaf of East Germany", Miss May has a voice more reminiscent of the depth of Nina Simone, with a delivery speed on a par with Robert Gard's recent "Death in Venice".

In all, a thoroughly enjoyable (late) evening, which just goes to show that the opera buffs are right - you don't have to understand to appreciate it.

*Osman Minor*

## Songs from Sideshow Alley

**UNION HALL**

"Songs From Sideshow Alley" is a magnificent piece of music/theatre. Robyn Archer and Robyn Nevin, working together for the first time (and hopefully for many more) portray two women, Pearl and Trixie, who run adjoining stalls on 'Sideshow Alley'. The decision of Pearl, (Robyn Nevin) to get out of the failing business sparks off a stream of reminiscence, songs and comic routines. The jokes are quick, witty and numerous: and it is wonderful to see two actresses complement each other like this, both emerging as strong and powerful performers. Life in Sideshow Alley has not been easy however, and this is brought forward very clearly by songs such as "Backyard Abortion Waltz". Pearl and Trixie come across as two real women with the down to earth humour and ready sympathy of people who have coped with hardship together.

Robyn Archer comes into her element in the songs which are by turns bawdy, lyrical, moving and hysterically funny.

page 12



# CATHY BERBERIAN

## FROM THE SUBLIME TO THE RIDICULOUS

**ROYALTY THEATRE**  
22nd March

OR, what happens when a stand-up comedienne with an impeccably trained voice gets loose on the C19th equivalent to television. My prior acquaintance with Miss Berberian being confined to her many avant-garde recordings, nothing could have prepared me for the entrance of an extremely ample lady further amplified by a bouffant creation in iridescent mauve, a la late Empire, bedecked with sequins and feathers, who welcomed us to her 'salon' (complete with chaise longue and potted plants) and then launched in to a little arrangement of Saint-Saens' "Danse Macabre" singing the violin. Exit the composure of the audience, which remained more or less in stitches for the rest of the evening as the drawing-room delights of last-century's Europeans met their nemesis in no uncertain fashion.

Tongue firmly in cheek, Miss Berberian manages to combine an exquisite musicality with a flawless sense of comedy timing, extracting the last ounce of 'business' from every conceivable situation, and the introductory palaver to each 'song' more than made up for any linguistic difficulties (not everyone is au fait with French, German, Italian and Spanish). Should she return to Adelaide, join the queue, and leave any pretensions as to the 'seriousness' of music at home.

*Osman Minor*

## SECOND-HAND SONGS

**TOWN HALL**  
25th March

Fore-warned being fore-armed, the reverse situation now applied, and Miss Berberian didn't really seem to hit her stride until the end of the first half of the programme. Introducing the programme as "another non-recital, as is my wont", with a possible sub-title of "musical contamination" on the grounds that all the items were originally intended in another way, she then proceeded to sing parts of

Beethoven's 5th Symphony, and to present the Moonlight Sonata in rather a different light. Paganini and Puccini met with much the same fate, while Debussy's "Pierrot" was in an altogether more modern vein. With the transcription of one of Chopin's Mazurkas, however, to which had been added the text, "Ame-moi, Coquette", the essential comedienne suddenly emerged, and the audience woke (warmed) up, alas prematurely, only to be inflicted with a heavily romanticized piano transcription of a Rigoletto Quartet and a lengthy intermission. But after the intermission, it was on - Berberian at full gallop, through a wide range of re-arranged "classics", more or less recognisable, and then, in a rapid volte face, "classicized" pop songs - an unforgettable "Yesterday" as sung by Joan Baez if she had studied with Elisabeth Schwarzkopf and the Oratorio version of "Ticket to Ride" for small town sopranos. To finish the evening off, as it were, Miss Berberian favoured us with her own "Stripsody", which she describes as a divertimento-collage of all the onomatopoeic sounds in comic strips, with little scenes interpolated between visual quotation marks, which translates as snippets of perfectly-timed mime to the accompaniment of "slam, smash, band", and so forth in various languages: in other words, one-woman music theatre.

*Osman Minor*

# BRUCE CALE QUARTET

**FESTIVAL JAZZ CLUB**  
March 23rd - 29th

The Bruce Cale Quartet from Sydney giggered the last week of the festival at the Festival Jazz Club. Most of the music was Cale's own; good, straight jazz, and a great way to relax at the end of an evening. This is, if you could afford to get in.

Bruce Cale on double bass was undoubtedly the star of the show. It's unusual for a bass player to lead a group, but after hearing his solo's you could not doubt his talent. Roger Frampton on piano and Dale Barlow on flute and sax held the act together, accompanied (and nothing more) by Bill Treloar on drums. The drummer lacked both imagination and feeling, and his solos were only mediocre.

The Festival Jazz Club was situated in the just-completed extensions to the Festival Centre, and despite the smell of new carpets the atmosphere was great. However drink and supper prices were grossly inflated (as they are everywhere in the Festival Centre) and so, although the Jazz Club stood great bands during the festival, the Creole Room was probably the better bet for jazz fans.



*Tim Dodd*

*J. Hayman - ARTS II*

# SURPRISES IN DANCE

The *Prague Chamber Ballet*, from Czechoslovakia, presented a brilliant four piece programme in 'Four Contrasts'.

Starting with 'American Quartet', a simple piece concentrating on Czech folk dances, choreographer Pavel Smok enthralled the audience with an informal, almost American stream of modern dance.

Two more profound pieces follow, the solo 'The Bewitched Lover' and a portrayal of death in 'Pia Frau'. Both are interesting, especially the latter with its unusual use of several masks.

The last piece really displays the true brilliance of this dance company. 'The Understudy' is a dance about last minute substitutes in the Ballet world. It's humor is directed against all the airs, graces and general lack of reality which is thought to accompany the temperament of a dancer. All these were gone as dancers fell into and ran up walls, fell off stage, fell off each other, and with technical precision created a totally chaotic scene. The audience was hysterical, some feat considering the rather diverse range of personalities attending. (At the Opera

House).

It was a surprising night, especially for the more classically orientated, who for once could throw away the limitations of predictability, and enjoy themselves. I'm beginning to think surprising people is what it's all about these days, in our 'culture saturated' community.

Another surprise came from Australian *Spink Inc.* - choreographer Ian Spink uses practically no music. They start with a movement orientated piece 'Elly's Arm', and progress into the more mimelike 'Goanna' - a satire on four typical Australians watching TV. This idea is not entirely new (did anyone see *Limbs?*), but the different presentation was very amusing. Next was '26 Solos', a series of short dances performed by three women, who I interpreted to be at three stages of one woman's life - but I was then warned not to attempt to intellectualize Spink's dance - apparently 'movement' is the key.

'Three Dances', this time performed to music, ended the programme. For those who appreciate modern dance, Spink Inc. is certainly different.

Eleanor Beard



## THE MANSON-DEFENCE TESTIMONY

### BOX FACTORY

One hour and a quarter of Manson's testimony acted by Ian Campbell and others.

Was Manson sane, or was his lucidity due to complete insanity? Was he Christ, crucified for articulately attacking society and proffering alternatives? Was he Anti Christ?

Certainly he was articulate. He had his finger right on the ills of our society. "I reflect you" he said, "I reflect society". And so he did. Many people would like to closet such truth away.

As there was no one on the door after the show started, some rowdy young males decided to come in and stir the actors.

Unfortunately for them, they had to cope with the representation of Charles Manson, who told them as he told the American people, "I like you, I love you....[because] I am love". All the time maintaining a piercing smile. The rowdies didn't stand a chance. Ian Campbell, or



was it Charles Manson, defeated them.

A stunning performance that held me throughout, and kept me thinking well into the night, and the next.

The actors rotate the roles at successive performances.

LOK

## HANCOCK'S LAST HALF HOUR

### THE RED SHED David Allen's Troupe Angus St.

No-one knows better than a clown that life is the biggest joke of all. And no Clown knew that better than Tony Hancock. In the capable hands of the Troupe, Heathcote William's imaginative reconstruction of the last moments of Hancock's life becomes a riveting piece of theatre. Those who have seen or heard Hancock himself will know with what uncanny accuracy Henry Salter plays the role. But it is not simply spot-on mimicry; Salter has sensed the life that animates it. This is Hancock's last 'performance' and our knowledge of his suicide informs the humour with pain. Of course we laugh - and doesn't Hancock, as a comedian, want us to laugh? - but now we feel the anguish that lies behind the fool's mask; perhaps the anguish that lies behind every joke. Like the victims he played so well, Hancock found the world a hostile place. He felt the hollowness of his fame (and its brevity) and even the hollowness of his humour. The mechanism of a joke was just as mysterious to him as life itself. Said Spike Milligan of him: 'One by one he shut the door on all the people he knew; then he shut the door on himself.' Finally there is only God, whom Hancock calls upon in his last desperate moments. But the divinity will not reveal itself. 'He's



funny - He is not funny', Hancock chants as he swallows the pills one by one. Within the intimate confines of the Red Shed one does not find it easy to 'withdraw to a safe distance' and the experience is as exciting and disturbing as fine drama should always be.

Richard Smith

## FOCUS ON THE 'Q'

### Death of a Salesman Brief Encounter Cowardy Custard

While most Adelaide amateur companies paddle in the artistic shallows this festival, remaining buoyant (some only just) with their mandatory one or two productions, the Q theatre on Halifax St. has plunged headlong into the depths with no less than three productions, and doesn't show signs of drowning yet.

The three shows are all quite different; A rip-roaring musical revue, a tragedy, and a light comedy/romance, and, as one is performed during the lunch-hour, and the other two on different nights of the week, I managed to see all of them in the space of about five days.

The first of these, and to my mind the best, was Arthur Miller's classic "Death of a Salesman". Jean Marshall summoned up all her many years of theatrical experience to produce a masterpiece of direction, none of the sometimes very difficult moves were obviously directed, the characters interrelated superbly... the whole play flowed like a fine old Madeira (a strange analogy, but a fairly accurate one). The flow could have been hampered by the tiny stage, had it not been for the sets so cleverly designed by Colin Ewings to go four-fold as a house, two offices and a cafe; the curtain wasn't even used, and seeing this after the continuous drapery interruptions of so many other plays is like watching years of commercial television switching to the ABC. The standard of the actual performance was very high, upheld by the three leads, Harry Stapleton, Myfanwy May and Craig Elliot. The latter must stand out as the performer of the evening: warm, human, funny, sad, utterly believable, a reactor as well as an actor, the boy's talent seems endless. Of the rest of the cast, one can say that they are all extremely capable actors, all showing excellent technique, but, alas, sometimes lacking in character. However this does not detract from the strength of this marvellous interpretation of Arthur Miller's tragedy of a little man; it is well worth seeing.

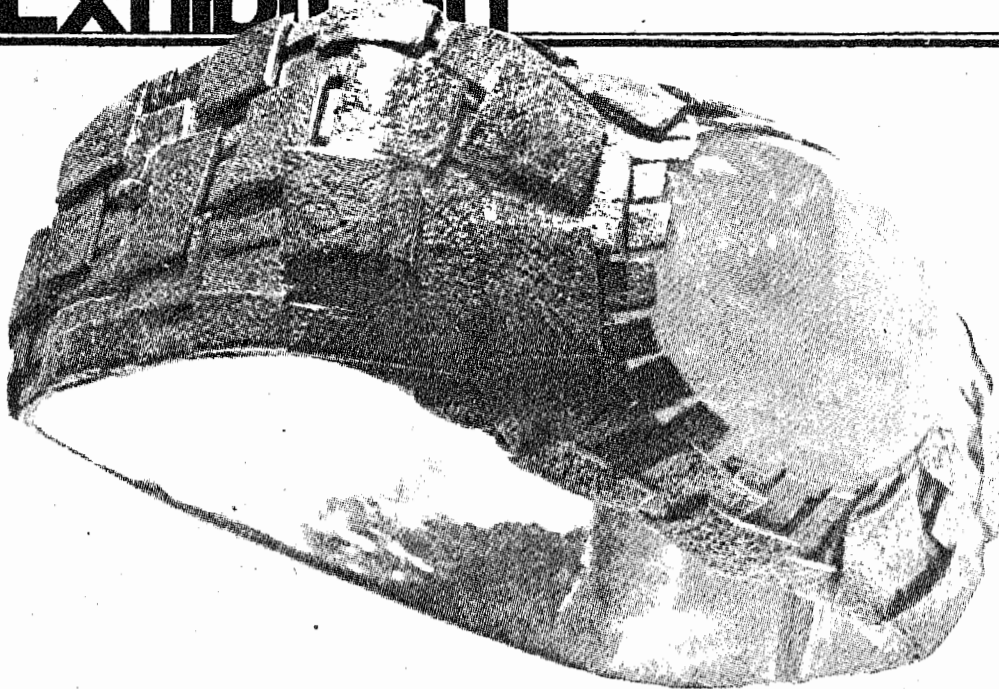
A charming diversion on Friday, after a strenuous French tute was to see the lunch-time production of Noel Coward's one-act play, "Brief Encounter". Having never seen the much talked about film-of-the-play with Trevor Howard and Celia Johnson, I watched with unbiased mind, ready to enjoy the production on its own merits, rather than comparative ones. And enjoy the show I did! 'Brief Encounter' is a delightful romance, relating the meeting, loving and eventual leaving of two very ordinary (if there is such a thing)

middlegaged people, Laura Jesson and Alec Harvey. These two parts were played by Anne O' Day and Martin Wright, both of whom gave almost heart-rending performances under the direction of Peter Goers. His exquisite and very clever balance of the safe and the experimental is a delight to watch, as is the development of the 'sub-plot', that being the romance between Myrtle Bagot, played by Ethel Shippen, and Albert Godby, played by Maurice Howie. They handled these two comic but human characters with mastery, never allowing them to slip into tedious caricature, while the only other performer, Brenda King, gave her usual very fine performance as well as taking us on a linguistic package tour of the British Isles; she's a marvellous actress, but I'm afraid that she cannot handle accents. If you've got time between lectures, do try to see this charming play, as it only lasts about 40 minutes and lunch is included in the price of the ticket.

Lastly, I sat through a beautifully orchestrated pot-pourri of Cowardian (vis-a-vis Noel) music and wit, under the rather ghastly title of "Cowardy Custard". I suppose though, it could have been worse; 'The First Noel' or something just as 'sub-editorial'. However, as I'm not one to judge a play by its title, I went along and experienced a great nights entertainment. The cast all worked very well together with no visible signs of the up-staging and ego-wrestling that so often mars a musical at the Q. The five male members of the cast all took turns (so to speak) to play Coward relating some of his amazing experiences; Barry Hill did a marvellous job of this, as well as musically directing the production, and Peter Goers did an outstanding job of this as well as doing the straight direction. The remaining male players, and their female counter parts all turned in very entertaining renditions, with Michael Pope showing an outstanding versatility. Held together by some terrific piano-playing from a mute lady in blue, the show is admirably produced, and, though not everyone's cup of tea it will appeal to those who want a light evenings entertainment, and those who want to 'have seen' an Australian premier, which it is.

Well, those are the Q's three offerings. Add to this their competitive prices, their air-conditioning, their fairly central location and their incredible catering facilities (where else could you wash down a mintie with a glass of demi-sec?) and you have a splendid spot from which to view the festival Focus. So I say to all impoverished students... scrap the Warsaw Philharmonic, come to the Q!!!

Tracy Korsten  
LAW/ARTS I



## Royal South Australian Society of Arts

**INSTITUTE BUILDING  
Until March 28.**

Among the usual Gum Trees and Australian scenes usually to be seen at the Society's exhibition there were some excellent works which made it worth seeing.

'Computer Decadence' by Verna Brown is a startling work on a red ground and is undoubtedly the best work in the exhibition. Four faces, human and rational, ranging in age from around twelve to sixty years old occupy the left of the picture. The three younger faces are painted again, but the features have begun to dissolve into computer dots and symbols. The lower two faces are repeated again with more exaggerated use of the computer ideas, and the bottom appears yet again in an almost grotesque form of dots and dashes and squares. A better representation of the effect of the computer would be difficult to find.

Freda Willing has contributed a detailed and bleak etching entitled 'Regrowth in a mined area, W.A.'. The trees are young

and sparse and feel covered in soot and the feeling is one of sickliness.

'The Cleaning' by Toet Cornelius, although an excellent work, is rather passe and a trifle boring. The painting, relying on light and dimension, is one of those barren interiors with a few household implements of our age lying around - in this case a vacuum cleaner, a bucket and a box of persil.

While art in many cases is a matter of taste, I cannot see where the artistic merit lies in such a work as 'David' by Garry Lee-Gaston. A filthy young man in jeans and a tea-shirt stands with a gun over his shoulder and a rabbit with its belly ripped open in his hand.

There is some bad sculpture and one piece, a bust of Beethoven in bronze which alone makes the exhibition worth going to see. John Dowie has captured the intense expression in Beethoven's face which is so difficult to grasp and which is so often lacking in other works.

*Michael Burden - MUS III*

## TREASURES OF LONDON

**MYER EXHIBITION GALLERY  
until April**

This exhibition, drawn from the collections of the Worshipful Company of Goldsmiths' collections, contains many magnificent pieces but overall it is disappointing.

It is arranged in chronological order over 500 years of silver-smithing, but the selection of work is so haphazard as to make the chronology meaningless. There is a great deal of Georgian silver, yet Victorian domestic Silver, even Victorian Silver for that matter, is ignored until Christopher Dresser and the Art Nouveau period. Edwardian Silver is forgotten, the twenties and thirties have a few pieces included, but the later years have nearly as many exhibits as has the entire show again. One would think that there had been a sudden flowering of talent, but these works only served to show to just what depths of degeneration silver design has reached. The jewellery was equally badly selected. The eighteenth century, well known exquisite snuff boxes, pill boxes and vinaigrettes, was represented by three third rate Bristol enamel boxes, while the Victorian Era was

confined to thirty pieces of mourning jewellery and three of Art Nouveau.

To be fair, all the important silver-smiths were represented including Hester Bateman, Paul de Lamerie, Paul Storr and Christopher Dresser and rare examples of York and Hull silver were included. The emphasis was on the large and the elaborate. However there were two particularly beautiful Georgian cylindrical pots - one for coffee and one for chocolate - which stood out as superb examples of design. Nearby, there is a large footed Salver, incorrectly labelled a Tazza, which is extremely ugly and serves as a good comparison to the pots.

The best and the most interesting piece in the exhibition is a set of tea caddies in a venerated case, made in 1749. The set comprises three tea caddies, one slightly larger than the others, six tea spoons, a strainer spoon and pair of sugar nippers. The engraving is intricate and of top quality and the practicability of such an item, belongs to an age where tea was a luxury and a status symbol, and it was brewed in the drawing room instead of the kitchen.

*Michael Burden MUS III*

## Scenes from Planet Earth

**286 RUNDLE STREET, MARCH 10 & 11  
Garments by YA-YA's, Contemporary forms by Metaphorm.**

In one word (a much over-used one but never the less appropriate) stunning! Never have I seen a more distinctive fashion Parade.

Twelve Garments were presented, all taking the recent trend towards brilliant colour and geometrical patchwork to its delicious extreme. The clothes, shown by three female models, were presented in separately choreographed blocks of three.

One block was presented behind a screen, where lighting and the use of freestanding contemporary forms to encase the models, showed them silhouetted onto the screen. These garments carried padded shoulders to the extreme, even pointing them to consolidate geometrics as the basic

design element of the collection. Colours, bright as always, were used in one colour patches only - there were no multi-colour prints.

It was the presentation of this event, which assured your money's worth. The use of light and sound was, to say the least, imaginative. At one point, the models stopped the traffic in Rundle Street. They paraded past the Metaphorm windows, as we looked out, modelling imaginative geometrically patterned jumpers.

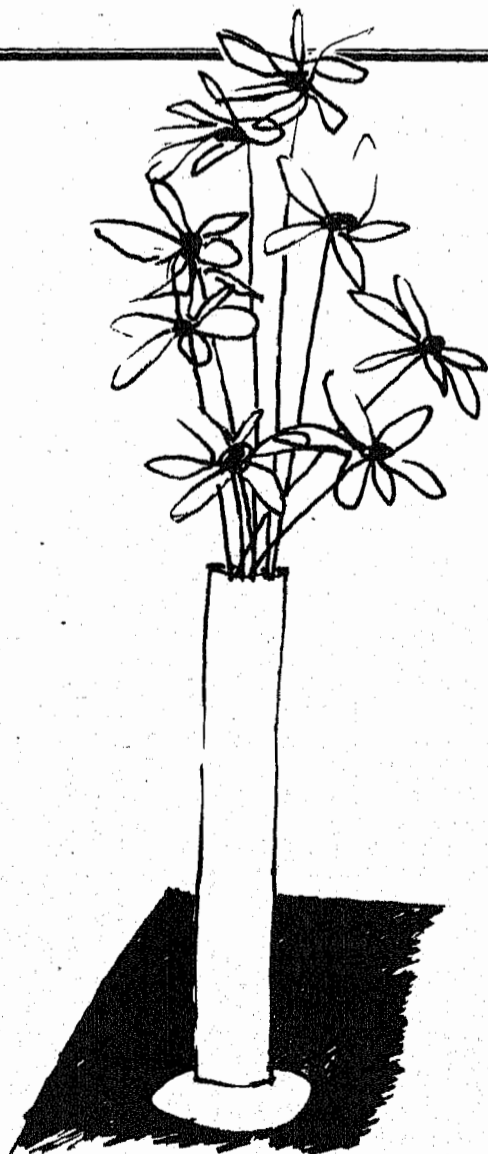
Badly needed at the presentation, was time to view the garments on the racks, to check more closely material quality and standards of workmanship. I would urge you to attend a performance, if they are repeated at a later date. Of those of us who did attend, it seems ironical that YA-YA's caters exclusively for women, while the audience was dominated by men.

*Steve Swift.*

## Poetry

my son courts me  
with almond blossom  
and flowers picked  
from the creek  
they stand  
ont the table  
reproaching me  
for love  
i hold too deeply  
that now i must  
relinquish  
giving back  
the self  
that i surrendered  
that is fragile now  
in him  
like the flowers  
he brings me.

*Bronwen Jones*



after all these years  
of not reading  
lolita  
and not writing  
my own  
reminiscences,  
finally caught  
on the back seat of a bus  
admiring your  
blue-veined  
rag and bone man bodies-  
aware of  
your indifferent stare  
and practised appraisal:

i)  
knowing what  
ingrid bergman  
found in that algerian bazaar  
she wandered into  
in 1958  
and never came out of  
except briefly  
to film  
inn of the sixth happiness  
with gregory peck)

and with  
all my pure and plastic  
predecessors  
never such lust as this  
cut clean into the  
celluloid print  
canned and consumed  
in my casual youth!

just listening  
to your  
cocksure conversation.  
watching your  
puppetlike limbs  
and conjuring  
a menage

that will last forever  
(at least until you're sixteen  
and im old enough to be your mother)

dirty old woman  
down to your last love layer  
not really feeling  
dirty nor old  
just hair bristling  
on the back of your neck  
and an ache in the groin  
of your misdirected  
indiscretion.

*Bronwen Jones*

# THE BLACK HOLE



## HINDLEY CINEMAS

Most people tend to think of black holes with wonder and awe. Labels such as "Monsters that eat space and time" or "Pathways out of the Universe" etc, are quite popular and excite the imagination. Not wanting to ruin any of these romantic visions of a black hole, it must be stated that there is no guarantee that these "monsters" even exist.

Their existence is predicted by Einsteins theory of General Relativity and there is at least one good candidate which has been detected, but absolute proof is far off.

Anyway, all this doesn't stop the proliferation of black hole stories. Let's face it, the idea of a Cosmic toilet, forever sucking things down an interdimensional S-bend into the treatment works of oblivion is a pretty exciting backdrop for a story. This is just what happens in Walt Disney's "Black Hole".

We have the age old recipe for an adventure. There are the heroes and the coward who constitute the crew of the spaceship 'Palamino'. Also, we have the

villan, who is (you guessed it) a crazy scientist who has taken over the long lost space ship Cygnis. In addition to these, we have a hero robot (V.I.N. CENT) who is pals with the above heros, and robot Maximillian who is on the above villains side.

The story is a bit thin, but has plenty of adventure and excitement. There are lots of laser fights, and untold robots get it right between the diodes.

The writers of the story provide a plot with a few quite good twists and even

some violence (possibly the first time for Walt). They also give the robots very strong characters and without a doubt V.I.N.CENT steals the show, coming out as the star. Even Maximillian "out villains" the human villain.

The scenario of the film is fairly predictable but even if it could happen, the end of the film is in no way the end of the story. If anything, it is just the beginning of a whole new set of problems for our heroes.

A word on the technical aspects. The production is very good and quite convincing. Special effects equal those of Star Trek and Star Wars. Unfortunately, I can't say the same for the physics. For most, the flaws in the physics aren't that bad, and are excusable, but don't make the mistake of thinking that the film can tell you any new facts about black holes. Remember, this is science fiction.

Kerry Hinton

# ONE STEP BEYOND

## MADNESS



ONE STEP BEYOND

MADNESS  
Festival L37142

"Madness madness --- they call it madness."

"Madness madness --- I call it gladness"

Those words come from an old ska song "Madness" by Prince Buster, from which British group Madness take their name. They do a version of the song on this album, and a comparison with the original serves to illustrate that Madness are definitely not a ska band, but rather a modern rock band. What they play is rock music - stirred but not shaken. The only time they depart from this is on "The Prince" - their tribute to Prince Buster.

Still - Madness have been on Countdown and could be stars! They have all the prerequisites to scale the charts - a little vitality (but not too much), a little novelty (but not too much) and a little humour (optional). Too much of any of the above is, of course, sure death to a band's chances of commercial success.

Novelty: While not being a ska band as such, Madness have obviously been influenced and inspired by the genre. Songs like the loping "My Girl" and "Bed and Breakfast" show the strong rhythm sections characteristic of ska and rocksteady. This album also incorporates the little used (in rock) instruments of piano, organ, horns and saxophones.

Vitality: Madness are still young enough to retain their original rawness. Instruments are played with gusto and Sugg's vocals, while not very distinctive, are clear and loud.

Humour: Seventh band member, Chas Smash (neither vocalist or instrumentalist) is credited on the sleeve with "Backing Vocals, various shouts and fancy footwork". His function apparently is to dance about the stage and exhort the audience to higher levels of frenzy. Here he's represented leading a chanted "Chipmunks Are Go!" and of course on the lead in to the title track:

"Hey you! Don't watch that, watch this...! The rockiest rocksteady beat of Madness!"

Good advice.

Nigel Walker

## SUDDENLY

### THE SPORTS

The Sports latest effort entitled 'Suddenly!' is very much aimed at securing their hold and further breaking into the lucrative music markets in the U.K. and the United States. The album was recorded in England with the mixing and mastering done in America. I think this shows The Sports continued commitment to the markets of these two countries.

The album's bright blue 'venetian blind' cover is an eye-catcher, and there is a bonus 'Lost Demo' single included along with the 12 other tracks on the album to attract prospective buyers.

Lead singer Steve Cummings is clearly the talent behind this successful Australian band. As well as co-writing 9 out of the 12 tracks on the album, it is largely his vocal skills which make up for the lack of depth and meaning in the lyrics of many of the songs. Despite being rather commercial the arrangements are more interesting and intricate than on previous albums.

Although 'Blue Hearts' and 'Never catch her' are quite harmonic, most of the tracks have a similar beat to those produced by English New Wave bands. Clearly in this album The Sports humble beginnings in Carlton can no longer be heard as distinctively as they have been on previous albums. In my opinion, 'Suddenly!' certainly won't lose any fans for The Sports and should gain them many new followers both in Australia and overseas.

Graeme Moyle

## GET HAPPY!!

### Elvis Costello

Since he burst onto the Rock scene in 1977, Elvis Costello has been recognized as a most distinctive and original artist. His first three albums met with critical acclaim, although Costello himself has raised a storm of unfavourable publicity by his all-too-short concerts and petty treatment of journalists and others on several occasions.

This album, like its predecessors, mostly consists of Elvis venting his spleen on the values held by individuals and society. The title 'Get Happy' is certainly a misnomer as far as the lyrical content of the album is concerned, but in value-for-money terms is most appropriate because there are 20 good tracks and 47 minutes of playing time. To accommodate all this material, each song is stripped down to a bare framework of drums, bass, organ and snatches of guitar supporting Costello's pained vocal deliveries.

Like many other good albums 'Get Happy' requires a number of playings before it can be fully appreciated, but for this reason, lends itself to repeated listening without boredom setting in. Although Costello's view of society is a bleak one, his comments are seldom misplaced - if nothing else, this record is a thought-provoking exposure of modern attitudes and behaviour. 'Get Happy' is very much an acquired taste, but well worth acquiring.

Mark Jenner

# Whats on

## CINEMA

ADELAIDE UNI FILM GROUP, UNION HALL  
Tues: 12.10 "Thirst"  
Wed: 12.10 John Carpenters "Halloween"

VALHALLA AT THE CAPRI  
Mon: 7.30 John Waters "Mondo Trasho" & "Desperate Living"  
Tues: 7.30 Bergman's "Scenes From A Marriage"  
Wed: 7.30 "Black Moon" & "Three Women"  
Thurs 7.30 "Harold & Maude" & "Pat Garret & Billy the Kid"  
Good Fri 3.30 "Frankenstein" & "Bride of Frankenstein"  
Good Fri: 7.30 "Looking For Mr. Goodbar" & "Slaughterhouse 5"

Sat: 3.30 p.m. "39 Steps" & "Death on the Nile"  
Sat: 7.30 "Eyes of Laura Mars" & "Taxi Driver"  
Sun: 3.30 "Carousel" & "Carmen Jones"  
Sun: 7.30 "African Queen" & "Citizen Kane".

N.F.T.A., UNION HALL ADELAIDE UNI  
Mon: 7.30 "Women on the March" (free to subscribers)  
Mon: 8.45 "Women in Japanese Cinema - No Regrets For Our Youth" (Kurosawa)

CHELSEA  
Mon - Wed: 7.30 "Alien" & "Butch & Sundance: the Early Years".  
Thurs - Sat: 7.30 Stanley Donen's "Movie Movie" with George C. Scott & Truffaut's "Small Change".

## DRAMA

SPACE - "Im Getting My Act Together & Taking It On The Road". Mon - Sat 8.30. Price \$8 & \$6.  
PLAYHOUSE "The Mystery Plays of Wakefield". Mon - Sat 6.30 p.m. \$8 concession \$4.50.  
ROYALTY THEATRE "Spike Milligan and Friends" Mon - Thurs Nightly at 8.00 p.m. \$10 (no concession)

## MUSIC

ANGAS HOTEL ANGAS ST. CITY  
Weds: Tropical Gin (Free).

CREMORNE HOTEL UNLEY RD. UNLEY  
Fri: Street Corner Jack \$2.00  
MUSICIAN'S CLUB, 1st FLOOR

167 GOUGER ST.  
Thurs: Full Moon Howlers \$2.00  
TIVOLI

Thurs: 5MMM presents live local rock 'n' roll with "The Jumpers" and "No Fixed Address" \$2.50.  
THE BASEMENT, PORT ROAD  
HINDMARSH  
Fri: Tropical Gin "\$1 & |1.50.  
UNION HOTEL  
Sat: "Sputniks" \$1.50  
UNION HALL  
Wed: Bert Jansch 8.30 p.m. (\$5.50 to students).

With the Festival over, Adelaide returns to its usual somnolent state. Everyone, audiences and performers alike, is exhausted. So, if you're looking for something to do, we recommend either a film, or maybe some rock 'n' roll. Put away the glittering night-gear for another two years, stay cool and keep reading *What's On*.

# Reviews

## PETER ALLEN NOT JUST A GIGOLO

**APOLLO STADIUM**  
Monday March 24th.

Before you go any further reading this review, let me warn you that what you are about to read is biased. *I adore Peter Allen*, but you can't blame me. To attend just one concert of his is enough to turn anyone "freaky" on the man. His audience on the 24th, at the less than luxurious Apollo Stadium, certainly proved this true.

To try to describe Allen's act, to the as yet uninitiated is very difficult. It could be summed up, basically, as an exquisite mixture of vulgarity, bad-taste, class and showmanship. "Look at me...covered in fruit and glitter. Isn't it disgusting?" The audience roars and claps, the showman winks and shimmy's; pure magic is spun. Spun, that is, around a solid core of sophisticated songs: such as "Tenterfield Saddler" and "Two Boys", both of which he sang superbly, standing modestly by the piano for the first, sitting on it for the second, looking almost like a frightened young kid in a talent contest.

Ronald Abel's marvellous key-board interpretations allowed Allen to get away from the piano more... but when he went back, it was sheer poetry. Abel also conducted the band with great authority,

and seems quite a showman in his own right.

Some of the highlights were a soft-shoe shuffle by Allen, which brought tumultuous applause from the audience, and yells for more, and an unusual medley consisting of "Just a Gigolo", "Harlem on my Mind" and the theme from "Rhapsody in Blue". But the most spectacular highlight came just before the interval. The stage is blacked out, he puts on a silver-button jacket, he stands on the piano, the spot fixes on him, and he turns around as a human mirror ball, sending white spots flickering all over the ceiling; its the nearest the stadium has got to *not* looking like an aeroplane hanger.

Backed by an enthusiastic and skilful band, Allen conquered once again, having to come back for two or three standing ovations (in fact if the audience had had their way he wouldn't have left the stage until we'd all dropped dead from sheer exhaustion).

If you've never discovered Allen, don't let "I go to Rio" put you off, or conversely, don't expect that all night. Go to his next concert (his records will only appeal to ardent fans) and you'll have the time of your life. We all did on Monday night!!!!

Tracey Korsten  
Law/Arts I



## BACK IN TIME WITH CHRISTOPHER HOGWOOD

**EDMUND WRIGHT HOUSE,**  
25th, 26th, and 28th March.

Three lecture-recitals of early keyboard music performed on instruments of the period.

Definitely not for the unwary - there can be few musical genres more idiosyncratic than Renaissance English virginal music, unless one includes the French clavecin music (which even Mr. Hogwood admits is a very acquired taste) constituting the second recital: with the third programme, however, we will arrive at the more familiar territory of Bach and his sons.

Coming, as he does, with such excellent credentials, both as a performer and, as a musicologist, I suppose we should forgive Mr. Hogwood the somewhat patter and laboured wit with which he surrounded his recitals, which was, nonetheless, extremely informative - Elizabeth I, for example, was no supporter of the arts, while James I allowed his artistic endeavours to bankrupt the court, and the religious squabbles of the period were furthered in perfect taste with messages in musical code. Mr. Hogwood is, however, a

delightful performer, combining an enviable technique with an infinite capacity to communicate the spirit of the times, although the entire proceedings were somewhat subdued, as even Edmund Wright House is too large for the relatively 'small' sounds of the virginal and the harpsichord. If, as Mr. Hogwood assures us, the 'audience' was in fact dancing to the accompaniment of the Galliards and Pavans, one assumes the music would have been loud enough to have been heard above the clatter of many Renaissance feet.

In the second recital, "Couperin and his friends", the ratio of lecture to performance seemed to have changed to the benefit of the latter, although the patter was still very informative as to the conventions of the time, and the apparent European preoccupation with Death (for 'Pavan' read 'Tombeau'). No acoustic miracle, however had taken place, and the proceedings were again somewhat subdued (even a reflective screen behind the harpsichord would have improved matters). It would, for example, be very interesting if Mr. Hogwood could give a further recital in Calvary Chapel - the Corinthian Singers have known about it for years.

Osman Minor



## ELECTRONIC MUSIC-THE EDGE OF PERCEPTION

**ELDER HALL**  
March 19th

If anyone ever thought that electronic music "all sounds the same" then this concert, presented by Tristram Cary, would prove them wrong. Nine pieces were played ranging over a wide variety of styles, giving the initiate a good grounding in this expanding field, and the connoisseur a tasteful selection from the world's offerings.

Tristram Cary is director of the electronic music studio in the Conservatorium. His own piece "Soft Walls", living up to its name by capturing the listener between interlapping walls of sound hanging at the very edge of perception, was performed on the studio's new "Synclavier" computer synthesizer.

page 16

In a similar vein, Jean-Claude Risset's "Songes" uses a computer to process the sounds of other instruments, giving them a distant nebulous quality, floating above long-sustained low notes, creating a beautiful blend of stability and flurrious activity.

By contrast, Simeon ten Holt's "I am Sylvia but Somebody Else" also captures the mind, but instead of the peace and warmth of "songs", ten Holt's piece is a labyrinth of almost-spoken, almost-heard phrases, a juxtaposition of the clear voice of Sylvia's external appearances with the heavily distorted voices of her inner thoughts. Not everyone's taste perhaps, but an excellent composition.

Daniel Schumacher, also technician at the studio, explores the possibilities of a

limited set of resources in his "fluxion", a study in the beauty of simplicity, while

William Schottstaedt, young clown of Stanford, produced the light-hearted "Five Bagatelles of Computer", including "After Old MacDonald" and "What the Critics Thought".

John Chowning's famous "Tufenas", final item on the programme, is not only a composition in sound but also in space. The vigorous chattering sounds chase each other in a complex and bewilderingly rapid flight through the darkened void of Elder Hall. To close your eyes was to risk being lost in their unceasing movement.

Personally though, my favourite came earlier in the evening, with two excerpts from the large work "Gilgamesh", based

on the epic legend of the same name, and composed by Canada's Barry Truax. It is difficult to describe these two fragments, but they created so freely a soundscape subtly combining ocean, wind, incredible antiquity, peace, hidden threat, dangerous conflict and victorious relief. Surely a work befitting the oldest tale known to man.

As an added extra, the concert was rounded off with an encore of three brief humorous pieces, including a figure based on the "Popeye" theme music, and an irreverent version of the Hallelujah chorus from Handel's "Messiah" played on some nearly-tuned instruments.

All in all, a night to remember.

Paul Fogden